

DAT Legislation Faces A Bumpy Road Through Busy Congress

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT February 10, 1990/\$4.50 (U.S.), \$5.50 (CAN.), £3.50 (U.K.)

WB To Accept 'Bat' Back Early From All Buyers

BY PAUL SWEETING

NEW YORK—Warner Home Video says it will accept returns of "Batman" from all its accounts at least a month earlier than originally planned.

The studio had planned to take returns in March, but Warner senior VP/GM James Cardwell says early returns are now being accepted. The move comes after earlier trade reports had Warner accepting early returns only from selected accounts.

"We're taking them early from all accounts," Cardwell says, adding that the move was designed "to reflect the inventory position" of retailers. "We decided to loosen the cash flow situation at retail in order to improve liquidity," he says. "We're taking back [now]"

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Urban Rebound Spurs Churban Changes

Some Hit The Street, Some Hit The Road

BY SEAN ROSS

NEW YORK—Is the urban-vs.-churban battle turning around?

Three years ago, longtime black stations in a number of markets were losing their format leads to new crossover station competitors—or "churbans"—which targeted black listeners with relatively similar music, but which denied any specific connection to the black audience.

Over the last year, however, several of the urban outlets that had been most damaged by churban have recovered their market leads. And a number of churbans, including some that were major players two years ago, have switched formats.

Most importantly, some churbans that once vehemently resisted being called "urban" are now operating as part of the urban radio community—reporting to the black charts, working with urban record reps (as opposed to their top 40 counterparts), or doing more public-service work in the black community. All of these were

actions that many churban stations had resisted, lest identification as part of a 'black' format subject them to the same sales bias that urban stations have long faced.

The above pattern does not apply to stations like KPWR Los Angeles or WQET New York, stations whose target audience is generally more Hispanic-based and whose music dif-

fers significantly from that of urban stations. But in markets where churban stations were going after an urban's black core with a similar—or slightly dancier—list, there are, at most, only two cases of major churbans that have made no move toward mainstream urban, yet still lead their urban rivals.

(Continued on page 10)

Industry Lacks Unity On Labeling Bills

This story was prepared by Bill Holland in Washington, D.C. Bruce Haring and Ken Terry in New York, and Chris Morris in L.A.

WASHINGTON, D.C.—As a dozen states move toward legislation that would require warning stickers on a variety of albums and as an increasing number of retail chains institute 18-to-purchase rules under community pressure, record retailers and manufacturers have yet to adopt a

unified posture to deal with what many see as a threat to artistic freedom as well as record sales.

Sources close to the Recording Industry Assn. of America and the National Assn. of Recording Merchandisers say that the RIAA is growing impatient with NARM's slowness in confronting state bills that would require warning stickers on records with lyrics that state officials find are X-rated or promote hatred, violence, suicide, drug or alcohol abuse, or other objectionable things. Meanwhile, NARM members are expressing frustration with the labels' seeming reluctance to sticker or reject all

albums that may get dealers in trouble.

According to people close to the RIAA, its officials are annoyed with NARM because it often forwards state member calls for information on the bills to RIAA but has done almost no lobbying on its own except for "sending their Washington attorney up to Pennsylvania," as one source put it. "It's the retailers who would get nabbed, fined, and sent off to jail. It's hard to understand why NARM is laying back."

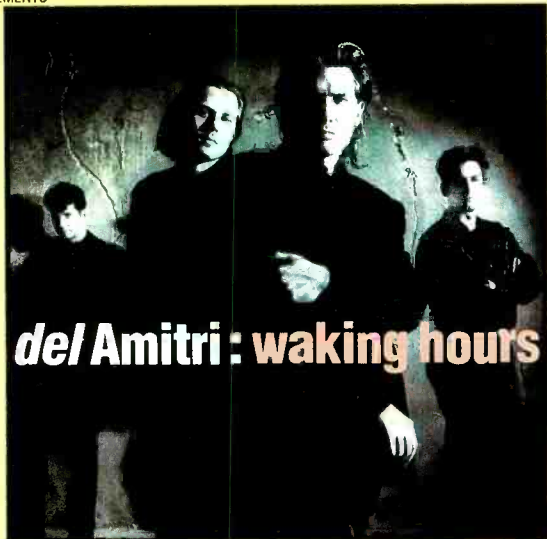
NARM's stated position is that it will deal with the introduction of la-

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ADVERTISEMENTS



Bobby Ross Avila on tour with New Kids On The Block. He writes. He produces. He plays keyboards. He's the 13-year-old with a blockbuster album. "Bobby Ross Avila," 9913-1-R featuring the new single "Merry-Go-Round." On RCA.



del Amitri is a band. Waking Hours is their surprising, lyrical and incredibly catchy new album. Featuring "Kiss This Thing Good-Bye." On A&M Records. Compact Discs and BASF Chrome Tape.

Trans World Feels 'Sting,' Limits Sales Of Stickered Product

BY BRUCE HARING

NEW YORK—Reacting to a "private sting" by a citizen bent on banning sales of explicit product to minors, the 450-store Trans World chain has enacted an 18-to-purchase rule on stickered product in its 24 Florida stores.

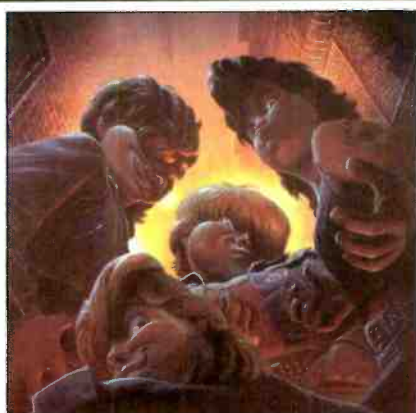
The move could be a prelude to a chainwide rollout of the program, according to a Trans World official.

Also revealing an 18-to-purchase

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No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ OPPOSITES ATTRACT	PAULA ABDUL (DUET WITH THE WILD PAIR) (VIRGIN)
TOP POP ALBUMS	
★ FOREVER YOUR GIRL	PAULA ABDUL (VIRGIN)
HOT BLACK SINGLES	
★ REAL LOVE	SKYY (ATLANTIC)
TOP BLACK ALBUMS	
★ BACK ON THE BLOCK	QUINCY JONES (QWEST)
HOT COUNTRY SINGLES	
★ SOUTHERN STAR	ALABAMA (RCA)
TOP COUNTRY ALBUMS	
★ KILLIN' TIME	CLINT BLACK (RCA)
TOP VIDEO SALES	
★ BATMAN	(WARNER HOME VIDEO)
TOP VIDEO RENTALS	
★ WHEN HARRY MET SALLY...	(NELSON HOME ENT.)



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Bumpy Road Ahead For DAT Legislation

■ BY SUSAN NUNZIATA

NEW YORK—The pending introduction to Congress of a bill calling for the implementation of the serial copy management system (SCMS) in digital audiotape recorders is surrounded by a highly charged political climate.

According to Jay Berman, president of the Recording Industry Assn. of America, the bill will be introduced in Congress this week. Other industry sources feel that is an optimistic projection, although some agree introduction could occur sometime this month.

A lobbying effort with combined support from hardware and software interests is under way, but the outlook for the bill's success remains un-

clear.

"I think it's going to pass," says Len Feldman, an independent audio consultant. "It's got the support it needs."

Other observers feel that a force building against the bill could jeopardize its chances of passage. There are 30 different organizations represented in a coalition lobbying against the bill, including the National Music Publishers' Assn./Harry Fox Agency, ASCAP, SESAC, the Songwriters' Guild, the Nashville Songwriters Assn. International, and the National Academy of Songwriters. This coalition seeks compensation for copyright holders, an issue that the bill's draft does not address.

In light of other issues facing Congress, in-

cluding the budget deficit, a DAT bill is not expected to be a top priority for lawmakers, observers note.

In the meantime, both Sony and Matsushita have announced plans to introduce SCMS-equipped DAT hardware this summer. It appears that such product introductions could lead Congress to conclude that DAT legislation is a moot point—particularly in light of the existing threat by RIAA to sue any manufacturer who attempts to sell consumer DAT units without copy protection.

Berman says the RIAA is not prepared to make a decision regarding the Sony and Matsushita announcements. "We haven't taken a posi-

(Continued on page 88)

Sony Unveils Tiny Recorder, CD-ROM Unit

■ BY SHIG FUJITA

TOKYO—The Sony Corp. has developed an ultracompact, high-quality digital memo recorder that allows two hours of digital recording and playback on a metal-evaporated cassette that is the size of a postage stamp.

Prototypes of a Data Discman were also presented by Sony at a public technological showing it held here. This 3-inch CD-ROM (read only memory) unit, which the company is calling its first electronic book, is designed to access data from CD-ROM disks as well as play 3-inch audio CDs.

Existing CD-ROM drives are sold as peripheral products for computers. However, the self-contained Data Discman features its own screen, which can show 10 lines of 15 Chinese characters across, and a miniature keyboard. Approximately 100,000 pages of data can be stored on a 3-inch CD-ROM.

No domestic marketing plans were announced for the unit in Japan, and pricing and availability in the U.S. market are unknown. A prototype for English text has not yet been built.

Sony will market the recorder in Japan this year for about

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FEBRUARY 10, 1990

DUAL-DECK VCR IS A GO

Go-Video Inc. plans to market its VCR-2, a two-deck videocassette recorder, as early as this spring, despite complaints that the machine promotes illegal copying. Jim McCullaugh reports. **Page 51**

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West German CD Maker Pilz Plans Indie-Geared Calif. Plant

■ BY MIKE HENNESSEY

CANNES—West German CD manufacturer Pilz GmbH of Kranzberg/Munich is to set up a fully automatic, computer-controlled CD production plant in California with a capacity of 100 million units a year aimed at meeting the needs of U.S. independent labels.

Pilz claims that the \$300 million plant will be the largest and most up-to-date in the world. A model of the facility will be on display at the National Assn. of Recording Merchandisers convention in L.A. next month. A site has been earmarked for the project, but not yet confirmed.

Gerhard Winkler, president of

Pilz's Costa Mesa, Calif.-based U.S. affiliate, announced at MIDEM that Pilz will invite U.S. independents to reserve capacity in the new plant with an option to buy shares in it.

Pilz, whose German plant was established four years ago, produces 40 million CDs annually, with 30% of its production allocated to its own product, sold largely via mail-order.

Recently it initiated a joint venture in Dresden, East Germany, with the electronics combine Robotron to build the GDR's first CD plant.

Pilz is also initiating a joint venture in India, at Tumkur, with a projected completion date of June 1991. Pilz has a 15% (\$45 million) stake in the Indi-

(Continued on page 71)

MCA's 4th-Quarter Music, Video Sales Slip Drop Blamed On Lack Of 'E.T.'-Like Megahit

■ BY DON JEFFREY

NEW YORK—Although MCA Inc. reports strong gains in recorded music and motion picture revenues for all of 1989, fourth-quarter revenues and operating profits for both music and filmed entertainment declined from the previous year, and the company blames "E.T."

For the year that ended Dec. 31, music entertainment revenues rose 15.6% to \$764.7 million; but for the fourth quarter, they fell 3.7% to \$202.7 million.

MCA's biggest-selling recording artists last year were Fine Young Cannibals, Tom Petty, and Bobby Brown, all of whom logged many weeks in the top 10 on Billboard's Top Pop Albums chart.

But the music group's operating profits were down, falling 6.5% for the year to \$56.5 million, and 55.7% in the quarter to \$9.86 million.

According to the company, that decline in profitability had nothing to do with music. MCA includes among its music entertainment revenues fees collected from the domestic distribution of videocassettes. And, during the previous year, the company was enjoying a sales boom from the release on videocassette of the blockbuster movie, "E.T. The Extra-Terrestrial."

"E.T. generated a sizable fee and much of that hit the bottom line," says Marty Wilson, spokesman for MCA. He declined to break out music revenues from the combined total.

Home video sales also were down

in 1989, compared with the previous year. They dropped 53.6% in the fourth quarter, to \$124.4 million, and 7.8% for the whole year, to \$489 million.

Wilson says the revenue shortfall for home video was "completely attributable to 'E.T.' Take 'E.T.' out and there was an improvement." (Home video revenues also include pay television receipts. Profits for home video are not broken out.)

Total filmed entertainment revenues, which include sales from home video, movie theaters and television, climbed 17.2% to \$1.74 billion for the entire year, and dropped 14.6% to

\$422.1 million in the fourth quarter. MCA's movie-making division, Universal Pictures, scored with the box office hits "Back To The Future II," "Twins," and "Parenthood," among others.

Although MCA's year-end report was generally considered favorable by analysts, the company's stock has performed poorly so far this year, its price falling 17.87% from the end of 1989 to Jan. 30, when it closed at \$51.125 a share. By comparison, the Dow Jones Industrial Average declined 7.6% during the month. The 52-week price range for MCA shares

(Continued on page 88)

Billboard's Album, Singles Reviews Pages Changed

NEW YORK—As part of Billboard's continuing redesign project, the album and singles reviews pages in this week's issue get a face lift as well as a number of significant policy changes.

Most notably, to reflect the tone of the reviews more accurately, we have eliminated the "Recommended" category.

Billboard will continue to identify "Picks," but these now are identified by an arrow. On the albums page, Picks are those releases that are predicted to hit the top half of

the chart in the format listed. On the singles page, the same mark reflects releases with the greatest chart potential.

In addition, we have created a new category, Critic's Choice, which identifies those releases recommended for their musical merit, regardless of potential chart action. These releases are identified by a star.

The purpose of the reviews remains the same: to alert radio programmers and record retailers to pertinent new releases.

CD Currents Flow Into Cutout Pipeline

Dealers Say Offerings Getting More Recent

BY ED CHRISTMAN
and DAVE DIMARTINO

NEW YORK—A thriving CD cutout market is beginning to emerge, with all major labels supplying product to the pipeline.

Moreover, a Billboard survey reveals, some cutout dealers note that the mix of product coming their way—in all three configurations—is increasingly more current, including the latest offerings by Todd Rundgren, the Replacements, Stevie Nicks, and Pete Townshend, among others.

"There's a whole slew of product out there—including overstock and catalog deletions," says one cutout distributor. "The fact is surplus CDs are being made available from all labels for \$1.50-\$3.50."

In turn, the major cutout brokers—Surplus Records & Tape Distributors in Hackensack, N.J., and Countrywide Tape and Record Distributors in Hauppauge, N.Y.—are selling them to retailers for \$4-\$5, according to their product catalogs.

Barry Grant Clark, president of Off-Beat Records, a Chicopee, Mass.-based cutout firm, says his supplier of Atlantic product was offering Stevie Nicks' "The Other Side Of The Mirror" on LP, cassette, and CD while the artist was still "touring on" the release. (The current catalogs, however, do not list Stevie Nicks.)

"We were just solicited two weeks ago for Pete Townshend's 'Iron Man' on all three configurations," contin-

ues Clark. "And we have a number of items in our catalog, believe it or not, on any number of different configurations, where the goods are currently up for Grammys," such as the Wailers' "ID."

In total, Surplus and Countrywide offer some 600 CD titles in their latest catalogs.

"It's a natural evolution," says Joe Bressi, senior VP with the 255 unit-Camelot Enterprises in North Can-

ton, Ohio. "We have been feeding the CD [marketplace] for five years, and it's only natural that now the labels are looking for ways" to dispose of titles that did not sell.

PolyGram's 139 titles, which are heavily tilted toward jazz and classical, represent the most albums from one label on the two lists. The next largest offering comes from Atlantic, which supplied 72 titles, followed by

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PolyGram, Chrysalis Add To Cutbacks On Vinyl

BY THOM DUFFY

NEW YORK—As vinyl album sales continue to drop, two more major labels, PolyGram and Chrysalis, are cutting back vinyl availability on new releases.

Chrysalis has decided to end all vinyl service on its 1990 releases with the exception of superstar product, according to Michael Stotter, VP of marketing. With first-quarter albums due from Sin-ead O'Connor, World Party, the Pursuit Of Happiness, and Billy Idol, only Idol's album will be released in a vinyl configuration, says Stotter.

Some vinyl albums may be im-

ported from Chrysalis U.K. for promotional use at college or alternative stations that do not yet program compact disks, says Stotter.

"There was a determination made in late 1989 that, based on the decreasing volume of vinyl sales, it no longer seemed economically feasible to make vinyl available," he adds.

Label executives say vinyl sales have accounted for as little as 2%-5% of some new releases.

At PolyGram, senior VP of marketing Jim Urie says that selected new releases by rock-oriented acts will be serviced on cassette and

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Human Interest. Executives from the T.J. Martell Foundation For Leukemia, Cancer, And AIDS Research congratulate Elektra Entertainment chairman Bob Krasnow, third from left, who will receive the foundation's 15th annual Humanitarian Award. The award ceremony will take place at a concert on June 8 at Avery Fisher Hall in New York. Shown, from left, are Dr. James Holland, professor and chairman of the department of neoplastic diseases, Mt. Sinai Medical Center, and scientific advisor of the T.J. Martell Foundation; Floyd Glinert, executive VP, Shorewood Packaging Corp., and chairman of the board of the T.J. Martell Foundation; Bob Krasnow; Sandy Krasnow; Charles Koppelman, chairman of the board, SBK Records and EMI Publishing, and concert chairman for the June 8 event; and Tony Martell, senior VP/GM, CBS Associated Labels, and founder and president, T.J. Martell Foundation.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Ron Urban is named executive VP/GM of EMI Records in New York. He was senior VP/GM for the label.

Dan C. McGill is promoted to senior VP of finance for the MCA Music Entertainment Group. He was VP of finance for the company.

Dawn Bridges is named VP of publicity at PolyGram Records in New York. She was publicity director and film development manager at Tin Pan Apple Inc.

Island Records in New York appoints Maureen Hinden VP of production. She was director of production for the label.

MCA Records makes the following appointments: Michael Reading, director of NAC/jazz promotion in Los Angeles; Pat Martine, West Coast regional



URBAN



McGILL



HINDEN



BRIDGES

promotion director in Los Angeles; Bob Brady, East Coast promotion director in New York; Fred Zahler, Northwest regional promotion director in Seattle; and Wayne McManners, regional promotion director in Dallas. They were, respectively, program director at KGSR-FM in Austin, Texas; West Coast regional promotion manager, MCA; Northeast regional promotion manager, MCA; Northwest regional promotion manager, MCA; and regional promotion manager in Dallas, MCA.

RCA Records in New York promotes John Sigler to director of national al-



KAEDING



SIGLER



HESS



SEIDMON

bum promotion, and Diane Bennett to administrator, national promotion. They were, respectively, manager of national album promotion, and an administrative assistant for the label.

Arista Records in New York makes the following appointments: Lauren Moran, senior director of national sales; George Hess, national director of dance promotion; and Laura Dorson, manager of audits and special projects. They were, respectively, national sales director, Arista; national manager of dance promotion; and an accountant at Broadcast Music Inc.

Elektra Entertainment in New York makes the following appointments: Joann Kaeding, director of international marketing; Mikel Marcuse, manager of international production; and Amy DiDonato, press coordinator. They were, respectively, publicity manager for WEA-Canada; assistant to the VP of international, Elektra; and assistant to the manager of press and media relations, Elektra.

Capitol Records in Los Angeles names Vicki Arkoff manager of special projects, media and artist relations. She was a free-lance writer and editor.

RELATED FIELDS. MTV in New York appoints Steve Seidmon VP of programming, and Carole Robinson VP of press relations. They were, respectively, director of the entertainment division at Decision Research, and director of program publicity, MTV.

CBS Records Joins No>Returns Party

7-Inch Vinyl Policy Gaining Favor With Majors

NEW YORK—The no-returns bandwagon for 7-inch vinyl picks up speed with CBS Records jumping aboard and BMG considering the best juncture to climb on, too. In addition, a source at PolyGram indicates the company is eyeing the trend.

The newcomers will join WEA, which embraced the formula in the last week of 1989 (Billboard, Jan. 6) and A&M, which pioneered the strategy in the first quarter of last year (Billboard, March 4). Officials for

MCA and CEMA were unavailable for comment at press time.

The CBS policy, which carries a wholesale price of 67 cents, applies to all new 7-inch vinyl product. "The policy allows us to offer 7-inch vinyl to the marketplace that needs it—the one-stops and the jukebox operators," says Danny Yarbrough, senior VP of sales. On the other hand, it protects CBS from mounting returns.

At BMG Distribution, "our interest has been constant since we helped to

pioneer the policy through A&M," says president Pete Jones. "[RCA and Arista] know the wisdom behind the policy since they saw how it worked for A&M. We anticipate going in that direction in the near future but details are still being worked out, concerning timing and price."

Meanwhile, a PolyGram official says the company is not ready to announce such a policy now. But he says the company has been reviewing and formulating all its sales and returns policies, including the possibility of going to a one-way policy for 7-inch 45s. All decisions are expected to be made within the next month, he says.

Although the CBS policy is effective immediately, Yarbrough says some releases in the pipeline will come out under the old formula, which basically is unlimited returns at a unit wholesale price of \$1.33. Also, all product already in the market, including the oldies series, will continue to be sold under the old policy.

The new formula will apply to product carrying the catalog numbers of 73300 and up for Columbia and Epic releases and 74500 and up for Solar releases. Titles in that number series are not expected to reach retailers until mid-February, says Yarbrough.

Moreover, this may not be the last move on 45s from CBS. Yarbrough acknowledges that CBS, like other labels, is studying the option of licensing 45s to outside companies.

ED CHRISTMAN

EMI-Electrola To Split Into 3 Marketing Units In Germany

BY MIKE HENNESSEY
and WOLFGANG SPAHR

COLOGNE, West Germany—Striving to double its 10% market share in the German market, EMI-Electrola will split into three separate repertoire marketing companies April 1.

Managing director Helmut Fest is betting on this "cell division" strategy to attain a 20% market share and more than \$300 million in revenues by 1995. He wants to lift EMI out of the top five in Germany and into the top three, currently occupied by BMG, PolyGram, and WEA.

The three new divisions, EMI,

Electrola, and EMI Classics, will be autonomous marketing and distribution operations, each with its own managing director and sales force.

EMI-Electrola will hire 10 additional sales people to implement the plan. Both of the pop companies will have 20 salesmen on the road. EMI Classics will have a sales force of 12, and there will be three regional sales managers.

The EMI company will handle Anglo-American repertoire, including product from EMI U.S., Capitol, SBK, and Enigma, and will be headed by Erwin Bach, who has been with EMI for 13

(Continued on page 71)

JANET JACKSON'S
**RHYTHM
NATION**
1 8 1 4

To Jimmy
& Jerry Lewis
Any Milestone reached,
Any Record broken,
or any Praise ever given,
I share with you both.
I love you guys
Janet

Milli, Abdul Mine Multiplatinum Debut Acts Get RIAA Certs In January

BY PAUL GREIN

LOS ANGELES—The hottest debut albums of the past year, Milli Vanilli's "Girl You Know It's True" and Paula Abdul's "Forever Your Girl," have both moved up on the ladder of all-time multiplatinum debut releases.

Milli Vanilli's Arista album topped the 6 million mark in January, according to the Recording Industry Assn. of America, and Abdul's Virgin album hit the 5 million mark.

Coincidentally, the album that has long been at the top of the debut ladder—Boston's eponymous 1976 debut set—also moved up in January, topping the 10 million plateau. Only sev-

en debut albums have been certified for U.S. sales of 5 million or more. The others are Whitney Houston's eponymous 1985 debut, 9 million; Guns N' Roses' 1987 blockbuster "Appetite For Destruction," 8 million; George Michael's 1987 solo debut "Faith," 7 million; and Van Halen's eponymous 1978 debut, 6 million.

Milli Vanilli also landed its second platinum single with "Blame It On The Rain." The duo's first hit, "Girl You Know It's True," went platinum in June.

Four other debut albums made noise in the January certifications. "New Kids On The Block" and War-

rant's "Dirty Rotten Filthy Stinking Rich" both topped the 2 million mark; "Skid Row" hit 3 million; and Stevie Nicks' 1981 smash "Bella Donna" reached 4 million. With this certification, all three New Kids albums are multiplatinum.

Phil Collins' "... But Seriously" made the fastest climb through the multiplatinum ranks of any new release. It went gold, platinum, and double platinum simultaneously. It's Collins' fourth straight multiplatinum solo album.

Three other albums went gold and platinum simultaneously last month: Bobby Brown's "Dance! ... Ya Know It," Whitesnake's "Slip Of The Tongue," and Quincy Jones' "Back On The Block." It's Whitesnake's third straight platinum album, and
(Continued on page 88)



Black-Tie Affair. CBS Records Division president Tommy Mottola, right, hosts a party at Spago in Los Angeles after the American Music Awards. Enjoying the festivities are Columbia president Don Ienner, left, and Columbia recording artist Michael Bolton.

Cablers Slap BMI With Suits Split-License Plan Is The Issue

BY DAVE DIMARTINO

LOS ANGELES—BMI faced legal challenges on both coasts last week, as a large segment of the cable television industry filed lawsuits in Los Angeles and Washington, D.C., to block changes in the performing rights society's licensing policies.

In U.S. District Court here Jan. 29, 17 cable operating companies—the majority of which are owned or controlled by Time Warner Inc.—filed a class action suit against BMI claiming "illegal and anticompetitive" conduct "designed to extort additional licensing fees" from cable system operators.

Claiming that cable television operators are "utterly at the mercy of BMI and its members," the suit also alleges that BMI policy "forces cable television programmers to purchase the rights to more than a million

more musical compositions than they will ever use" and is a violation of the Sherman Act.

A related antitrust suit was filed against BMI Jan. 30 in U.S. District Court in Washington, D.C. In that action, the National Cable Television Assn., the Disney Channel, and the Community Antenna Television Assn. charged BMI with pursuing blanket licensing policies that have "eliminated price competition" in the licensing of music to cable.

At the heart of both suits is what the cable industry calls BMI's intent to "split-license" its music. According to the plaintiffs, BMI wants to charge double royalties: one fee for music transmitted by cable programmers to cable system operators and a second levy for transmission of the same material by the operators to cable subscribers.
(Continued on page 87)

A&M, BMG, CBS To Get \$172,000 In Import Case

NEW YORK—In a conclusion to a 2-year-old case first probed by the Recording Industry Assn. of America, two parallel importers have been ordered by a federal judge in California to pay a record-setting

\$172,322.55 in awards for damages and contempt of court to A&M Records, BMG Music, and CBS Records.

The defendants, Edmundo Perez and a company, La Feria Del Disco, were sued in November 1987 after they had reportedly ignored a warning letter sent by RIAA on behalf of member companies.

The two defendants were ordered in July 1989 to pay \$60,000 after they were found in contempt of court for violating an injunction to cease selling parallel imports without authorization from the plaintiffs.

An additional \$60,000 fine for statutory damages for willful copyright infringement was levied last November by Judge Richard A. Gadbois Jr. of the U.S. district court for the central district of California. A month later, plaintiff attorney's fees of \$50,000 were awarded by the court. And on Jan. 8, the case was concluded when court costs of \$2,322.55 were awarded.

The original label actions involved albums by Emmanuel and Juan Gabriel, both on BMG; Jose Luis Rodriguez (CBS); and Lani Hall (A&M).

Steven J. D'Onofrio, RIAA VP of
(Continued on page 71)

Abdul's Debut Yields Record 4th No. 1 Single; Elton John, Chicago Continue Winning Ways

PAULA ABDUL's "Forever Your Girl" this week becomes the first debut album to generate four No. 1 singles. The album, which holds at No. 1 on the Top Pop Albums chart, achieves the feat as "Opposites Attract" jumps to No. 1 on the Hot 100. The smash follows the No. 1 hits "Straight Up," "Forever Your Girl," and "Cold Hearted."

The old record of three No. 1 hits from a debut album was set in 1986 by "Whitney Houston" and was tied last year by Milli Vanilli's "Girl You Know It's True." (We're discounting George Michael's solo debut, "Faith," which spawned four No. 1 hits in 1987-88, on the grounds that he was already a major star when the album was released.)

"Forever Your Girl" is only the fourth album in pop history to generate four No. 1 singles. It follows "Faith," Houston's second album, "Whitney," and the "Saturday Night Fever" soundtrack. Michael Jackson's "Bad" yielded five No. 1 singles.

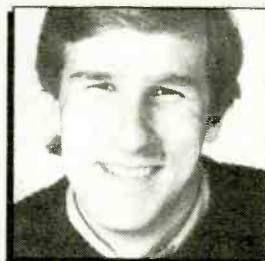
In addition, "Opposites Attract" jumps to No. 10 on the Hot Black Singles chart. It's the fourth top 10 black hit from Abdul's album, following "Knocked Out," "(It's Just) The Way That You Love Me," and "Straight Up." The first two were top 10 black hits before Abdul cracked the top 40 on the pop chart.

TWO STANDOUT members of the Class of 1970, Elton John and Chicago, continue their winning ways. Elton cracks the top 40 for the 21st consecutive year as "Sacrifice" jumps to No. 35. That puts him just behind Elvis Presley, who placed at least one single in the top 40 every year for 23 straight years from 1956-78.

Elton first cracked the top 40 in December 1970 with "Your Song." At his peak, from 1972-75, he averaged four songs a year in the top 40. Since then, Elton has placed at least two songs in the top 40 every year except 1977, when the perhaps inevitable backlash was at full force, and 1986, when he ended a five-year association with Geffen.

Chicago has never commanded the level of media attention or critical respect that Elton has, but the group has been just as durable. The group lands its 20th top 10 hit this week as "What Kind Of Man Would I Be?" jumps to No. 6 on the Hot 100.

Chicago hit the top 10 with at least one single every year for eight straight years, from 1970 through 1977. After a five-year lull, the group re-emerged in 1982 and began a remarkable second career. Of Chicago's 20 top 10 hits, 12 are from its '70s heyday on Columbia and eight are from its reincarnation on Warner Bros. and its sister label, Reprise.



by Paul Grein

FAST FACTS: Linda Ronstadt and Aaron Neville follow their No. 2 smash "Don't Know Much" with "All My Life," which blasts onto the Hot 100 at No. 47. Only one Ronstadt single has debuted higher—her 1980 remake of Little Anthony & the Imperials' "Hurt So Bad," which opened at No. 46. The new hit was written by Karla Bonoff, who wrote Ronstadt's 1976-77 singles "Someone To Lay Down Beside Me" and "Lose Again."

Milli Vanilli's "All Or Nothing" jumps to No. 10 on the Hot 100, becoming the fifth top 10 hit from the duo's "Girl You Know It's True" album. It's only the second debut album to generate five top 10 singles, following Paula Abdul's "Forever Your Girl." (This again discounts George Michael's "Faith," which yielded six top 10 hits.)

Alannah Myles' "Black Velvet" leaps to No. 28 on the Hot 100, three months after it reached the top 10 in Canada. Myles' debut album jumps to No. 44 in its fifth week on the pop albums chart.

Peter Murphy's third solo album, "Deep," vaults to No. 96 in its second week on the pop albums chart. The singer, whose 1988 album "Love Hysteria" peaked at No. 135, formerly fronted the British band Bauhaus.

Skye lands its third No. 1 hit on the Hot Black Singles chart with "Real Love." The group first topped the chart with "Call Me" in 1982 and returned to the top in May with "Start Of A Romance."

WE GET LETTERS: Rich Appel of CBS-TV in New York notes that Seduction's "Two To Make It Right" is the first top five single to sample two former top 40 hits. It draws from Rob Base & D.J. E-Z Rock's "It Takes Two" and the Art Of Noise featuring Tom Jones' "Kiss."

Christopher Arndt of Kinderhook, N.Y., notes that Tom Petty's "Free Fallin'" set a new record by logging 33 weeks on the Album Rock Tracks chart. The old record was held by Genesis' 1986 hit "Land Of Confusion," which rode the chart for 30 weeks.

Tony Cardone of Camden, N.J., notes that Phil Collins' "Another Day In Paradise" was the first single to log 10 weeks in the top 10 on the Hot 100 since Dionne & Friends' "That's What Friends Are For" in 1986.

Cliff O'Neill of Washington, D.C., notes that Cher is the first artist to land a top 10 hit in the '60s, '70s, '80s, and '90s. And she qualifies even without counting duets.

Dan Kraft of Tower Records in Boston notes that Aerosmith's "Janie's Got A Gun" is the second top five hit in four months to be available only on cassette single. It follows Roxette's "Listen To Your Heart."

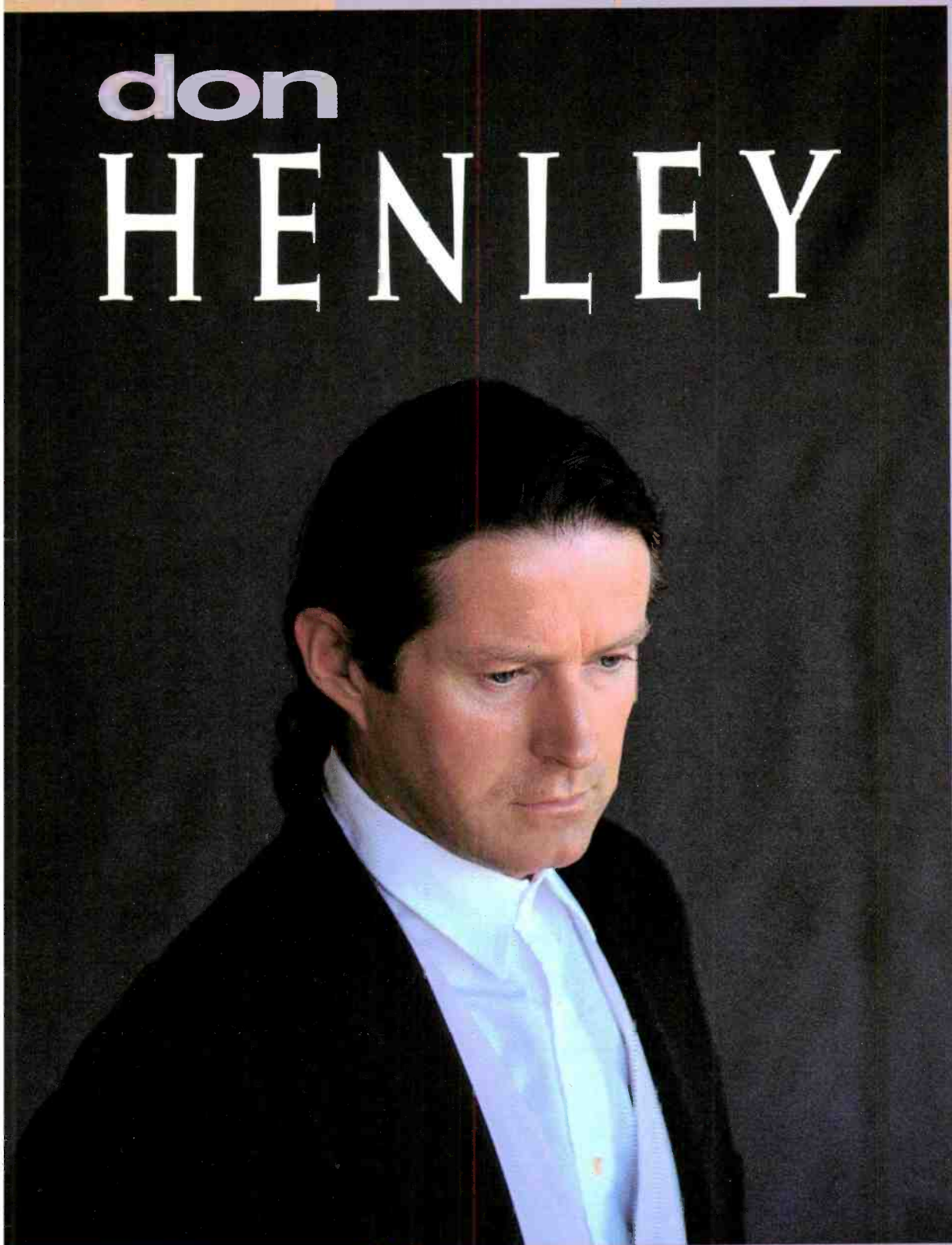
FOR THE RECORD

In a story about a study of cassette singles sales and their effect on album sales (Billboard, Jan. 27), data quoted by Billboard should have been attributed to a survey in July by the Soundata Co. that included questions about cassette singles.

The story incorrectly attributed the data to a Soundata study supposedly conducted on Labor Day weekend. In fact, that study was conducted by the Street Pulse Group the weekend after Labor Day. No data from either study have been released publicly. Billboard regrets any inconvenience this mistake may have caused to Mike Shalett, Mike Fine, the Street Pulse Group, Soundata, and their respective clients.

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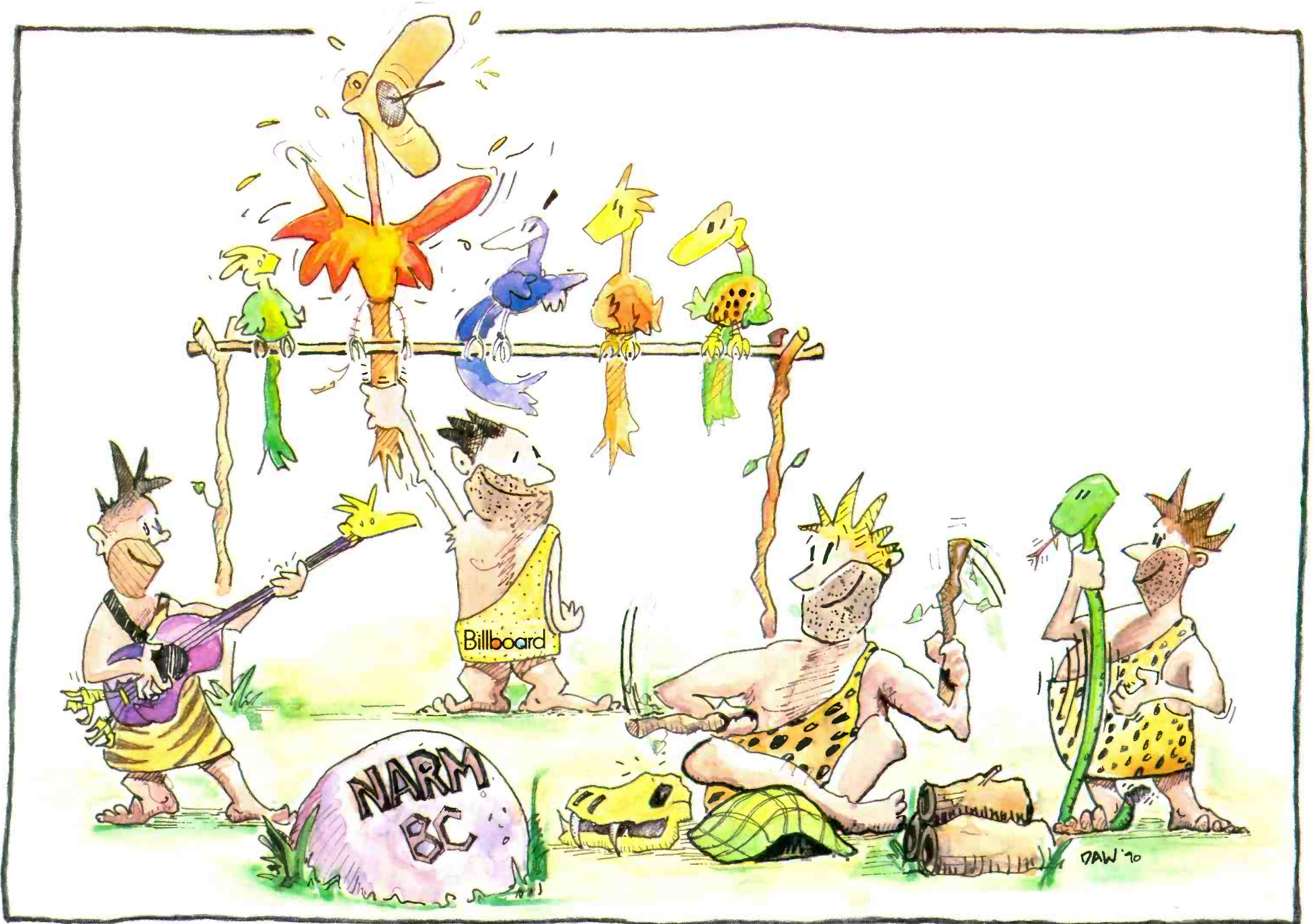


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Lawyers, Accountants Have Sucked It Dry MUSIC BUSINESS NEEDS SHOT OF CREATIVITY

BY SWAMP DOGG

Creativity, talent, and old-fashioned know-how no longer play significant parts in the record business. This is the only business in the world that is not run by the people who fuel it and breathe life into it. Detroit is run by the Iacoccas... guys who built cars for the soapbox derbies at age 10, studied design in college, sold used cars during the summer, and drank gasoline martinis during lunch. The school systems are run by educators, the jewelry business by jewelers, the funeral business by morticians, prostitution by prostitutes, etc.

But the record business is run by accountants and lawyers who have drained the lifeblood from this industry to the point where when you turn on the radio, you literally hear the grateful dead, artists who have conformed and sold out in order to remain on the roster and in the good graces of these two groups of people who would need instructions just to turn on a radio. The accountant is only interested in the bottom line—sales—and he does not care who wrecks their careers to make these sales. He wants balanced books written in black ink. He has to report to stockholders. He has two records in the top 10 that have topped the million mark, and he wants everyone else to go into the studio and become clones of the acts who cut those records, so that these numbers can be achieved again.

Why is it necessary to drop an artist from the roster because his first two—or last two—albums only reached 100,000 (\$898,000 retail gross) units? Why is the artist made to feel like an untalented failure who should go back to washing dishes at the Greyhound bus station in Newark, N.J.? Why don't these companies have any tolerance for new music, new ideas, and new artists?

Why are the prices of records, cassettes, and CDs quietly escalating? Why is the 7-inch 45 rpm being deleted? Simple! Outrageous and un-

necessary overhead! Any business that allows its expenses to exceed its profits has to either fold or rape its consumers, and record companies have been known to do both.

It has been reported that some superstars' albums cost in excess of \$2 million. That's higher than a giraffe and 10 feet off the ground. It is also reported that starter budgets for the new and untried kick in at \$150,000 with no ceiling in view, sometimes

sulted regarding business because we are "all children." We are the children who built this giant billion-dollar-grossing gorilla for Mr. Madison Avenue to fuck over with his dull pencil, dirty glasses, and mind turned hip via cocaine.

Records aren't selling? That's a lie! Records are selling by the artists that the consumer can depend upon, like Luther Vandross, the Rolling Stones, the Beach Boys, Frankie Beverly,

from their catalog when the annual sales drop below 50,000-100,000 units. These LPs/cassettes usually retail for \$6.98 (\$698,000 annual retail gross), and the CDs can definitely sell for \$11.98 or higher. According to the companies, this is not enough profit per title to bother with, even though they have more than 200 titles that cover the entire recording spectrum, ranging from Louis Armstrong, Jack Teagarden, Ella Fitzgerald, and Stan Kenton to James Brown and Eugene Ormandy. Two hundred titles selling at \$6.98 (LPs/cassettes) and \$11.98 (CDs) spit out a gross retail figure of \$379,200,000. I am not a rocket scientist, but I know that somewhere in there should be some sort of satisfying profit for someone.

It would entail too much expense to have a division that would handle this type of product. But, on the other hand, it is not too bothersome to run a division of the same structure and magnitude dedicated to leasing these products to specialty labels, which collectively sell millions of units while paying a minute percentage for their use, which usually translates into a few thousand dollars for the lessor.

When the lawyers who make companies stockpile artists devoid of musical merit for exorbitant sums so that these companies may be privy to the signing of one bona fide record seller are sent back to practice law and protect the companies' interest; when the accountants stop dominating the creative picture and get back to remitting proper royalty statements and checks on time without signatures missing; when label personnel start working hard again and stop hiding in their offices; and when the artists and producers are again allowed to make music that is inspired, the record business will again be as rewarding and dependable as mother's love.

This article originally appeared in The Music Independent.



'Why don't these companies have any tolerance for new music?'

Swamp Dogg is a songwriter, producer, and CEO of S.D.E.G. Records.

reaching a million. I've never heard a million dollars' worth of music in 30 minutes in my life, but if you have, please send me a cassette... It's got to be a most incredible motherfucker!

The reason you keep salt, pepper, milk, sugar, and flour on your shelf at all times is the same reasoning companies used to make their money in 1940-1972 B.A. (Before Accountants). Certain acts became staples, like salt and flour. They could be depended upon to sell 'X' amount of records each time out, thus lowering the risk in an extremely high-risk business. With these artists, you were/are guaranteed mortgage payments, utility payments, and making payroll on time, making the long shots easier to digest when they are occasionally blown out of the water.

The accountants have lost sight of what the numbers are supposed to be and how they were derived in the past to make the majors major. Record industry people are never con-

John Lee Hooker, Conway Twitty, Neil Diamond, Merle Haggard, and 200 more. These are the staples of the first order.

Then come the staples of the second order, who will rack up more than a million dollars minimum each per year in retail, with minimum effort exerted: Bobby Bland, Bobby Womack, Stanley Turrentine, Little Milton, George Winston, Spyro Gyra, the Boston Pops, Earl Klugh, and 300 more. The sweetness is, you don't have to spend all the money in the mint to hype the public to the fact that they are great. They built themselves the hard way—with talent, great recordings, and satisfying shows.

Records are selling, but not in the numbers needed by the incompetent peddlers who must correct their mistakes. The money is being made, and can continue to be made, but not by people with blinders on.

Major companies delete older titles



HI-NRG IS STILL ALIVE

Regarding Larry Flick's article "Hi-NRG Sounds Losing Momentum Among Clubgoers, Consumers?" (Billboard, Jan. 6), he errs from the start with his definition of the genre. Limiting hi-NRG to dance "songs ranging from 125 to 135 beats per minute" makes as little sense as it would to give bpm standards to any form of contemporary dance music. The hi-NRG moniker is more a blanket format description for the type of clean, pure, pop dance music that has been popular since the beginning of the '80s and shows no sign of weakening now.

Though import recordings account for a large percentage of hi-NRG retail sales, the domestic labels have by no means curtailed the release of quality NRG product. In fact, most of the European NRG

artists listed by Flick as having "cult" American following are signed to major U.S. labels, e.g., Hazell Dean (Capitol), Shooting Party (A&M/Vendetta), London Boys (Atlantic), Sonia (Chrysalis), and Dead Or Alive (Epic).

Flick neglected to mention at all the more successful hi-NRG singles that provided huge crossover hits in the past few years for artists like Rick Astley ("Never Gonna Give You Up"), Pet Shop Boys ("Always On My Mind"), Elton John ("I Don't Wanna Go On With You Like That"), Tiffany ("I Think We're Alone Now"), Real Life ("Send Me An Angel"), Paul Lekakis ("Boom Boom"), Bananarama ("I Heard A Rumour"), and others too numerous to mention.

Perhaps certain labels are skittish about labeling a record "hi-NRG" because of the preconceived notions that articles like Flick's have put forth. That's unfortunate (and ridiculous), as it causes some within the industry to occasionally

miss the boat on singles with excellent commercial potential.

A good case in point would be the recent resurgence of Donna Summer on Atlantic. "This Time I Know It's For Real" (115 bpm) was, without a doubt, the biggest hi-NRG record of 1989 and a substantial top 40 hit as well. Instead of following it up with another of several good choices in the same vein, the label chose to release first a house remix of "Love's About To Change My Heart" and then the downbeat "Breakaway," neither of which had much impact on the pop charts. If the project is still viable, a good choice for a fourth single might be the decidedly NRGetic "The Only One," a romantic powerhouse track with as much (if not more) potential than "This Time..." It stops traffic in my retail store whenever the song comes on, especially with the more affluent, highly desirable 18-30-year-old consumers of both sexes.

My business flourishes because

we try to carry the most comprehensive selection of contemporary dance music, including at least as much hi-NRG as any other style. The market is there, even if some of the smaller domestic hi-NRG labels like Megatone and Wide Angle are harder to come by. It's unfortunate that these labels haven't the budgets to provide promotional support to terrific records like Ernest Kohl's "To Save The Love" or "Can't Steal My Love" by Azure because these are essentially the kind of energetic pop singles that radio and the public respond to so favorably when exposed to them.

Dean Ferguson
Dance Music Report & D.J. Records
New York

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.

Radio

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WQYK, W101: Tampa's Other Winners Both Shine 25-54 In Hot Fla. Fall Book

BY SEAN ROSS

NEW YORK—The stunning 2.6-11.6 debut of top 40 WFLZ (Power 93) Tampa, Fla., was not Tampa Bay's only fall success story. The invasion of the Power Pig and the 13.9-8.8 decline of top 40 rival WRBQ (Q105) was good news for



MILLER



IRWIN

two other stations. Country WQYK, which also beat Q105, rose 7.5-8.9. AC WUSA (W101) had its best book ever, going 5.0-7.9 12-plus. In the coveted 25-54 demo, W101 was first, followed by WQYK, Q105, and Power 93.

Despite their growth, WQYK and W101 have not gotten the kind of local or national press that went to their flashier rival, or even to classic rock WXTB (98 Rock)'s all-Zeppelin format overhaul.

"We've been doing this now and doing it consistently and just hanging in there at the top of the heap, so we certainly don't warrant much local coverage," says WQYK PD Jay Miller. "But we've certainly gotten more in these last months than ever before because the market is now more interesting than ever to civilians."

Notably, both Miller and W101 PD Bobby Irwin have the same take on why their stations did so well this fall. "When Q105 got competition from the Power Pig, they attempted to protect the teen flank," says Miller, who had about 22% come duplication with Q105. "The consequence of that was that people who shared between

WQYK and Q105 tended to stay a bit longer with us.

"Even before the Power Pig, the market was becoming very aggressive against Q105. We had identified, as did WUSA and [soft AC] WWRM, that they had upper demo numbers they didn't deserve."

"Q105 completely abandoned 25-54 in every daypart except mid-days and tried to directly attack Power Pig's life group," says Irwin. "Some of our new listeners

came from WWRM. Some from Q105. Ever since I got here, almost a year ago, we've been positioned to take advantage of any moves either station might make. This probably would have happened anyway, but not as dramatically, and not as quickly."

QYCK, INEXPENSIVE GROWTH

While W101 used a significant number of billboards, ran the Robert Ulrich-hosted TV spots, and gave (Continued on page 19)

Has Power Pig Made Other Players Into Animals?

BY PHYLLIS STARK

NEW YORK—Back when "Power Pig" WFLZ Tampa, Fla., was the underdog and rival WRBQ (Q105) was the market leader, much of WFLZ's promotional strategy was built around spoofing Q105's promotions. But now that WFLZ is No. 1, its strategy does not seem to have changed. Q105, for example, is giving away a \$120,000 house in March. Not to be outdone, WFLZ is giving away dozens of houses, some hotels, a couple of utility companies, a small dog, and a thimble. The prize is a Monopoly game—part of the Pig's Monopolize Your Neighborhood promotion.

WFLZ's oldies-to-top-40 change was a now-well-documented, week-long holding-the-old-format-for-ransom stunt. WXTB (98 Rock), the station that had to follow the Power Pig's act when it changed format last January, came on with an equally elaborate gimmick, beginning with all-Led Zeppelin programming and letting listeners suggest other acts to be added. And, like the Power Pig, it has ended up in court with rival WYNF.

Just as WFLZ claimed that comparative advertising gave it the

right to use Q105's logo on its "Screw The Q" T-shirts, WXTB is using the same excuse for outdoor advertising that appears to be WYNF's billboard with the logo ripped off and the WXTB logo in its place.

The WXTB/WYNF war, along with Q105's use of a megaprize, would tend to suggest that WFLZ had noticeably altered the promotional landscape of Tampa Bay. But despite the move to a less kind, less gentle, and more expensive promotional market in top 40 and album rock, other broadcasters say their game plan has remained unaffected by the debut of the Power Pig.



B100's Dirty Work. AC KFMB-FM (B100) San Diego's morning team the Rich Brothers hosted a "Human Mud Bog" in which listeners were invited to climb into a tub o' mud to win tickets to a Mud Bog and Tractor Pull. Pictured are B100's Frank Anthony, left, Scott Kenyon, right, and Pat Gaffey in the mud.

WRBQ GM Michael Horne, for example, says that his station's promotional game plan "hasn't really shifted," and claims that WFLZ is a direct competitor only for his younger demos. As a result,

stickers. Two months ago, Horne says, they went out "occasionally." In addition to the house giveaway—a repeat of a similar promotion last spring—WRBQ gave away six new Pontiacs and a customized Ford Ranger last month.

Adult alternative WHVE still prefers concert and other music-related promotions to big giveaways. "Our listeners don't want to win a car or a house, they already have Jaguars," says promotion director Nancy Lee, who notes that 70% of WHVE's listeners earn more than \$45,000. "What the Power Pig is doing has no bearing on us," she says.

(Continued on page 19)

PROMOTIONS

he says, "we're not changing our whole promotional strategy to compete with them."

The only change, Horne says, is becoming "much more aggressive on the street," sending staffers out daily with T-shirts and bumper

RADIO'S URBAN VS. CHURBAN BATTLE CHANGING

(Continued from page 1)

BATTLE OF NEW ORLEANS

The change among other churban outlets is most noticeable in New Orleans, where, three years ago, churban WQUE managed to cut urban WYLD-FM's numbers in half. Now WYLD again leads the market with a 15.1 share, inches away from the 15.5 it held in fall '86 when WQUE debuted. Although the degree to which WQUE now wants to be known as an urban station is nebulous, WQUE has dropped the handful of dance crossovers it did play and is now clearly targeting WYLD's audience.

In Dallas, churban KJMZ has backed off Hispanic-oriented dance music and beefed up its black community involvement following a fall book in which traditional urban leader KKDA-FM pulled ahead 5.4 to 4.7. In Houston, WQUE's sister station KHYS has been making similar moves since last November.

Additionally, since January 1989, churbans in Detroit, Atlanta, Birmingham, Ala., Charlotte, N.C., Charleston, S.C., and Norfolk, Va., have switched formats; in those cities, mainstream black stations have either maintained or reclaimed their leads against churban competition. Other churbans in Miami, Memphis, Providence, R.I., and Greensboro, N.C., have either moved their music

toward mainstream urban and/or begun operating as urban radio stations.

"I think the issue is beginning to go away," says WYLD-FM's consultant, Tony Gray. "Many broadcasters have found out that the churban format is not something that works long-term. You can have a two-to-three-year run, but if you're in a marketplace with a large black population, and there's a solid radio station targeting black consumers, it's not a long-term winning situation."

WUSL Philadelphia PD Dave Allan, who thinks churban WIOQ (Q102) has hurt top 40 WEGX more than his station, says, "Churban was something that a lot of programmers hadn't seen in quite a while. Now they've moved on to talking about black AC."

The one thing that most observers agree on is that WYLD-FM, along with WENN Birmingham, WPEG Charlotte, and other stations that have held off churban competition, are better than they were three years ago. Consultant Don Kelly says, "Many old-line urban stations that were kind of complacent were hit with a shiny new competitor who promoted better, usually had a better airstaff, researched their music, and played a more conservative list. It's taken this amount of time for those old-line stations to revamp their

thinking and get back in the game."

"WQUE made WYLD a better-programmed radio station, but also a better black-community-oriented station and that was because they had the right PD in Ron Atkins," says Mary Catherine Sneed, VP/operations of Summit Broadcasting, which owns KJMZ Dallas and mainstream urbans in Atlanta and Baltimore that have withstood churban rivals. "That also happened [at WPEG] when [owner] Barry Mayo took over. He refocused their programming, as well as their community efforts."

IS THERE A RACE ISSUE?

There is less of a consensus on whether racial politics have figured into the resurgence of WYLD, WPEG, and other such urbans. Jerry Clifton, who consults WQUE, KJMZ, KHYS, and a number of other major churban outlets, contends, "The race issue isn't an issue. WYLD-FM started playing the right records and started programming professionally. They became extremely good. It doesn't have anything to do with anything else."

Surprisingly, WYLD-FM PD Ron Atkins agrees. "At the first focus group we ever did, people knew WQUE was white, but they really didn't care," says WYLD's Atkins.

(Continued on page 20)



This billboard prompted a lawsuit between album WYNF (95YNF) Tampa, Fla., and rival WXTB (98 Rock). The sign shows the YNF logo defaced by the 98 Rock logo. Another WXTB billboard calls WYNF "95WIMP Your Kenny Rogers Concert Station."

level 42

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New, More-Hits KFOG Rolls Over Bay Area; KITY Ploy Caps Week Of PD Resignations

IN THE MID-'80s, when a lot of rock stations were responding to the rise of top 40 by playing crossover material, KFOG San Francisco was already a prototype for the adult album rocker that many of those stations would eventually become. So as a station that once pointedly "stayed away from hits," according to PD Pat Evans, what KFOG has done in recent days is unusual and somewhat ironic.

After several years of billing itself as "Classic Rock'n'Roll," KFOG has dropped that slogan, de-emphasized '60s and '70s library material, and become much more '80s-oriented. Some of the bands added are harder than KFOG's traditionally adult image—Def Leopard and Guns N'Roses. Some are the acts that have not been played much on rock radio since the mid-'80s—i.e., OMD, Tina Turner, and Prince. The result is a station whose artist teasers can include Bob Dylan, Wang Chung, and the Police.

This is a sample p.m. drive hour: Simple Minds, "Don't You (Forget About Me)"; Rolling Stones, "Satisfaction"; Michael Penn, "No Myth"; Bruce Springsteen, "Hungry Heart"; Cars, "Just What I Needed"; Starship, "It's Not Enough"; Grateful Dead, "Touch Of Grey"; Aerosmith, "Love In An Elevator"; Prince, "1999"; Peter Gabriel, "Sledgehammer"; Tears For Fears, "Sowing The Seeds Of Love"; and Alannah Myles, "Black Velvet."

KFOG's changes are concurrent with the promotion of **Rosalie Howarth** to MD. Howarth, a six-year staffer, assumes duties previously held by **M. Dung**, who recently returned to mornings.

PROGRAMMING: GREAT AMERICAN FLUX

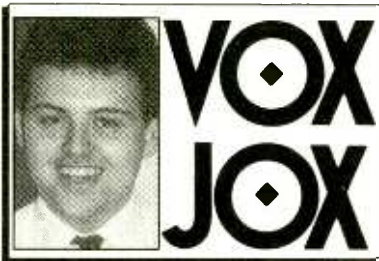
WNSR New York APD/MD **Greg Dunkin** is the new PD at AC **WMMX** Baltimore, replacing **Don Kelley**. Meanwhile, **Mark Williams** fills the longstanding p.m.-drive vacancy at **WMMX**. **WNSR** is looking for a new MD... **Cary Pahigan**, who has held a variety of positions at AC **WVBF** Boston in recent months, is now PD, following the departure of **Bill Garcia**, who can be reached at the station or at 508-755-5003... **Pam Finn** is out as PD of AC **KYKY** (Y95) San Diego.

In Great American's third and fourth PD changes of the last two weeks, consultant **Larry Moffitt** returns to day-to-day programming as the PD of album **KYYS** Kansas City, Mo., replacing **Scott Jameson**. **Moffitt** will shutter his consultancy as a result of the new position. In Sacramento, Calif., **Sean Lynch** has resigned as PD of top 40 **KROY**. No replacement has been announced.

In another pending resignation, **Jeff McCartney** will leave top 40/dance **KTFM** San Antonio, Texas, at the end of the winter book and is looking to return to a major-market top 40 job. **McCartney** was forced to announce his resignation early after **Rick Upton**, PD of rival **KITY**, got wind of it and announced it on the air in afternoon drive.

At R&B/oldies **KYOK** Houston, **Johnny "Showbiz" Harris** becomes

PD, replacing **Ross Holland**, who left to be APD of crosstown urban **KHYS**. At urban sister **KMJQ** (Majic 102), where **Harris** was a swing jock, MD **Hurricane Dave** adds APD duties. Meanwhile, back at **KHYS**, 1984 Olympics star **Carl Lewis**, who lives in Houston, is now doing morning sports for the sta-



by Sean Ross with
Craig Rosen & Phyllis Stark

tion. One-time **KMJQ** jock **G.L. Hayes** returns to radio to do weekends for **KHYS**. And **Jay LaMont** joins for overnights from **KPRW** Oklahoma City.

Tom Mitchell, OM of top 40 **WPXY** Rochester, N.Y., is the new PD at similarly formatted **WTIC-FM** Hartford, Conn., succeeding **Dave Shakes**. No replacement has been named at **WPXY**... Former **WKRL** (now **WXTB**) Tampa, Fla., PD **Beau Raines** segues to the PD post at album **WFYV-AM-FM** Jacksonville, Fla.; GM **Yulee Commander** praises **Raines'** "understanding of our heritage and mission."

At album **WCGY** Boston, morning man **Mike Morin** is promoted to PD; **Lisa Garvey** becomes APD.

Last week, Salt Lake City had two country FMs; soon it will have four. Religious **KCGL** is picking up Satellite Music Network's Traditional C&W format. Its religious format and staff will remain with its previously simulcast AM, **KBBX**. Meanwhile, **KWJJ-AM** Portland, Ore., has also added the **SMN** format.

In an interesting use of the word mix, all-sports **KAMJ-AM** Phoenix has broadened its format and is now known as "the best mix of sports and talk," **KPMX**. PD **Rich Erickson** joins from crosstown **KTAR**. Notably, AC **KAMJ-FM** was one of at least four Phoenix stations fighting over the rights to the word "mix."

KHTN Sacramento, which was one of the first CNN Headline News affiliates on FM, drops that format and is now one of the first Winner's News Network motivational talk stations on FM, **KWWN**. GM **Len Allen** is also PD. Black/AC **WJPC** Chicago should also pick up **WNN** when the network takes over in March.

CNN Headline News does, however, add a new affiliate in Kansas City, where simulcast country **KFKF-AM** becomes **KNHN**. Local advertising exec **Bill Johnson** becomes GM. **Aaron Worsham**, from **KRMS** Osage Beach, Mo., is PD. Across town, consultant **Tony Gray** is now working with urban **KPRS**... At **McVay Media**, top 40 specialist **Harv Blain** is promoted to the

newly created VP/contemporary radio position.

Tony Aguillar, former PD of Spanish **WMDO** Washington, D.C., is now PD of the Spanish-language segments of crosstown **WMET**. In its remaining hours, **WMET** now runs **Money Radio**, giving D.C. two business N/T outlets... Black gospel **WXXO** Orlando, Fla., is now Spanish-language **WXTO**. **WAMA** Tampa, Fla., GM **Robert Cubero** assumes those duties. **Arlynn Gomez** from **WCMQ** Miami is PD. **WXTO** will simulcast with **WXXU** Cocoa Beach, Fla. At **WAMA**, PD **Manuel Sempritt** adds GM stripes.

In an unusual turn of events, another black gospel outlet, **WGRT** Indianapolis, is dropping the format to become simulcast classical outlet **WSYW-AM**. Meanwhile, crosstown urban **WPZZ** has picked up the format, becoming **Joy 96**. **WGRT's** GM **Perry Broadnax** and PD **Brother Sammy Enoch** will stay at **WGRT** through Feb. 15, then will become GM and PD at **WPZZ** on a trial basis through the changeover.

Top 40 **WSRZ** Sarasota, Fla., PD **Tom Evans** is leaving; call him at 813-923-5498; **Scott Chase** is interim PD... At adult standards/AC combo **WEST/WLEV** Allentown, Pa., MD **Jeff Silvers** is upped to OD/PD. **Silvers**, whose previous PD experience was at **WYXL** Ithaca, N.Y., stays on-air for now.

After six and a half years as some variant of top 40, crossover **KNMQ** Albuquerque, N.M., becomes country **KOLT** under PD **Tomm Rivers** and consultant **Jay Albright**. Morning man **Phil Sisneros** is out... In Meridian, Miss., **WQIC** switches from urban to country this week under new GM/morning man **Ken Raney**, previously with country rival **WOKK**. **WQIC**, meanwhile, will move to AM, taking over the frequency of AC **WMDN**.

Linda Fox is named PD of top 40 **WZST** Santa Rosa, Calif., as **Brent Farris** becomes VP/programming for the station. **Fox** was an account executive at AC **KKYY** (Y95) San Diego... PD **Bridget Denise** leaves urban **KXZZ** (Z16) Lake Charles, La., to have a baby; **KDKS** Shreveport, La., PD **Rob Neal** is her replacement. Meanwhile, Z16's **Troy Maybank** becomes the new morning co-host at urban **WUSS** Atlantic City, N.J.

On March 1, country **WDJB-AM-FM** Windsor, N.C., splits off with the AM going adult standards and the FM becoming urban "Pumpin' 97." Former **WZAM** Norfolk, Va., PD **Greg McLemore** will program the FM and do mornings as "D.J. Mystery." He would like to hear from record people and can be reached at 919-794-3131.

Former Burbach Broadcasting group PD **Bill Shannon** has resurfaced as the owner/GM/PD of **WKZA** Kane, Pa. The AC station, which had been dark recently, will return to the air Monday (5) as an oldies station. Two K104 alumni, **Max Stewart** and **Steve Rosen**, join the station for mornings and afternoons, respectively. **Shannon** can be reached at 814-837-2280.

newslines..

COOK INLET promotes two of its GMs to corporate VPs who will have regional duties pending future group acquisitions. They are **WPGC** Washington, D.C.'s **Ben Hill** and **WUSN** Chicago's **Carl Hamilton**.

RAY CAL is the new GM of **MyStar's** **WZTR** Milwaukee. **Cal**, who was previously GSM of **WDBO/WWKA** Orlando, Fla., replaces **Tim Medland**, who is now executive VP for **MyStar**, and VP/GM of co-owned **WTPI** Indianapolis.

GAYLE SHAW from **KBTS** Austin, Texas, is the new VP/GM of **KRZN/KXLT** Denver, replacing **Craig McKee**.

JAY CHILDRESS is the new GM at **WVOL/WQQK** Nashville, assuming duties held by owner **Sam Howard**. **Childress** was most recently marketing director for Nashville's **BPI**.

JHAN HIBER is out as VP/marketing & research for **WEAZ** (EZ101) Philadelphia. **Hiber** will reopen his own similarly slanted consultancy, **Jhan Hiber & Associates**. He can be reached at 609-399-8212.

KVOO-AM-FM Tulsa, Okla., has been sold to Great Empire Broadcasting.

Morning man **Scott Gibbons** is upped to PD at full-service AC **WKOX** Framingham, Mass.... At AC **WMBD** Peoria, Ill., interim PD **Greg Batton** gets the official nod; **Mike Sabol** is named MD.

PEOPLE: DEES TV

KIIS Los Angeles morning man **Rick Dees** makes his debut as a nightly TV host in July on ABC's "Into The Night." The show is described as a cross between a variety show and "Entertainment Tonight"; it will air from midnight to 1 a.m. Across town, **Tim Kelly** is the third and final defector from **KKBT's** morning show. He will concentrate on his duties as executive VP for **Premiere Radio Networks** and take on additional responsibilities with the networks' new radio acquisition division. **Kelly** will stay up to 60 more days while PD **Liz Kiley** searches for a new morning team; send T&R only.

At **XETRA** San Diego, morning hitter **Steve Garvey** is out, finalizing the station's move from all-talk to all-news. PM **Mark Zeagan** said it "was not an easy decision. We all like Steve," but the morning talk show was "a leftover from the old format." Across town at top 40 **KKLQ** (Q106), **Michele Santosuoso** from **KZZP** Phoenix is the new MD... **Tom Doyle** has exited **WHDH** Boston. **Jess Cain** will handle the mornings solo.

A few weeks after moving from mornings to middays, **Lawrence Gregory Jones** is out at urban **WBLS** New York. **Fred Buggs** moves from 8-10 p.m. to middays. **WBLS' Quiet Storm** moves up two hours and will now start at 8 p.m.... At urban **KKDA** (K104) Dallas, **Michael Hernandez** moves from late to early middays. Former **KDLZ** PD **DeWayne Dancer**, who is also the morning show producer at N/T **KLIF**, is now auditioning in late middays.

Ramona Ripston becomes **KABC** Los Angeles' first full-time female talk host since 1982. **Ripston** will regularly debate **Bill Pearl** on "Point-Counterpoint," a show that was formerly called "Dueling Bills." **Ripston**, executive director for the American Civil Liberties Union of Southern California, replaces **Bill Press**, who resigned to seek the Democratic nomination for the

State Insurance Commission. Rival talk host **Tom Leykis** of **KFI** had called for **Press** to leave **KABC** and its TV station because of his political aspirations.

AC **WALK** Long Island, N.Y., promotes night jock **Jay Letterman** (aka **Charlie Lombardo**) to MD. OM **Bill Edwards** had been handling music duties there... Group **W Music** Coordinator **Carey Nelson's** position has been abolished; call her at 713-622-1010... P.M. driver **Mark Scott** is out of afternoons at N/T **WWRC** Washington, D.C.... **Madison Chase**, most recently with **WSTR** Atlanta, returns to middays at AC **WMJJ** Birmingham, Ala.

Marty Thompson, PD of country **WPFB-FM** Dayton and a weekend-er at AC **WLW** Cincinnati, is the new MD/p.m. driver at new crosstown oldies outlet **WGRR**. No replacement is named at **WPFB**, but **Thompson's** successor at **WLW** is **Darrel Mitchell**, who once worked at **WGRR's** predecessor, **WBLZ**. Across town at classic rock **WOFX**, **WIOT** Toledo's **Steve Athanas & Lou Herbert** are the new morning team as MD **Joe Zerhusen** comes off the air.

Gordon "Matthews" Tolbert, p.m. driver at suburban country/AC **KWED** San Antonio, is now a weekend-er at country **KKYX**... At AC **KWNR** Las Vegas, weekenders **Rob Martini** and **Jim Sweeney** are upped to late nights and overnights, respectively. **Mark Stevens** joins as production director from **WLLI** Joliet, Ill.... **Todd Tedder** is out of p.m. drive at top 40 **WKSF** Asheville, N.C.

Although the deal was still being worked out at press time, former **KOY-FM** (Y95) Phoenix morning show **Tim Hattrick & Willie DeLune** are expected to become the new morning team at **Nationwide's** **KRQQ** Tucson, Ariz. They will still need a newsperson, however, as **Lisa McDaniel** goes to co-owned **KZZP** Phoenix to do morning news with **Dave Ryan**. **KRQQ** also needs a production person.

At N/T **KTAR** Phoenix, **Bill Polish** from full-service **WCCO** Minneapolis is the new ND... Oldies **WNNH** Concord, N.H., is looking for a new night-jock to replace the exiting **Mike O'Neal**. Contact owner **Clark Smidt**.

Even God took a day off.

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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	1	12	BAD LOVE DUCK 4-19980/REPRISE	ERIC CLAPTON 3 weeks at No. 1
2	2	4	5	WHAT IT TAKES Geffen LP CUT	AEROSMITH
3	3	6	10	BLACK VELVET ATLANTIC 7-88742	ALANNAH MYLES
4	4	7	4	THE DEEPER THE LOVE Geffen 4-19951	WHITESNAKE
5	6	10	6	I WISH IT WOULD RAIN DOWN ATLANTIC 7-88738	PHIL COLLINS
6	5	5	11	ANYTIME CAPITOL 44471	MCAULEY SCHENKER GROUP
7	18	29	4	ALMOST HEAR YOU SIGH COLUMBIA 38-73093	ROLLING STONES
8	10	19	9	NO MYTH RCA 9111	MICHAEL PENN
9	7	17	8	NO MORE REPRISE LP CUT	NEIL YOUNG
10	9	14	8	BEST OF WHAT I GOT EPIC LP CUT	BAD ENGLISH
11	8	13	9	FIGURE OF EIGHT CAPITOL 44489	PAUL MCCARTNEY
12	22	30	6	HOUSE OF BROKEN LOVE CAPITOL 44491	GREAT WHITE
13	25	43	3	A FACE IN THE CROWD MCA LP CUT	TOM PETTY
14	16	20	6	PRESTO ATLANTIC LP CUT	RUSH
15	20	22	4	I GO TO EXTREMES COLUMBIA 38-73091	BILLY JOEL
16	26	32	4	SOMETIMES SHE CRIES COLUMBIA 38-73095	WARRANT
17	11	16	9	INNOCENT DAYS A&M 1467	GIANT
18	24	28	4	TOO LATE TO SAY GOODBYE EMI 50234	RICHARD MARX
19	23	31	4	SWEET SOUL SISTER SIRE 4-19926/REPRISE	THE CULT
20	19	18	9	THE HOUSE IS ROCKIN' EPIC LP CUT	STEVIE RAY VAUGHAN
21	13	8	17	A GIRL LIKE YOU ENIGMA 44480/CAPITOL	THE SMITHEREENS
22	12	12	12	IF DIRT WERE DOLLARS Geffen LP CUT	DON HENLEY
23	30	39	9	ALL OVER BUT THE CRYIN' ELEKTRA LP CUT	THE GEORGIA SATELLITES
24	29	24	4	DIRTY DEEDS BLACKHEART 34-73215/EPIC	JOAN JETT
25	17	9	13	I CAN'T EXPLAIN MERCURY 876 190-4/POLYGRAM	SCORPIONS
26	28	23	19	I REMEMBER YOU ATLANTIC 7-88886	SKID ROW
27	27	21	10	GIMME YOUR GOOD LOVIN' EPIC 34-69036	DIVING FOR PEARLS
28	21	11	20	LOVE SONG Geffen 7-22856	TESLA
29	33	37	6	GUILTY WTG LP CUT	BONHAM
30	NEW	1	1	★★★ FLASHMAKER ★★★	
				THE ROAD TO HELL Geffen LP CUT	CHRIS REA
31	14	3	12	DOWNTOWN TRAIN WARNER BROS. 7-22685	ROD STEWART
32	44	—	2	★★★ POWER TRACK ★★★	
				LONE WOLF CAPITOL LP CUT	HAVANA BLACK
33	37	49	3	A HARD RAIN'S A GONNA FALL MCA 53805	EDIE BRICKELL
34	15	2	11	PEACE IN OUR TIME COLUMBIA 38-73047	EDDIE MONEY
35	35	42	4	FLY HIGH MICHELLE ATCO 7-99135	ENUFF Z'NUFF
36	32	27	12	LET LOVE RULE VIRGIN 7-99166	LENNY KRAVITZ
37	42	45	3	BROTHER, DON'T YOU WALK AWAY COLUMBIA 38-73235	HOOTERS
38	45	48	3	PRICE OF LOVE EPIC 34-73094	BAD ENGLISH
39	NEW	1	1	★★★ FLASHMAKER ★★★	
				BLUES BEFORE AND AFTER ENIGMA 44516/CAPITOL	THE SMITHEREENS
40	46	50	5	HOUSE OF FIRE EPIC 34-73085	ALICE COOPER
41	NEW	1	1	★★★ FLASHMAKER ★★★	
				FOREVER MERCURY 876 716-7/POLYGRAM	KISS
42	NEW	1	1	★★★ FLASHMAKER ★★★	
				BACK TO SHALLA-BAL RELATIVITY LP CUT	JOE SATRIANI
43	31	15	11	DEVOLUTION WORKIN' MAN BLUES I.R.S. LP CUT	THE ALARM
44	NEW	1	1	★★★ FLASHMAKER ★★★	
				CALL OF THE WILD MERCURY 876 564-4/POLYGRAM	COMPANY OF WOLVES
45	NEW	1	1	★★★ FLASHMAKER ★★★	
				LOVE DON'T COME EASY I.R.S. 73007	THE ALARM
46	NEW	1	1	★★★ FLASHMAKER ★★★	
				TRUE BLUE LOVE ATLANTIC 4-88768	LOU GRAMM
47	39	34	15	KICKSTART MY HEART ELEKTRA 7-69248	MOTLEY CRUE
48	NEW	1	1	★★★ FLASHMAKER ★★★	
				DREAM ON COLUMBIA LP CUT	BRITNY FOX
49	34	26	14	PRETENDING DUCK 7-22732/REPRISE	ERIC CLAPTON
50	41	44	5	JUST A LITTLE LIGHT ARISTA LP CUT	GRATEFUL DEAD

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.

RADIO

WLUP Chicago Vows To Fight Indecency Fine

BY BILL HOLLAND

WASHINGTON, D.C.—Evergreen's WLUP Chicago, fined \$6,000 in December by the FCC for allegedly indecent daytime broadcasts, hand-delivered a 25-page response on Jan. 29 announcing its intent to fight the commission.

"We have a chance to fight and go to the wall on this," says an Evergreen source. "It's not the amount that's relevant—we're challenging it because they called us on things that they excused 20 or so other stations for doing. The rules have got to be clear and fair."

WASHINGTON ROUNDUP

WLUP's response, written by its Chicago lawyers, calls the FCC's indecency ruling "arbitrary, capricious, and contrary to law." The parent company had already asked for an extension to file. Ironically, while the indecency charge was pending, both WLUP and WLUP-FM have received full seven-year renewals of their licenses from the FCC.

Evergreen's challenge sets the stage for a full commission review, possible referral to the Justice Department, and even a federal court challenge to the commission's indecency guidelines.

The guidelines are already being reviewed by the U.S. Court of Appeals in another case testing a Congress-imposed 24-hour ban on so-called indecent material.

The FCC, after reviewing the WLUP response to its initial inquiry in August, slapped the fine on the station in December after determining that three daytime broadcasts from 1987 through 1989 by p.m. drivers Steve Dahl & Garry Meier were indecent. It rejected Evergreen's reply argument that the commission had failed to prove Dahl's three broadcasts were patently offensive by contemporary community standards. One of the incidents was a description of the controversial Vanessa Williams picture layout in Playboy magazine.

The WLUP response document also maintains that at least one of the charges, being more than a year old, should not be considered because the FCC took no action.

An FCC complaints division spokesperson says the WLUP response has been received "but not distributed" to staff. The spokesperson adds that the commission "is still evaluating" the responses of seven other stations cited in August and in December. Two of those stations, Guy Gannett's WZTA Miami and Nationwide's KLUC-FM Las Vegas, have also responded with challenges.

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MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	2	3	4	CUTS YOU UP BEGGAR'S BANQUET 9140/RCA	PETER MURPHY 1 week at No. 1
2	3	5	4	HEAD ON WARNER BROS. LP CUT	THE JESUS AND MARY CHAIN
3	1	1	11	HOUSE COLUMBIA LP CUT	THE PSYCHEDELIC FURS
4	9	12	4	GETTING AWAY WITH IT FACTORY IMPORT	ELECTRONIC
5	7	6	13	NO MYTH RCA 9111	MICHAEL PENN
6	12	20	3	BIRDHOUSE IN YOUR SOUL ELEKTRA 7-64998	THEY MIGHT BE GIANTS
7	5	4	12	STANDING THERE Geffen 7-21383	THE CREATURES
8	6	8	4	THE SENSUAL WORLD COLUMBIA 38-73098	KATE BUSH
9	8	7	11	ROOM REPRISE 7-22667	THE B-52'S
10	13	21	3	HERE I AM (COME AND TAKE ME) VIRGIN 7-99141	UB40
11	4	2	8	OUIJA BOARD, OUIJA BOARD SIRE 7-21424/REPRISE	MORRISSEY
12	NEW	1	1	★★★ FLASHMAKER ★★★	
				NOTHING COMPARES 2 U CHRYSALIS LP CUT	SINEAD O'CONNOR
13	10	9	6	WHERE DO WE GO FROM HEAVEN SIRE LP CUT/REPRISE	MIGHTY LEMON DROPS
14	11	13	6	DON'T LET ME DOWN, GENTLY POLYDOR LP CUT	THE WONDER STUFF
15	16	23	3	RAZOR BLADES OF LOVE RCA 9160	THE SILENCERS
16	22	—	2	FAITH AND HEALING SIRE LP CUT/REPRISE	IAN MCCULLOCH
17	NEW	1	1	★★★ FLASHMAKER ★★★	
				DELIVERANCE MERCURY LP CUT/POLYGRAM	THE MISSION U.K.
18	15	14	5	DANGEROUS SIRE 7-21328/REPRISE	DEPECHE MODE
19	18	19	10	I WANNA BE ADORED SILVERTONE 1301/RCA	THE STONE ROSES
20	24	—	2	YESTERDAY GIRL CAPITOL LP CUT	THE SMITHEREENS
21	21	—	2	THE DOWNTOWN LIGHTS A&M LP CUT	THE BLUE NILE
22	14	10	10	BABYDOLL WARNER BROS. LP CUT	Laurie Anderson
23	19	16	9	DOWN IN IT TVT 2611	NINE INCH NAILS
24	NEW	1	1	★★★ FLASHMAKER ★★★	
				A HARD RAIN'S A GONNA FALL MCA 53805	EDIE BRICKELL
25	26	—	2	RESPECTFULLY KING OF RAIN EPIC LP CUT	THE RAVE-UPS
26	NEW	1	1	★★★ FLASHMAKER ★★★	
				JEALOUS OF YOUTH EPIC 34-73151	THE THE
27	NEW	1	1	★★★ FLASHMAKER ★★★	
				HELLO ATLANTIC 7-86235	THE BELOVED
28	23	24	9	BURNING INSIDE SIRE 7-21384/WARNER BROS.	MINISTRY
29	NEW	1	1	★★★ FLASHMAKER ★★★	
				THE DEVIL IN ME SIRE LP CUT/REPRISE	JOHN WESLEY HARDING
30	20	18	4	BLUES BEFORE AND AFTER CAPITOL 44516	THE SMITHEREENS

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POWER PLAYISTS

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

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

PLATINUM

Z100
New York
P.D.: Steve Kingston

1	Michael Bolton, How Am I Supposed To Seduction, Two To Make It Right
2	Jody Watley, Everything
3	Jody Watley, Everything
4	Jaya, If You Leave Me Now
5	Janet Jackson, Escapade
6	Aerosmith, Janie's Got A Gun
7	Paula Abdul (Duet With The Wild Pair), Linda Ronstadt (Featuring Aaron Nev)
8	Expose, Tell Me Why
9	Rod Stewart, Downtown Train
10	Gloria Estefan, Here We Are
11	Madonna, Keep It Together
12	Technronic Feat. Felly, Pump Up
13	Phil Collins, Another Day In Paradise
14	Milli Vanilli, All Or Nothing
15	The Cover Girls, We Can't Go Wrong
16	D-Mob Introducing Cathy Dennis, C'Mon
17	Madonna, Keep It Together
18	Gloria Estefan, Here We Are
19	Kyze, Slomp (I Jump To Your Body)
20	Billy Joel, I Go To Extremes
21	Babyface, Tender Love
22	New Kids On The Block, This One's For
23	Stevie B, Love Me For Life
24	Chicago, What Kind Of Man Would I Be?
25	Skid Row, I Remember You
26	Low Gramm, Just Between You And Me
27	The B-52's, Room
28	Billy Joel, I Go To Extremes
29	Warrant, Sometimes She Cries
30	Biz Markie, Just A Friend
31	Luther Vandross, Here And Now
32	Michelle, No More Lies
33	Phil Collins, I Wish It Would Rain Do

KIISFM 102.7
Los Angeles
P.D.: Gerry DeFrancesco

1	Paula Abdul (Duet With The Wild Pair), Linda Ronstadt (Featuring Aaron Nev)
2	Expose, Tell Me Why
3	Jody Watley, Everything
4	Janet Jackson, Escapade
5	The Cover Girls, We Can't Go Wrong
6	Jaya, If You Leave Me Now
7	Rod Stewart, Downtown Train
8	Shana, I Want You
9	Janet Jackson, Escapade
10	Technronic Feat. Felly, Pump Up
11	Michelle, No More Lies
12	Taylor Dayne, Love Will Lead You Back
13	Madonna, Keep It Together
14	Phil Collins, Another Day In Paradise
15	Billy Joel, I Go To Extremes
16	Gloria Estefan, Here We Are
17	Chicago, What Kind Of Man Would I Be?
18	Aerosmith, Janie's Got A Gun
19	Billy Joel, I Go To Extremes
20	Milli Vanilli, All Or Nothing
21	Stevie B, Love Me For Life
22	Low Gramm, Just Between You And Me
23	Biz Markie, Just A Friend
24	Taylor Dayne, Love Will Lead You Back
25	Sybil, Walk On By
26	Madonna, Keep It Together
27	Expose, Tell Me Why
28	Tommy Page, I'll Be Your Everything
29	Lisa Stansfield, All Around The World
30	Luther Vandross, Here And Now
31	Belinda Carlisle, Summer Rain

B94
Pittsburgh
P.D.: Clarke Ingram

1	Rod Stewart, Downtown Train
2	Paula Abdul (Duet With The Wild Pair), Michael Bolton, How Am I Supposed To
3	Michael Bolton, How Am I Supposed To
4	Aerosmith, Janie's Got A Gun
5	Technronic Feat. Felly, Pump Up
6	Seduction, Two To Make It Right
7	Chicago, What Kind Of Man Would I Be?
8	Tom Petty, Free Fallin'
9	Michael Bolton, How Am I Supposed To
10	Jody Watley, Everything
11	Expose, Tell Me Why
12	Bad English, Price Of Love
13	Aerosmith, Janie's Got A Gun
14	Skid Row, I Remember You
15	Roxette, Dangerous
16	Janet Jackson, Escapade
17	Joe Cocker, When The Night Comes
18	Gloria Estefan, Here We Are
19	Lou Gramm, Just Between You And Me
20	Linda Ronstadt (Featuring Aaron Nev)
21	Kevin Paige, Anything I Want
22	Richard Marx, Too Late To Say Goodbye
23	Taylor Dayne, Love Will Lead You Back
24	Michelle, No More Lies
25	EX Michelle, No More Lies
26	EX Biz Markie, Just A Friend
27	Whitesnake, The Deeper The Love
28	Warrant, Sometimes She Cries
29	EX Phil Collins, I Wish It Would Rain Do
30	EX Billy Joel, I Go To Extremes
31	EX Taylor Dayne, Love Will Lead You Back
32	EX Madonna, Keep It Together
33	EX Aerosmith, Janie's Got A Gun
34	EX Rod Stewart, Downtown Train
35	EX Lisa Stansfield, All Around The World
36	EX Aerosmith, Janie's Got A Gun
37	EX Aerosmith, Janie's Got A Gun
38	EX Aerosmith, Janie's Got A Gun
39	EX Aerosmith, Janie's Got A Gun
40	EX Aerosmith, Janie's Got A Gun

WAVY 10.5
Washington
P.D.: Matt Farber

1	Chicago, What Kind Of Man Would I Be?
2	Tom Petty, Free Fallin'
3	Aerosmith, Janie's Got A Gun
4	Rod Stewart, Downtown Train
5	Jody Watley, Everything
6	Michael Bolton, How Am I Supposed To
7	Paula Abdul (Duet With The Wild Pair), Linda Ronstadt (Featuring Aaron Nev)
8	Expose, Tell Me Why
9	Richard Marx, Too Late To Say Goodbye
10	Linda Ronstadt (Featuring Aaron Nev)
11	Bad English, Price Of Love
12	The B-52's, Room
13	Billy Joel, I Go To Extremes
14	Milli Vanilli, All Or Nothing
15	Roxette, Dangerous
16	Janet Jackson, Escapade
17	Technronic Feat. Felly, Pump Up
18	Phil Collins, Another Day In Paradise
19	Billy Joel, I Go To Extremes
20	Richard Marx, Too Late To Say Goodbye
21	Taylor Dayne, Love Will Lead You Back
22	Jive Bunny & The Mastersmizers, Swing
23	Warrant, Sometimes She Cries
24	Madonna, Keep It Together
25	Joan Jett, Dirty Deeds
26	Paula Abdul (Duet With The Wild Pair), Linda Ronstadt (Featuring Aaron Nev)
27	Taylor Dayne, Love Will Lead You Back
28	Alannah Myles, Black Velvet
29	Phil Collins, I Wish It Would Rain Do
30	Biz Markie, Just A Friend

Q95
Detroit
P.D.: Gary Berkowitz

1	Rod Stewart, Downtown Train
2	Elton John, Sacrifice
3	Tom Petty, Free Fallin'
4	Lou Gramm, Just Between You And Me
5	Phil Collins, Another Day In Paradise
6	Chicago, What Kind Of Man Would I Be?
7	The B-52's, Room
8	Gloria Estefan, Here We Are
9	Jody Watley, Everything
10	Bad English, Price Of Love
11	Taylor Dayne, Love Will Lead You Back
12	Billy Joel, I Go To Extremes
13	Kenny G, Going Home
14	Linda Ronstadt (Featuring Aaron Nev)
15	Milli Vanilli, Blame It On The Rain
16	Richard Marx, Too Late To Say Goodbye
17	Taylor Dayne, Love Will Lead You Back
18	Saraya, Timeless Love (From "Shocker")
19	The B-52's, Room
20	Phil Collins, I Wish It Would Rain Do
21	Joe Cocker, When The Night Comes
22	Linda Ronstadt (Featuring Aaron Nev)
23	EX Belinda Carlisle, Summer Rain
24	EX Luther Vandross, Here And Now
25	EX John Farnham, You're The Voice

93Q
Houston
P.D.: Randy Brown

1	Paula Abdul (Duet With The Wild Pair), Rod Stewart, Downtown Train
2	Seduction, Two To Make It Right
3	Anything Box, Living In Oblivion
4	Jody Watley, Everything
5	The Cover Girls, We Can't Go Wrong
6	Yvonne, Imagination
7	Erasure, Bad Savannah
8	Expose, Tell Me Why
9	Roxette, Dangerous
10	Janet Jackson, Escapade
11	Phil Collins, Another Day In Paradise
12	The B-52's, Room
13	Sybil, Don't Make Me Over
14	The Big Supreme, Don't Walk
15	Gloria Estefan, Here We Are
16	Milli Vanilli, All Or Nothing
17	Skid Row, I Remember You
18	D-Mob Introducing Cathy Dennis, C'Mon
19	Bad English, Price Of Love
20	Madonna, Keep It Together
21	Electronic, Getting Away With It
22	Kevin Paige, Anything I Want
23	Aerosmith, Janie's Got A Gun
24	Tears For Fears, Woman In Chains
25	Technronic, Get Up! (Before The Nig
26	Madonna, Keep It Together
27	EX # 2, Don't Let Me Love Push
28	EX Warrant, Sometimes She Cries
29	EX Lisa Stansfield, All Around The World
30	EX Richard Marx, Too Late To Say Goodbye
31	EX Taylor Dayne, Love Will Lead You Back
32	EX Belinda Carlisle, Summer Rain
33	EX Phil Collins, I Wish It Would Rain Do
34	EX Kiss, Forever
35	EX Michelle, No More Lies
36	EX Leila K, Got To Get
37	EX Peter Murphy, Cuts You Up

POWER 95
New York
P.D.: Gary Bryan

1	Seduction, Two To Make It Right
2	Michael Bolton, How Am I Supposed To
3	Rod Stewart, Downtown Train
4	Jaya, If You Leave Me Now
5	Paula Abdul (Duet With The Wild Pair), Aerosmith, Janie's Got A Gun
6	Low Gramm, Just Between You And Me
7	Janet Jackson, Escapade
8	Expose, Tell Me Why
9	Gloria Estefan, Here We Are
10	D-Mob Introducing Cathy Dennis, C'Mon
11	Milli Vanilli, All Or Nothing
12	Linda Ronstadt (Featuring Aaron Nev)
13	Pajama Party, Over And Over
14	Phil Collins, Another Day In Paradise
15	Marcia Gayten, Electric Boogie
16	Chicago, What Kind Of Man Would I Be?
17	Sybil, Walk On By
18	Richard Marx, Too Late To Say Goodbye
19	Stevie B, Love Me For Life
20	Billy Joel, I Go To Extremes
21	Madonna, Keep It Together
22	Michelle, No More Lies
23	Jody Watley, Everything
24	Taylor Dayne, Love Will Lead You Back
25	Roxette, Dangerous
26	The Cover Girls, We Can't Go Wrong
27	EX Michelle, No More Lies
28	EX Warrant, Sometimes She Cries
29	EX Biz Markie, Just A Friend
30	EX Phil Collins, I Wish It Would Rain Do
31	EX Elton John, Sacrifice
32	EX The Brat Pack, You're The Only Woman
33	EX Lisa Stansfield, All Around The World

KISS 108 FM
Boston
P.D.: Sunny Joe White

1	Seduction, Two To Make It Right
2	Paula Abdul (Duet With The Wild Pair), Janet Jackson, Escapade
3	Janet Jackson, Escapade
4	Expose, Tell Me Why
5	Linda Ronstadt (Featuring Aaron Nev)
6	Jaya, If You Leave Me Now
7	Aerosmith, Janie's Got A Gun
8	Michelle, No More Lies
9	D-Mob Introducing Cathy Dennis, C'Mon
10	Richard Marx, Too Late To Say Goodbye
11	Milli Vanilli, All Or Nothing
12	The B-52's, Room
13	The Cover Girls, We Can't Go Wrong
14	A'me Lorain, Whole Wide World (From "The Cover Girls, We Can't Go Wrong")
15	Billy Joel, I Go To Extremes
16	Chicago, What Kind Of Man Would I Be?
17	Luther Vandross, Here And Now
18	The Smokey Robinson & The Miracles, Swing
19	Alannah Myles, Black Velvet
20	Linda Ronstadt (Featuring Aaron Nev)
21	Taylor Dayne, Love Will Lead You Back
22	Elton John, Sacrifice
23	Roxette, Dangerous
24	Madonna, Keep It Together
25	EX Technronic, Get Up! (Before The Nig
26	EX The Chimes, 1-2-3
27	EX Depeche Mode, Personal Jesus
28	EX Bad English, Price Of Love
29	EX Lisa Stansfield, All Around The World
30	EX Michael Penn, No Myth
31	EX Whitesnake, The Deeper The Love
32	EX Eddie Brickell, A Hard Rain Is Gonna F
33	EX Rolling Stones, Almost Hear You Sigh
34	EX Belinda Carlisle, Summer Rain
35	EX The Brat Pack, You're The Only Woman
36	EX Cher, Heart Of Stone
37	EX The Alarm, Love Don't Come Easy
38	EX Jane Child, Don't Want To Fall In Lov
39	EX Xymox, Imagination
40	EX Aerosmith, Janie's Got A Gun
41	EX Aerosmith, Janie's Got A Gun
42	EX Aerosmith, Janie's Got A Gun
43	EX Aerosmith, Janie's Got A Gun
44	EX Aerosmith, Janie's Got A Gun
45	EX Aerosmith, Janie's Got A Gun

B94
Pittsburgh
P.D.: Clarke Ingram

1	Rod Stewart, Downtown Train
2	Paula Abdul (Duet With The Wild Pair), Michael Bolton, How Am I Supposed To
3	Michael Bolton, How Am I Supposed To
4	Aerosmith, Janie's Got A Gun
5	Technronic Feat. Felly, Pump Up
6	Seduction, Two To Make It Right
7	Chicago, What Kind Of Man Would I Be?
8	Tom Petty, Free Fallin'
9	Michael Bolton, How Am I Supposed To
10	Jody Watley, Everything
11	Expose, Tell Me Why
12	Bad English, Price Of Love
13	Aerosmith, Janie's Got A Gun
14	Skid Row, I Remember You
15	Roxette, Dangerous
16	Janet Jackson, Escapade
17	Joe Cocker, When The Night Comes
18	Gloria Estefan, Here We Are
19	Lou Gramm, Just Between You And Me
20	Linda Ronstadt (Featuring Aaron Nev)
21	Kevin Paige, Anything I Want
22	Richard Marx, Too Late To Say Goodbye
23	Taylor Dayne, Love Will Lead You Back
24	Michelle, No More Lies
25	EX Michelle, No More Lies
26	EX Biz Markie, Just A Friend
27	Whitesnake, The Deeper The Love
28	Warrant, Sometimes She Cries
29	EX Phil Collins, I Wish It Would Rain Do
30	EX Billy Joel, I Go To Extremes
31	EX Taylor Dayne, Love Will Lead You Back
32	EX Madonna, Keep It Together
33	EX Aerosmith, Janie's Got A Gun
34	EX Rod Stewart, Downtown Train
35	EX Lisa Stansfield, All Around The World
36	EX Aerosmith, Janie's Got A Gun
37	EX Aerosmith, Janie's Got A Gun
38	EX Aerosmith, Janie's Got A Gun
39	EX Aerosmith, Janie's Got A Gun
40	EX Aerosmith, Janie's Got A Gun

POWER 99 FM
Atlanta
P.D.: Rick Stacy

1	Paula Abdul (Duet With The Wild Pair), Linda Ronstadt (Featuring Aaron Nev)
2	Janet Jackson, Escapade
3	Seduction, Two To Make It Right
4	Michael Bolton, How Am I Supposed To
5	Motley Crue, Without You
6	Roxette, Dangerous
7	Michelle, No More Lies
8	The Cover Girls, We Can't Go Wrong
9	Milli Vanilli, All Or Nothing
10	Low Gramm, Just Between You And Me
11	The B-52's, Room
12	Aerosmith, Janie's Got A Gun
13	Bad English, Price Of Love
14	Skid Row, I Remember You
15	Jody Watley, Everything
16	Tears For Fears, Woman In Chains
17	D-Mob Introducing Cathy Dennis, C'Mon
18	Alannah Myles, Black Velvet
19	Janet Jackson, Escapade
20	Young M.C., Principals Office
21	Technronic, Get Up! (Before The Nig
22	Jaya, If You Leave Me Now
23	Whitesnake, The Deeper The Love
24	Warrant, Sometimes She Cries
25	EX Jane Child, Don't Want To Fall In Lov
26	EX Linda Ronstadt (Featuring Aaron Nev)
27	EX Taylor Dayne, Love Will Lead You Back
28	EX Rod Stewart, Downtown Train
29	EX Lisa Stansfield, All Around The World
30	EX Aerosmith, Janie's Got A Gun
31	EX Aerosmith, Janie's Got A Gun
32	EX Aerosmith, Janie's Got A Gun
33	EX Aerosmith, Janie's Got A Gun
34	EX Aerosmith, Janie's Got A Gun
35	EX Aerosmith, Janie's Got A Gun

KDWB 101.3
Minneapolis
P.D.: Brian Philips

1	Tom Petty, Free Fallin'
2	Technronic Feat. Felly, Pump Up
3	Paula Abdul (Duet With The Wild Pair), Linda Ronstadt (Featuring Aaron Nev)
4	Rod Stewart, Downtown Train
5	Jody Watley, Everything
6	Janet Jackson, Escapade
7	Seduction, Two To Make It Right
8	Soul II Soul (Featuring Caron Wheeler), Aerosmith, Janie's Got A Gun
9	Milli Vanilli, All Or Nothing
10	Skid Row, I Remember You
11	Eddie Money, Peace In Our Time
12	Warrant, Sometimes She Cries
13	Chicago, What Kind Of Man Would I Be?
14	Lou Gramm, Just Between You And Me
15	Joe Cocker, When The Night Comes
16	Tesla, Love Song
17	Michael Bolton, How Am I Supposed To
18	The Cover Girls, We Can't Go Wrong
19	Bad English, Price Of Love
20	Depeche Mode, Personal Jesus
21	Billy Joel, I Go To Extremes
22	Richard Marx, Too Late To Say Goodbye
23	Elton John, Sacrifice
24	Taylor Dayne, Love Will Lead You Back
25	Madonna, Keep It Together
26	Bobby Z, Lie By Lie
27	EX Michael Penn, No Myth
28	EX Belinda Carlisle, Summer Rain
29	EX Whitesnake, The Deeper The Love

POWER 104 KRBE
Houston
P.D.: Adam Cook

1	Paula Abdul (Duet With The Wild Pair), The Cover Girls, We Can't Go Wrong
2	Seduction, Two To Make It Right
3	Janet Jackson, Escapade
4	Expose, Tell Me Why
5	Michael Bolton, How Am I Supposed To
6	The B-52's, Room
7	Rod Stewart, Downtown Train
8	Jody Watley, Everything
9	D-Mob Introducing Cathy Dennis, C'Mon
10	Belinda Carlisle, Summer Rain
11	Taylor Dayne, Love Will Lead You Back
12	Biz Markie, Just A Friend
13	Erasure, Bad Savannah
14	Madonna, Keep It Together
15	Anything Box, Living In Oblivion
16	Kevin Paige, Anything I Want
17	Technronic, Get Up! (Before The Nig
18	EX Aerosmith, Janie's Got A Gun
19	EX Calloway, I Wanna Be Rich
20	EX Jane Child, Don't Want To Fall In Lov
21	EX Luther Vandross, Here And Now
22	EX Lisa Stansfield, All Around The World
23	EX Aerosmith, Janie's Got A Gun
24	EX Aerosmith, Janie's Got A Gun
25	EX Aerosmith, Janie's Got A Gun
26	EX Aerosmith, Janie's Got A Gun
27	EX Aerosmith, Janie's Got A Gun
28	EX Aerosmith, Janie's Got A Gun
29	EX Aerosmith, Janie's Got A Gun
30	EX Aerosmith, Janie's Got A Gun

GOLD

B96
Chicago
P.D.: Dave Shakes

1	Shana, I Want You
2	Technronic Feat. Felly, Pump Up
3	Michael Bolton, How Am I Supposed To
4	Seduction, Two To Make It Right
5	Jaya, If You Leave Me Now
6	Jody Watley, Everything
7	The Cover Girls, We Can't Go Wrong
8	Paula Abdul (Duet With The Wild Pair), Aerosmith, Janie's Got A Gun
9	Stevie B, Love Me For Life
10	Janet Jackson, Escapade
11	Babyface, Tender Love
12	Michelle, No More Lies
13	Expose, Tell Me Why
14	Biz Markie, Just A Friend
15	Milli Vanilli, All Or Nothing
16	D-Mob Introducing Cathy Dennis, C'Mon
17	Luther Vandross, Here And Now
18	Madonna, Keep It Together
19	A'me Lorain, Whole Wide World (From "The Cover Girls, We Can't Go Wrong")
20	Janet Jackson, Escapade
21	Babyface, Tender Love
22	Michelle, No More Lies
23	Expose, Tell Me Why
24	Biz Markie, Just A Friend
25	Milli Vanilli, All Or Nothing
26	D-Mob Introducing Cathy Dennis, C'Mon
27	Luther Vandross, Here And Now
28	Madonna, Keep It Together
29	A'me Lorain, Whole Wide World (From "The Cover Girls, We Can't Go Wrong")
30	Janet Jackson, Escapade
31	Babyface, Tender Love
32	Michelle, No More Lies
33	Expose, Tell Me Why
34	Biz Markie, Just A Friend
35	Milli Vanilli, All Or Nothing
36	D-Mob Introducing Cathy Dennis, C'Mon
37	Luther Vandross, Here And Now
38	Madonna, Keep It Together
39	A'me Lorain, Whole Wide World (From "The Cover Girls, We Can't Go Wrong")
40	Janet Jackson, Escapade

WZOU-94.5
Boston
P.D.: Steve Rivers

1	Seduction, Two To Make It Right
2	Rod Stewart, Downtown Train
3	Michael Bolton, How Am I Supposed To
4	Skid Row, I Remember You
5	Technronic Feat. Felly, Pump Up
6	Tesla, Love Song
7	Jody Watley, Everything
8	Jaya, If You Leave Me Now
9	Tom Petty, Free Fallin'
10	Paula Abdul (Duet With The Wild Pair), Linda Ronstadt (Featuring Aaron Nev)
11	Michelle, No More Lies
12	The Cover Girls, We Can't Go Wrong
13	Shana, I Want You
14	Gloria Estefan, Here We Are
15	Michael Damian, Was It Nothing At All
16	D-Mob Introducing Cathy Dennis, C'Mon
17	Janet Jackson, Escapade
1	



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RADIO



Jeff Levine
WBAB Long Island, N.Y.



“WHEN WE DID FOCUS GROUPS, our moderator wanted to use Lionel Richie, Billy Joel, and Elton John as the AC group-
ing,” recalls WBAB-AM-FM Long Island, N.Y., PD Jeff Levine. “We told her that Billy and Elton were rock artists in this market and she didn’t quite believe us. During the focus group, she pressed the audience on whether those artists belonged and listeners overwhelmingly considered them a key component of our music mix.”

WBAB-FM was up 5.2-5.7 in fall’s Nassau/Suffolk Arbitrons. By itself it was in third place. Counted with its AM, which simulcasts every daypart except for mornings, it would have tied AC market leader WALK’s 6.1 12-plus share. WBAB went through a lot of the same changes in the ‘80s as other heritage album rock outlets. Between 1979 and 1986 it went from free-form to modal to modern-influenced to top 40-influenced before settling into the same adult rock zone as a lot of its counterparts.

What was different about WBAB was that it stayed hip despite forays onto the adult side that were above and beyond what other late-’80s rockers were doing. Two years ago, it was possible to hear WBAB segueing from “Run To You” into “Puff The Magic Dragon” at 11 p.m. And while Levine says that particular example might have been unscheduled, it wasn’t entirely out of character.

“WBAB and Hot 97 are the hippest 18-24 stations”

“Although the meat of the format has always been Zeppelin, Stones, and Beatles, we’re still pretty broad in terms of the AC stuff,” he says. “We played ‘You’ve Got A Friend’ yesterday morning. On our Perfect Lunch Hour we played Dobie Gray and Elvis Presley.”

“In this market, what might seem like AC stuff is actually the music that WPLJ New York played when it was a rock station. WPLJ was probably one of the wimpiest AORs ever and they were very successful at it. They were the major AOR in the market and WNEW-FM was not.”

This 45-minute stretch of WBAB at night shows the station at its hardest and most current: Rush, “Show Don’t Tell”; Starship, “Ride The Tiger”; Rolling Stones, “Rock And A Hard Place”; Grateful Dead, “Fire On The Mountain”; Don Henley, “If Dirt Were Dollars”; Bad Company, “Feel Like Making Love”; Lou Gramm, “Just Between You & Me”; Led Zeppelin, “Babe I’m Gonna Leave You”; Phil Collins, “I Wish It Would Rain Down”; and the Pretenders, “Brass In Pocket.”

Levine grew up on the Island and ended up interning at WBAB during his summer breaks. Album rock on Long Island was so influenced by WPLJ’s top 40-leaning mix, and, to a lesser extent, by the old WLIR’s Southern boogie emphasis, Levine says, that when he went upstate to college, “suddenly I heard WCMF and WMJQ Rochester, N.Y., playing Head East and it was

like, ‘What the hell is this?’” Upstate, Levine worked for WJFK Washington PD Ed Levine at WAQX Syracuse, N.Y., then returned to WBAB in 1984 as research director. About two years ago, he assumed PD duties when morning man Bob Buchman was promoted to VP/programming, but Levine says that WBAB’s game plan hasn’t changed much since Buchman arrived. Its legal ID, for example, “WBAB-FM Babylon, thanking everybody in (city) for showing the world they love rock and roll,” goes back 11 years.

“Our formatics have been the same; only the music we incorporated has changed. We never really changed the number of currents or recurrenents we play. The hit singles to album cuts ratio is fairly similar. So is the hard to soft ratio.”

So what happened during the fall? “We had some of the best AOR music in ages: Billy Joel, Phil Collins, Aerosmith, the Rolling Stones, Eric Clapton. The Tom Petty and Don Henley albums were still doing well. We did big giveaways for the Stones and Joel shows. And lineup changes we made last January really jelled.”

WBAB’s fall book promotion was the grand finale in its “spoiled rotten” contest. The winner received everything in the contest’s first three prize packages: beach houses in the Hamptons and Jamaica, a ski chalet at Killington, Vt., a home-improvement package, a new stereo, and a new car.

WBAB also tied in with Billy Joel’s Charity Begins At Home organization to raise about \$100,000 for local agencies, including the Baymen Assn. that Joel sings about on his current album.

WBAB’s promotional aggressiveness has been somewhat legendary among other L.I. stations. While the stories of trying to steal rival stations’ events have died down now that “we have so many events of our own,” Levine estimates that there are a million WBAB stickers on the Island. And although not all the plans are set yet, Levine says WBAB will be able to maintain its promotional level after GM Tony Michaels and Eddie Simon, owner of Eastern Long Island’s WWHB, take over from Noble Broadcasting this spring.

Because of its locale and the limited number of full-signal Long Island FMs, WBAB is in an unusual situation with a handful of mainstream rock stations at either end of its market, but nobody in the middle. Levine says the bulk of his sharing is with WALK, the top 40s, and “a fair amount of 18-24 men and women with [WQHT] Hot 97. We’re the two hippest stations for young adults. Teenagers who lean toward rock pick us as their first choice; dance teens prefer them. But because they have friends with different tastes, there’s heavy sharing. Often it’s a situation where the girlfriend likes Hot 97 and the boyfriend likes WBAB.”

SEAN ROSS

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|----|----|---------------------------------------|
| 11 | 8 | Linda Ronstadt (Featuring Aaron Nev |
| 12 | 16 | Seduction, Two To Make It Right |
| 13 | 17 | Billy Joel, I Go To Extremes |
| 14 | 18 | Luther Vandross, Here And Now |
| 15 | 19 | Janet Jackson, Escapade |
| 16 | 11 | Taylor Dayne, With Every Beat Of My H |
| 17 | 21 | Milli Vanilli, All Or Nothing |
| 18 | 14 | Phil Collins, Another Day In Paradise |
| 19 | 10 | Michael Damian, Was It Nothing At All |
| 20 | 23 | Elton John, Sacrifice |
| 21 | 15 | Billy Joel, We Didn't Start The Fire |
| 22 | 25 | Taylor Dayne, Love Will Lead You Back |
| 23 | 26 | Phil Collins, I Wish It Would Rain Do |
| 24 | 27 | The Cover Girls, We Can't Go Wrong |
| 25 | 20 | Sybil, Don't Make Me Over |
| 26 | 29 | Madonna, Keep It Together |
| 27 | 24 | Roxette, Listen To Your Heart |
| 28 | EX | Bad English, Price Of Love |
| 29 | 28 | Bad English, When I See You Smile |
| 30 | 30 | Milli Vanilli, Blame It On The Rain |
| A | — | Michael Penn, No Myth |
| A | — | Warrant, Sometimes She Cries |



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| Nashville P.D.: Louis Kaplan | | |
| 1 | 5 | Rod Stewart, Downtown Train |
| 2 | 3 | Seduction, Two To Make It Right |
| 3 | 6 | Paula Abdul (Duet With The Wild Pair), Expose, Tell Me Why |
| 4 | 7 | Roxette, Dangerous |
| 5 | 8 | Gloria Estefan, Here We Are |
| 6 | 9 | Michael Bolton, How Am I Supposed To |
| 7 | 10 | Chicago, What Kind Of Man Would I Be? |
| 8 | 11 | Michelle, No More Lies |
| 9 | 12 | Janet Jackson, Escapade |
| 10 | 14 | Bad English, Price Of Love |
| 11 | 13 | Aerosmith, Janie's Got A Gun |
| 12 | 15 | Eddie Money, Peace In Our Time |
| 13 | 16 | Milli Vanilli, All Or Nothing |
| 14 | 17 | D-Mob Introducing Cathy Dennis, C'Mon |
| 15 | 18 | Luther Vandross, Here And Now |
| 16 | 19 | The Cover Girls, We Can't Go Wrong |
| 17 | 20 | Richard Marx, Too Late To Say Goodbye |
| 18 | 21 | Calloway, I Wanna Be Rich |
| 19 | 22 | Taylor Dayne, Love Will Lead You Back |
| 20 | 24 | The B-52's, Room |
| 21 | 26 | Billy Joel, I Go To Extremes |
| 22 | 27 | Michael Penn, No Myth |
| 23 | 28 | Linda Ronstadt (Featuring Aaron Nev |
| 24 | 29 | Belinda Carlisle, Summer Rain |
| 25 | 30 | Whitesnake, The Deeper The Love |
| 26 | 31 | A'me Lorain, Whole Wide World (From "S |
| 27 | 32 | SaFire, I Will Survive (From "She-Dev |
| 28 | 33 | Biz Markie, Just A Friend |
| 29 | 34 | Madonna, Keep It Together |
| 30 | EX | Alannah Myles, Black Velvet |
| 31 | EX | Kiss, Forever |
| 32 | EX | Elton John, Sacrifice |
| 33 | EX | Lisa Stansfield, All Around The World |
| 34 | EX | Kylie Minogue, Wouldn't Change A Thin |
| 35 | EX | Joan Jett, Dirty Deeds |
| A | — | Warrant, Sometimes She Cries |
| A | — | The U-Krew, If U Were Mine |
| A | — | Phil Collins, I Wish It Would Rain Do |
| A | — | Technronic, Get Up! (Before The Nig |



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| Columbus P.D.: Dave Robbins | | |
| 1 | 4 | Paula Abdul (Duet With The Wild Pair), |
| 2 | 5 | Chicago, What Kind Of Man Would I Be? |
| 3 | 5 | Rod Stewart, Downtown Train |
| 4 | 1 | Michael Bolton, How Am I Supposed To |
| 5 | 7 | Jody Watley, Everything |
| 6 | 2 | Lou Gramm, Just Between You And Me |
| 7 | 11 | Milli Vanilli, All Or Nothing |
| 8 | 12 | The B-52's, Room |
| 9 | 6 | David And The Giants, Here's My Heart |
| 10 | 12 | Billy Joel, I Go To Extremes |
| 11 | 13 | Aerosmith, Janie's Got A Gun |
| 12 | 14 | Janet Jackson, Escapade |
| 13 | 8 | Phil Collins, Another Day In Paradise |
| 14 | 18 | Gloria Estefan, Here We Are |
| 15 | 19 | Roxette, Dangerous |
| 16 | 17 | Richard Marx, Too Late To Say Goodbye |
| 17 | 20 | Bad English, Price Of Love |
| 18 | 23 | Taylor Dayne, Love Will Lead You Back |
| 19 | 24 | Expose, Tell Me Why |
| 20 | 21 | Skid Row, I Remember You |
| 21 | 22 | Elton John, Sacrifice |
| A22 | — | Phil Collins, I Wish It Would Rain Do |



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| Cleveland P.D.: Cat Thomas | | |
| 1 | 1 | Skid Row, I Remember You |
| 2 | 2 | Rod Stewart, Downtown Train |
| 3 | 3 | Seduction, Two To Make It Right |
| 4 | 5 | Paula Abdul (Duet With The Wild Pair), |
| 5 | 5 | Aerosmith, Janie's Got A Gun |
| 6 | 8 | Gloria Estefan, Here We Are |
| 7 | 13 | Bad English, Price Of Love |
| 8 | EX | Biz Markie, Just A Friend |
| 9 | 14 | Roxette, Dangerous |
| 10 | 10 | Chicago, What Kind Of Man Would I Be? |
| 11 | 11 | Depeche Mode, Personal Jesus |
| 12 | 12 | Milli Vanilli, All Or Nothing |
| 13 | 17 | Janet Jackson, Escapade |
| 14 | 19 | The B-52's, Room |
| 15 | 15 | Babace, Tender Lover |
| 16 | 18 | Warrant, Sometimes She Cries |
| 17 | 20 | Billy Joel, I Go To Extremes |
| 18 | 21 | Richard Marx, Too Late To Say Goodbye |
| 19 | 23 | Alannah Myles, Black Velvet |
| 20 | 22 | The Smithereens, A Girl Like You |
| 21 | 27 | The Cover Girls, We Can't Go Wrong |
| 22 | 26 | Michael Penn, No Myth |
| 23 | 25 | D-Mob Introducing Cathy Dennis, C'Mon |
| 24 | 24 | Expose, Tell Me Why |
| 25 | EX | Technronic, Get Up! (Before The Nig |
| 26 | 28 | Whitesnake, The Deeper The Love |
| 27 | 29 | Taylor Dayne, Love Will Lead You Back |
| 28 | 30 | Kiss, Forever |
| 29 | EX | Madonna, Keep It Together |
| 30 | 31 | Linda Ronstadt (Featuring Aaron Nev |
| 31 | 32 | Elton John, Sacrifice |
| 32 | 33 | Joan Jett, Dirty Deeds |
| 33 | 34 | Lenny Kravitz, Let Love Rule |
| 34 | 35 | Belinda Carlisle, Summer Rain |
| 35 | EX | Paul Carrack, Battlefield |
| A | — | Phil Collins, I Wish It Would Rain Do |
| A | — | Rolling Stones, Almost Hear You Sigh |
| A | — | McAuley Schenker Group, Anytime |
| A | — | Lisa Stansfield, All Around The World |
| A | — | Michelle, No More Lies |



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| Milwaukee P.D.: Casey Keating | | |
| 1 | 4 | Paula Abdul (Duet With The Wild Pair), |
| 2 | 2 | Seduction, Two To Make It Right |
| 3 | 1 | Rod Stewart, Downtown Train |
| 4 | 5 | Chicago, What Kind Of Man Would I Be? |
| 5 | 7 | Aerosmith, Janie's Got A Gun |
| 6 | 10 | Eddie Money, Peace In Our Time |
| 7 | 9 | Janet Jackson, Escapade |
| 8 | 10 | Lou Gramm, Just Between You And Me |
| 9 | 11 | Roxette, Dangerous |
| 10 | 12 | Paula Abdul (Duet With The Wild Pair), |
| 11 | 13 | Billy Joel, I Go To Extremes |
| 12 | 4 | Paula Abdul, (It's Just) The Way That |
| 13 | 15 | Richard Marx, Too Late To Say Goodbye |

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| 14 | 16 | Bad English, Price Of Love |
| 15 | 17 | Tom Petty, Free Fallin' |
| 16 | 19 | The B-52's, Room |
| 17 | EX | Michael Penn, No Myth |
| 18 | EX | Gloria Estefan, Here We Are |
| 19 | EX | The Cover Girls, We Can't Go Wrong |
| 20 | EX | Seduction, Two To Make It Right |
| A | — | Elton John, Sacrifice |
| A | — | Taylor Dayne, Love Will Lead You Back |
| A | — | Cher, Heart Of Stone |



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| Minneapolis P.D.: Gregg Swedberg | | |
| 1 | 1 | Prince (With Sheena Easton), The Arms |
| 2 | 2 | Tom Petty, Free Fallin' |
| 3 | 3 | Rod Stewart, Downtown Train |
| 4 | 4 | Chicago, What Kind Of Man Would I Be? |
| 5 | 5 | Roxette, Dangerous |
| 6 | 6 | Paula Abdul (Duet With The Wild Pair), |
| 7 | 7 | Skid Row, I Remember You |
| 8 | 8 | Jody Watley, Everything |
| 9 | 9 | Technronic Featuring Felly, Pump Up |
| 10 | 10 | Eddie Money, Peace In Our Time |
| 11 | 11 | Seduction, Two To Make It Right |
| 12 | 12 | Young M.C., Principals' Office |
| 13 | 13 | Warrant, Sometimes She Cries |
| 14 | 14 | Janet Jackson, Escapade |
| 15 | 15 | Linda Ronstadt (Featuring Aaron Nev |
| 16 | 16 | Joe Cocker, When The Night Comes |
| 17 | 17 | Aerosmith, Janie's Got A Gun |
| 18 | 18 | Bad English, Price Of Love |
| 19 | 19 | Richard Marx, Too Late To Say Goodbye |
| 20 | 20 | Milli Vanilli, All Or Nothing |
| 21 | 21 | The Cover Girls, We Can't Go Wrong |
| 22 | 22 | Tesla, Love Song |
| 23 | 23 | Michael Bolton, How Am I Supposed To |
| 24 | 24 | John Farnham, You're The Voice |
| 25 | 25 | Michael Damian, Was It Nothing At All |
| 26 | 26 | Whitesnake, The Deeper The Love |
| 27 | 27 | Depeche Mode, Personal Jesus |
| 28 | 28 | Billy Joel, I Go To Extremes |
| 29 | 29 | The B-52's, Room |
| 30 | 30 | D-Mob Introducing Cathy Dennis, C'Mon |
| 31 | 31 | Marcia Griffiths, Electric Boogie |
| EX | EX | Gloria Estefan, Here We Are |
| EX | EX | Joan Jett, Dirty Deeds |
| EX | EX | Madonna, Keep It Together |
| EX | EX | Kevin Paige, Anything I Want |
| EX | EX | Warrant, Sometimes She Cries |
| EX | EX | Motley Crue, Kickstart My Heart |
| EX | EX | Belinda Carlisle, Summer Rain |
| EX | EX | Michael Penn, No Myth |
| EX | EX | Enuff Z'Nuff, Fly High Michelle |



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| St. Louis P.D.: Lyndon Abell | | |
| 1 | 1 | Warrant, Sometimes She Cries |
| 2 | 2 | Roxette, Dangerous |
| 3 | 3 | Aerosmith, Janie's Got A Gun |
| 4 | 4 | Paula Abdul (Duet With The Wild Pair), |
| 5 | 5 | Billy Joel, I Go To Extremes |
| 6 | 8 | Milli Vanilli, All Or Nothing |
| 7 | 7 | Chicago, What Kind Of Man Would I Be? |
| 8 | 9 | Janet Jackson, Escapade |
| 9 | 9 | Bad English, Price Of Love |
| 10 | 12 | The B-52's, Room |
| 11 | 11 | Richard Marx, Too Late To Say Goodbye |
| 12 | 16 | Seduction, Two To Make It Right |
| 13 | 17 | Phil Collins, I Wish It Would Rain Do |
| 14 | 5 | Technronic Featuring Felly, Pump Up |
| 15 | 23 | Motley Crue, Without You |
| 16 | 24 | Kevin Paige, Anything I Want |
| 17 | 21 | Saraya, Timeless Love (From "Shocker") |
| 18 | 21 | Def Leppard, Tear It Down |
| 19 | 19 | Poco, Nothing To Hide |
| 20 | 25 | Gloria Estefan, Here We Are |
| 21 | 10 | Eddie Money, Peace In Our Time |
| 22 | 28 | Expose, Tell Me Why |
| 23 | 27 | Michael Penn, No Myth |
| 24 | 38 | The Cover Girls, We Can't Go Wrong |
| 25 | 22 | Michael Damian, Was It Nothing At All |
| 26 | 33 | Enuff Z'Nuff, Fly High Michelle |
| A28 | — | Robin Beck, First Time |
| 29 | 13 | Bon Jovi, The Boys Are Back |
| A30 | 25 | Jane Child, Don't Want To Fall In Lov |
| 31 | 25 | Michael Penn, No Myth |
| 32 | 34 | Madonna, Keep It Together |
| 33 | 15 | Rod Stewart, Downtown Train |
| 34 | 36 | Fine Young Cannibals, I'm Not Satisfi |
| 35 | 37 | Alannah Myles, Black Velvet |
| 36 | 32 | Michael Bolton, How Am I Supposed To |
| 37 | 32 | Whitesnake, The Deeper The Love |
| 38 | 30 | Jody Watley, Everything |
| A39 | — | Rolling Stones, Almost Hear You Sigh |
| 40 | EX | Linda Ronstadt (Featuring Aaron Nev |
| EX | EX | Tears For Fears, Woman In Chains |



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| San Diego P.D.: Garry Wall | | |
| 1 | 2 | Michelle, No More Lies |
| 2 | 3 | Janet Jackson, Escapade |
| 3 | 4 | Stevie B, Love Me For Life |
| 4 | 7 | Biz Markie, Just A Friend |
| 5 | 8 | Paula Abdul (Duet With The Wild Pair), |
| 6 | 6 | Depeche Mode, Personal Jesus |
| 7 | 6 | Seduction, Two To Make It Right |
| 8 | 13 | Depeche Mode, Personal Jesus |
| 9 | 9 | The Cover Girls, We Can't Go Wrong |
| 10 | 5 | Joyce "Fenderella" Irby, I'll Be Ther |
| 11 | 11 | D-Mob Introducing Cathy Dennis, C'Mon |
| 12 | 12 | Sheryl Crow, Real Love |
| 13 | 17 | Timmy Tee, Time After Time |
| 14 | 10 | Phil Collins, Another Day In Paradise |
| 15 | 15 | High Impact, Never Stop Loving You |
| 16 | 12 | Technronic Featuring Felly, Pump Up |
| 17 | 19 | A'me Lorain, Whole Wide World (From "S |
| 18 | EX | Kaoma, Lambada |
| 19 | 21 | Technronic, Get Up! (Before The Nig |
| 20 | 22 | Luther Vandross, Here And Now |
| 21 | 23 | The B-52's, Room |
| 22 | 24 | Anything Box, Living In Oblivion |
| 23 | 25 | Babyface, Who Appaal |
| 24 | 25 | Tommy Page, I'll Be Your Everything |
| 25 | 26 | Milli Vanilli, All Or Nothing |
| 26 | 27 | Lisa Stansfield, All Around The World |
| 27 | 30 | Young & Restless, Poison Ivy |
| 28 | 20 | Michael Bolton, How Am I Supposed To |
| 29 | EX | Taylor Dayne, Love Will Lead You Back |
| 30 | 18 | Jody Watley, Everything |
| EX | EX | Billy Joel, I Go To Extremes |
| EX | EX | Linda Ronstadt (Featuring Aaron Nev |
| EX | EX | Madonna, Keep It Together |
| EX | EX | Lela K, Got To Get |



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| Seattle P.D.: Casey Keating | | |
| 1 | 4 | Paula Abdul (Duet With The Wild Pair), |
| 2 | 2 | Seduction, Two To Make It Right |
| 3 | 1 | Rod Stewart, Downtown Train |
| 4 | 5 | Chicago, What Kind Of Man Would I Be? |
| 5 | 7 | Aerosmith, Janie's Got A Gun |
| 6 | 10 | Eddie Money, Peace In Our Time |
| 7 | 9 | Janet Jackson, Escapade |
| 8 | 10 | Lou Gramm, Just Between You And Me |
| 9 | 11 | Roxette, Dangerous |
| 10 | 12 | Paula Abdul (Duet With The Wild Pair), |
| 11 | 13 | Billy Joel, I Go To Extremes |
| 12 | 6 | Tom Petty, Free Fallin' |
| 13 | 17 | Gloria Estefan, Here We Are |
| 14 | 18 | Bad English, Price Of Love |

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| 15 | 8 | Michael Bolton, How Am I Supposed To |
| 16 | 20 | The B-52's, Room |
| 17 | 22 | Billy Joel, I Go To Extremes |
| 18 | 24 | Lou Gramm, Just Between You And Me |
| 19 | 24 | The Cover Girls, We Can't Go Wrong |
| 20 | 25 | Richard Marx, Too Late To Say Goodbye |
| 21 | 26 | Warrant, Sometimes She Cries |
| 22 | 27 | Whitesnake, The Deeper The Love |
| 23 | 28 | D-Mob Introducing Cathy Dennis, C'Mon |
| 24 | 29 | Michael Penn, No Myth |
| 25 | 30 | Linda Ronstadt (Featuring Aaron Nev |
| 26 | 16 | Michael Damian, Was It Nothing At All |
| 27 | EX | Taylor Dayne, Love Will Lead You Back |
| 28 | EX | Alannah Myles, Black Velvet |
| 29 | EX | Alice Cooper, House Of Fire |
| 30 | EX | Madonna, Keep It Together |
| 31 | EX | Joan Jett, Dirty Deeds |
| EX | EX | Kiss, Forever |
| EX | EX | Lisa Stansfield, All Around The World |
| A | — | Elton John, Sacrifice |
| A | — | Kevin Paige, Anything I Want |
| A | — | Technronic, Get Up! (Before The Nig |
| A | — | Michelle, No More Lies |
| A | — | Rolling Stones, Almost Hear You Sigh |
| A | — | Phil Collins, I Wish It Would Rain Do |



MUSIC MONITORS

DISCOVER TODAY'S COUNTRY MUSIC **WQYK** 99.5 FM/101.0 AM

WQYK (4 p.m.)

George Strait, "Fool Hearted Memory"; Ricky Nelson, "Travelin' Man"; Desert Rose Band, "Start All Over Again"; Dan Seals, "You Still Move Me"; Lionel Cartwright, "In My Eyes"; Charley Pride, "You're My Jamaica"; Rogers & Easton, "We've Got Tonight"; Roy Orbison, "You Got It"; Keith Whitley, "Don't Close Your Eyes"; Barbara Mandrell, "Wish You Were Here"; Mel McDaniel, "Baby's Got Her Blue Jeans On"; Steve Wariner, "When I Could Come Home To You"; Ronnie McDowell, "You Made A Wanted Man Of Me"; Ronnie Milsap, "Don't You Ever Get Tired (Of Hurting Me)"; Crystal Gayle, "Baby What About You"; Dwight Yoakam, "Guitars, Cadillac."

W-101
Best oldies...best of today.

WUSA (10:15 p.m.)

Atlantic Starr, "Always"; Soulsister, "Way To Your Heart"; Whitney Houston, "Saving All My Love For You"; Carl Carlton, "Everlasting Love"; Chicago, "Will You Still Love Me"; Jermaine Jackson, "Do What You Do"; Seals & Crofts, "We May Never Pass This Way Again"; Association, "Never My Love"; Little River Band, "Lady"; Taylor Dayne, "With Every Beat Of My Heart"; Righteous Brothers, "You've Lost That Lovin' Feeling"; Lionel Richie, "Runnin' With The Night"; Steve Winwood, "The Finer Things."

TAMPA BAY SUCCESS STORIES

(Continued from page 10)

away \$101-\$1,001 four times daily in its Frequent Listener Club campaign, Miller says WQYK did "no contesting and very little come building" during the fall book. "We had four billboards up through parts of the fall book; everybody around us was on TV and billboards and everything else. Frankly, I was nervous about it, but the results are fine by me."

Musically, WQYK is the same as it has been since its last auditorium test came back last spring. It runs a short list, plays only a few currents per hour, and still uses the pop crossover oldies that other country outlets have eschewed in recent years. "People still have a real hunger here for Kenny Rogers and Crystal Gayle and some of those pop things. Before our research, we very rarely went into double digits. Since then, we haven't fallen out of them in 25-54."

In certain ways, WQYK may better resemble a Northeastern country station than a major-market Southern outlet. "I don't know if it's a Northeastern market, but it's not particularly Southern," Miller says. Tampa Bay "has an awful lot of the white-collar types that are predisposed to dislike country and haven't listened to it for years. If we could get them to sample, we could probably have 30,000-40,000 more come than we do now. Adding that to our TSL, which is well above the national average, I think we could do a 10-12 share 12-plus."

FOCUSED IN THE U.S.A.

An 8-year-old, gold-based AC, WUSA, meanwhile, had never really recovered from easy WWBA's 1988 switch to soft AC WWRM. In the summer, W101 was almost five shares behind WWRM; this time it was three-tenths of a share away. (The market's third AC, WNLT, was off 4.4-3.9.)

"We had gone from AC to soft AC to outright oldies. In fall '88, our billboard campaign was 'the best oldies and lots of 'em.' [Then-GM] Gerry DeFrancesco came on board and decided in September '88 that

dancing with the lady who brung us was the answer. We wanted to be as true as possible to our positioner: 'the best oldies; the best of today.'

"Our heritage in the market helped. We've had the same morning show, Bob DeCarlo & Judd Otis, for almost eight years. Our midday and night jocks have been in the market for many years. We have a comfortable, Tampa-type feel. We just happened to sound very good when the market clicked into place."

Although Irwin attributes W101's growth to the changes at Q105, and to the fact that "some people became disenfranchised from Warm, which tried a little too hard to get into our knickers, and has since become softer again," one also has to consider the effect of the listeners displaced by WFLZ's oldies-to-top-40 switch. Some of those numbers went to new oldies station WYUU (U92), which debuted with a 2.4 in the fall.

PROMOTIONS

(Continued from page 10)

John Volmar, promotion director of album WYNF, says his station won't be affected because it was already "a street radio station and we will continue to be."

Across town, WXTB APD Ted Cannarozzi does think the market is ready for some flash, however. "People [in Tampa] have come to expect outrageous, off-the-wall promotions from radio stations," he says. But while Cannarozzi asserts that piglike promotions are livening up a market that was becoming "fat and lazy" promotionally, he promises that WXTB will not be a "me too" station.

Meanwhile, WFLZ will continue its run of outlandish promotions into the spring book and beyond. For Valentine's Day, the station is running a variation on the old hand-athon promotions called "Kiss My Aspen," wherein it will give away a vintage Dodge Aspen painted hot pink. To win the car, listeners must register to kiss it. The last one left with his lips on the Aspen wins.

WFLZ promotion director Darcel Schouler does see the current run of promotions as proof that "we've shaken up the listening audience in the market [with our promotions]." She also notes that Q105's big ticket giveaways are missing entertainment value. "We put a twist on any promotion we do," she says. "There's a method to our madness. We want to be different in every aspect of radio and bring the fun back."

IDEA MILL: JUST SAY YES/NO

Wondering what to do with those yes/no lines you installed last year? The staff at top 40 WAVA Washington, D.C., used theirs to gauge the level of sympathy for recently arrested mayor Marion Barry. Listeners were asked to call the yes/no lines to indicate whether or not they felt sorry for Barry. WAVA says the response was overwhelmingly against the beleaguered mayor.

On the heels of its successful marriage-and-divorce hot line (Billboard, Jan. 27), top 40 KHYI (Y95) Dallas is planning a mass wedding

"The oldies image is important to the station," says Irwin. "But the kind of person we're catering to is here more for the variety. The same station that plays 'Somewhere' by Barbra Streisand can only get away with a certain type of Beatles song, even if the oldies station is playing 'Back In The U.S.S.R.'"

As for WWRM, a major player in Tampa Bay's AC race since its switch from easy, Miller thinks its 9.9-8.2 fall Arbitron is "a wobble. They rolled in a tremendously bad month; they had fairly good months on either side of that. They're still a real contender in the AC market here."

But at W101, Irwin says, "This book was more indicative of WWRM's true numbers. For what they're trying to do, they're one of the best stations in the country, but the way they're positioned, I just don't think they'll be a consistent No. 1 station 25-54."

for 100 couples to be broadcast live on Valentine's Day. A.M. driver **Sonny Fox** will be the couples' best man. KHYI is providing the tuxedos, wedding bouquets, and \$100 cash for the first 50 couples to register. Top 40 **KROY** Sacramento is also planning an on-air wedding for Feb. 14. The prize package for the winning couple in a letter/essay contest includes limo service, hotel accommodations, a photographer, tuxedos, and a wedding video.

Elsewhere in Dallas, classic rocker **KZPS** is currently in the middle of a two-month, listen-and-win promotion called You Get What You Need. On Mortgage Monday the station pays the winner's mortgage for a month. On Utility Tuesday, KZPS pays a month of utility bills. On Plastic Wednesday the station pays off the previous month's bill on one credit card of the winner's choice. On Transportation Thursday the station takes care of a car payment. And on Finally Friday the prize is \$1,000 cash.

Album **WGTR** Miami celebrated Elvis Presley's birthday last month with a live on-air party featuring a menu of some of the King's favorite food, including pepperoni pizzas, peanut butter and bacon hoagies, and jelly doughnuts... Album **CFOX** Vancouver, British Columbia, made listeners dig through a trash bin for a chance to win Alice Cooper concert tickets and backstage passes. Besides real garbage, the dumpster also contained Cooper T-shirts, CDs, and cassettes.

Album **KRXQ** (93 Rock) Sacramento, Calif., gave away tickets to a filming of the new Tesla video "The Way It Is." Listeners had to donate two cans of food in order to receive a pair of tickets to the taping. More than three and a half tons of canned food were collected... Album **CILQ** (Q107) Toronto's recent radiothon raised \$10,000 for a special fund that flies children from Third World countries to Toronto's Sick Kids Hospital.

To tie in with a Hawks/Pistons game, N/T **WGST** Atlanta had lis-

(Continued on page 21)



Sister Sandy. WXYV (V103) Baltimore midday personality Sandy Mallory, right, meets singer James "J.T." Taylor during a recent promotional tour of the city to promote his latest album, "Master Of The Game."

Hot Hits in Tokio

Week of January 21, 1990

- 1 Another Day In Paradise Phil Collins
- 2 I'll Be Good To You Quincy Jones with Ray Charles & Chaka Khan
- 3 Rhythm Nation Janet Jackson
- 4 We Didn't Start The Fire Billy Joel
- 5 Back To Life Soul II Soul
- 6 With Every Beat Of My Heart Taylor Dayne
- 7 Rock And A Hard Place The Rolling Stones
- 8 Pump Up The Jam Techno featuring Felly
- 9 Black Shoes Char
- 10 Opposites Attract Paula Abdul
- 11 Swing The Mood Jive Bunny & The Mastersixers
- 12 Two To Make It Right Seduction
- 13 Oh Father Madonna
- 14 All Around The World Lisa Stansfield
- 15 How Am I Supposed To Live Without You Michael Bolton
- 16 Don't Shut Me Out Kevin Paige
- 17 Everything Jody Watley
- 18 Downtown Train Rod Stewart
- 19 Dangerous Rosette
- 20 Living In Sin Bon Jovi
- 21 Don't Know Much Linda Ronstadt
- 22 Tell Me Why Exposé
- 23 All Or Nothing Milli Vanilli
- 24 Furi Furi 65 Southern All Stars
- 25 Sweet Surrender Wet Wet Wet
- 26 Lambada Kaoma
- 27 Angela Richard Marx
- 28 Rock Wit cha Bobby Brown
- 29 Say No Go De La Soul
- 30 Soy Gipsy Kings
- 31 What Good Is Love Billie Holiday
- 32 Scandalous Prince
- 33 Leave A Light On Balinda Carlisle
- 34 Mustapha Dick Lee
- 35 Tender Lover Babyface
- 36 Wonderers Yumi Matsutoya
- 37 Just Like Jesse James Cher
- 38 Here We Are Gloria Estefan
- 39 Blame It On The Rain Milli Vanilli
- 40 Love Shack B 52's
- 41 Not Thru Bang With You Michael Jeffries
- 42 Duet with Karyn White
- 43 Don't Cha Think After 7
- 44 Show Don't Tell Rush
- 45 Amore Ryuichi Sakamoto
- 46 I Live By The Groove Paul Carrack
- 47 Peace In Our Time Eddie Money
- 48 Ohh Baby Baby Zapp
- 49 The Sensual World Kate Bush
- 50 It's No Crime Babyface
- 51 Don't Make Me Over Sybil

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

CHURBAN CHANGES SEEN AT STATIONS

(Continued from page 10)

"The last thing our audience wants to do is listen to us just because we're black. They just want the best product we can give them."

But consultant Gray sees WYLD's resurgence as "a combination of both elements. The station did improve, but WYLD also had a solid commitment to the black community and had no problem identifying itself as a black station. You often find WQUE and other churbans that have a problem aligning themselves with the black population. That is a suicidal long-term position because after the station's novelty wears off, it has no partisanship to attach itself to."

"You can't say you're the middle-of-the-road station and still have a solid base," says KKDA-FM (K104) Dallas VP/operations Terri Avery. "You have to make a stand: Are you for Hispanics, are you for Asians, are you for blacks?"

In Miami, churban WHQT has been the target of both on-air attacks by black rival WEDR and an anonymous poster and letter campaign in Miami's black community. More than a year after those incidents, WHQT PD Keith Isley thinks the race issue is "kind of over with. WEDR went that route and didn't make any significant gains. In our perceptual studies, we've asked questions dealing with that issue, and we haven't seen any negative feedback on our station."

MUSICAL FOCUS

One matter on which urban and churban stations seem to agree is the need for musical focus. In the mid-'80s, many urban stations responded to churban rivals by dropping most of their crossover product. Now many of those churban stations that did play crossover product seem to be

following suit.

WHQT dropped most of the nonurban ballads it signed on with after several months. In Houston, KHYS has dayparted the dance music it still plays; PD Steve Hegwood says that with a lot more urban material crossing over, it is no longer necessary to play dance music to make noncore listeners comfortable.

Summit's Sneed says KJMZ—which went through a brief period of playing the Cure and Bee Gees, and a longer experiment with Hispanic-targeted dance music—"got greedy and tried to broaden the station when we couldn't do it."

Clifton and WQUE GM John Rockweiler have a similar take on New Orleans. Rockweiler says WQUE's increased emphasis on dance material over the last 6-8 months was "kind of like Coca-Cola introducing New Coke. The consumers know what they want, and we're giving them classic-Q now."

THE SALES ISSUE

As recently as six months ago, WQUE was one of the stations that was most adamant about not being called urban by the industry. WQUE, and some other Churbans, had resisted reporting to the black or urban sections of trade magazines, or even being profiled in those pages, lest it be used against them by other stations.

It is hard to know whether those stations had a real sales advantage. WHQT PD Isley says that, even before the station began reporting urban and seeing urban record people, "local stations were already telling advertisers we were an urban station." When WHQT did declare itself urban, he says, "I don't think it made any difference in terms of revenue."

And Rockweiler says that in 1988, when WQUE's audience composition was "75%-80% ethnic," WQUE was New Orleans' No. 1 billing station. Last year, with a less-urban-leaning music mix and only a 60% ethnic composition, it was No. 2. Although WQUE vehemently denied being urban at that time, Rockweiler says, "When our audience was 75%-80% ethnic, I don't think there was any question about what we were."

Some black broadcasters have contended that churban stations would eventually face the worst of both worlds: They would be excluded from general market buys because of sponsor prejudice and would be left out of black-targeted ad campaigns because they did not solicit them. One would expect that problem to be exacerbated once those churbans fell behind urban rivals.

But several broadcasters who dropped churban say that was not the chief problem. WHYT Detroit GM John Cravens and WKXX Birmingham OM Mark Evans, both of whom made switches to mainstream top 40 this year, say their problem was not being behind their urban rivals, it was no longer being the No. 1 top 40. "We felt like we were doing fairly well," says Evans. "We just felt like we could do better."

THE EXCEPTION

The one churban GM who admits to feeling some sales prejudice from both sides is WPGC's Benjamin Hill, who says that in Washington, D.C., "There are still buyers who refuse to buy us because we're 'too urban.' And there are some black agencies that won't buy us because we're not black owned... But the overall buying community recognizes that we sell a lot of product for a lot of advertisers."

WPGC is the one major exception to almost all of the above regarding the urban/churban battle. (KMEL San Francisco, arguably, is another, although it operates in a more ethnically diverse market than Washington.) Hill staunchly maintains that WPGC—whose audience is 48% black and 48% white—is not an urban station. And it beats four stations that are, despite the fact that its closest rival, WKYS, has a generally good programming reputation.

WPGC's continued success tends to support the argument that the edge in an urban-vs.-churban battle is product, not politics. "Why some of the urban stations' audience also listens to us is very clear in our research," says Hill. "We play hit music. We're an up-tempo, hit music, top 40 radio station. Whereas WKYS and WHUR still have their 'Softtones' block, their 'Quiet Storm' block, their 15-minute public affairs block. Listeners use us for different reasons, just like they go to Pizza Hut for pizza and McDonald's for a hamburger."

Over at WKYS, owner/GM Skip Finley says the reason his station is not beating WPGC 12-plus is because it doesn't want to. "I have debt service to deal with and we have to reach 25-54. That's who people advertise to, and we are habitually in the top three in those demographics. If [PD] Donnie Simpson and [APD] Barbara Prieto decided we wanted to be the teen station, we know how to do that, but it doesn't serve my interests."

FOR WEEK ENDING FEBRUARY 10, 1990

Billboard

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HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** NO. 1 ***	
1	1	1	9	HERE WE ARE EPIC 34-73084	GLORIA ESTEFAN 3 weeks at No. 1
2	2	3	10	WHAT KIND OF MAN WOULD I BE? REPRISE 7-22741	CHICAGO
3	3	2	11	DOWNTOWN TRAIN WARNER BROS. 7-22685	ROD STEWART
4	6	7	11	JUST BETWEEN YOU AND ME ATLANTIC 7-88781	LOU GRAMM
5	9	18	4	ALL MY LIFE ELEKTRA 7-64987	LINDA RONSTADT/AARON NEVILLE
6	4	5	16	HOW AM I SUPPOSED TO LIVE WITHOUT YOU COLUMBIA 38-73017	M. BOLTON
7	5	4	13	SACRIFICE MCA 53750	ELTON JOHN
8	8	10	12	ANY OTHER FOOL ELEKTRA 7-69254	SADAO WATANABE/PATTI AUSTIN
9	13	19	9	HERE AND NOW EPIC 34-73029	LUTHER VANDROSS
10	10	15	10	NOTHIN' TO HIDE RCA 9131	POCO
11	11	17	8	GOING HOME ARISTA 9913	KENNY G
12	7	6	15	ANOTHER DAY IN PARADISE ATLANTIC 7-88774	PHIL COLLINS
13	12	16	9	WHEN THE NIGHT COMES CAPITOL 44437	JOE COCKER
14	21	28	4	I GO TO EXTREMES COLUMBIA 38-73091	BILLY JOEL
15	16	14	18	EVERYTHING MCA 53714	JODY WATLEY
16	24	30	5	STARTING OVER AGAIN EMI 50235	NATALIE COLE
17	32	50	3	LOVE WILL LEAD YOU BACK ARISTA 9938	TAYLOR DAYNE
18	14	8	14	THE LAST WORTHLESS EVENING GEPHEN 7-22771	DON HENLEY
19	22	24	6	I'LL BE GOOD TO YOU CAPITOL 44508	DONNY OSMOND
20	15	9	12	JUST LIKE JESSE JAMES GEPHEN 7-22844	CHER
21	18	12	20	DON'T KNOW MUCH ELEKTRA 7-69261	LINDA RONSTADT/AARON NEVILLE
				*** POWER PICK ***	
22	28	37	15	WAS IT NOTHING AT ALL CYPRESS 1451/AMM	MICHAEL DAMIAN
23	26	26	8	THE LAST THING VIRGIN 7-99133	CUTTING CREW
24	17	20	10	FREE FALLIN' MCA 53748	TOM PETTY
25	27	32	9	NO MYTH RCA 9111	MICHAEL PENN
26	30	33	6	DON'T CRY ILENE REPRISE 7-22777	VONDA SHEPARD
27	19	11	14	WHEN I SEE YOU SMILE EPIC 34-69082	BAD ENGLISH
28	20	13	15	WALK ON BY MIKA 873 012-7	MELISSA MANCHESTER
29	23	21	18	ANGELIA EMI 50218	RICHARD MARX
30	34	34	6	I'LL BE GOOD TO YOU CAPITOL 44501	QUINCY JONES
31	25	22	12	IF I HAD YOU A&M 1471	KAREN CARPENTER
32	35	31	20	LISTEN TO YOUR HEART EMI 50223	ROXETTE
33	45	—	2	BLACK VELVET ATLANTIC 4-88742	ALANNAH MYLES
34	37	39	4	PEACE IN OUR TIME COLUMBIA 38-73047	EDDIE MONEY
35	44	46	3	STEADY ON COLUMBIA 38-73061	SHAWN COLVIN
36	48	—	2	HAVE A HEART CAPITOL 44501	BONNIE RAITT
				*** HOT SHOT DEBUT ***	
37	NEW	1	1	BODYGUARD WARNER BROS. 7-12997	BEE GEES
38	31	23	18	THE WAY TO YOUR HEART EMI 50217	SOULSISTER
39	36	35	13	WITH EVERY BEAT OF MY HEART ARISTA 9895	TAYLOR DAYNE
40	42	48	5	REACH OUT FOR ME GEPHEN 7-22736	OLIVIA NEWTON-JOHN
41	33	27	16	BRING IT ALL BACK RCA 9093	GRAYSON HUGH
42	46	—	2	WHERE'VE YOU BEEN MERCURY 876 262-7	KATHY MATTEA
43	29	25	9	SOMEONE THAT I USED TO LOVE COLUMBIA LP CUT	BARBRA STREISAND
44	38	36	18	WE DIDN'T START THE FIRE COLUMBIA 38-73021	BILLY JOEL
45	40	40	13	BLAME IT ON THE RAIN ARISTA 9904	MILLI VANILLI
46	NEW	1	1	ESCAPADE A&M 1490	JANET JACKSON
47	43	42	6	MR. HEARTBREAK ATLANTIC 4-88744	STEPHEN BISHOP
48	NEW	1	1	LOOK ME IN THE HEART CAPITOL 44510	TINA TURNER
49	50	45	3	CHIPPIN' AWAY ATLANTIC 7-88732	CROSBY, STILLS & NASH
50	NEW	1	1	DANGEROUS EMI 50233	ROXETTE

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MTV, Westwood Team Up For Daily Radio Briefs

LOS ANGELES—"MTV News," the first joint offering from **Westwood One Radio Networks** and **MTV: Music Television** (Billboard, Dec. 9)—will hit the radio airwaves beginning in March. The two-and-a-half-minute feature, written and hosted by MTV "Week In Rock" and "News At Night" anchor **Kurt Loder**, will run every weekday morning, with an updated version each afternoon.

MTV will produce a rough version of the shortform feature, with WW1 handling the final production, satellite distribution, and spot sales. Revenues from the program will be split between WW1 and MTV.

According to WW1 executive VP/GM **Thom Ferro**, WW1 has been working with MTV on various projects, including a number of concert simulcasts, for more than a year. Although this is the first regularly scheduled joint effort between the video outlet and WW1, it may be the first of several joint offerings to come. "We're looking into doing things with 'Headbangers Ball' and 'Yo! MTV Raps,'" adds Ferro. "We felt 'MTV News' was a good place to start off."

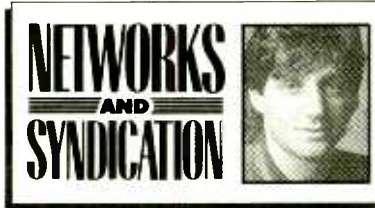
PREMIERE SELLS AND BUYS

Premiere Radio Networks plans to be the latest network to delve into station ownership. Recently **Premiere** announced that it had sold a minority interest of the company to the New York investment banking firm **The Argentum Group**. **Premiere** president **Steve Lehman** says the primary reason for the move "is to raise capital to expand."

That expansion includes a proposed acquisition of three yet-unnamed radio stations. **Premiere** plans to concentrate primarily in markets 16-50. "We are avoiding the top 15 because [it contains] the nucleus of our strength as a network," he says. Citing **Westwood One**, which he says lost L.A. affiliates when it launched **KQLZ**—(WW1 maintains otherwise)—Leh-

man says, "We don't want to destroy relationships within the top 15 markets and start to deteriorate the strength of our networks just to move into acquisitions."

Although **Lehman** says WW1 chairman/CEO **Norman Pattiz**



by Craig Rosen

"has been a valuable role model to watch during the development and growth of **Premiere**," he plans to do things differently.

Pattiz acknowledges that WW1's move into station acquisition is greatly responsible for the company's expected record loss of more than \$22 million in 1989 (Billboard, Feb. 3).

"Our long-term game plan is to set up a separate radio [ownership] division that will be a subsidiary of **Premiere**," **Lehman** says. He attributes WW1's bad financial standing to "the merger of networks and [radio station] acquisition under the same umbrella—though it has been accomplished by other companies. I think it is probably better left as separate entities."

"That's the reason why we were looking to hook up with investment bankers," **Lehman** says. "So we would have additional pockets to turn to specifically for acquisitions. So those acquisitions would not deplete funds from **Premiere**."

Lehman also says his interest in new stations isn't primarily in their ability to clear his programming. "One or two stations outside the top 15 aren't going to have any significant impact on a network," he says. "We just want to build equity within the company."

Besides, explains **Lehman**, station ownership gives the company

added security. "The value of network radio is a pretty nebulous area in regard to accounting. If you lose major-market affiliates on a show, it could drastically alter the value of the network, but with a station, at the bare minimum, you always have the stick value."

McGHAN VS. PREMIERE

McGhan Radio Productions is preparing for its fourth annual "Grammy Week Live," which will be held Feb. 19-23 at the Hollywood Roosevelt Hotel. Stations set to participate include **WXRK** New York, **WNOR** Norfolk, Va., **WLWQ** Columbus, Ohio, **KISW** Seattle, **WYSP** Philadelphia, **WIIY** Baltimore, **WGTR** Miami, **KOME** San Jose, Calif., **KSD** St. Louis, **WJFK** Washington, D.C., **WEBN** Cincinnati, **WGR** Buffalo, N.Y., **KYYS** Kansas City, Mo., and **KLOL** Houston. Among the confirmed guests are comedian **Richard Lewis**, **Stanley Clarke**, **Stewart Copeland**, **Mike + the Mechanics**, **Danny Sugarman**, and **Ray Manzarek**.

McGhan is not the only one doing live multiple-station remotes. **Premiere** has also done several. The big difference is that **McGhan's** events are cash only. **Premiere** offers its special group remotes on a barter basis. "Given the choice of bartering for units or spending \$15,000-\$20,000, our experience has shown that stations given the choice will always chose barter," says **Lehman**.

Barter or cash, **McGhan** VP/production **Donna Sekulidis** says she does not "consider [**Premiere**] competition because they never get it done right."

AROUND THE INDUSTRY

WW1 has signed a long-term agreement with the **Seltech Broadcasting System** for distribution of its programming in Canada. **Seltech** is Canada's leading distributor of syndicated programming to private broadcasters.

Jack Thayer has joined telecommunications company **Gear Broadcasting** as exec. VP/COO. **Gear** offers syndicated programming in several formats.

Veteran sportscaster **Joe Garagiola** has joined **United Syndications Associates Inc.** as host of "Baseball Sunday." **Garagiola** will make his debut on April 1. The show is in its third year . . . **Radio Express** will co-sponsor "The Future Is Here" seminar on changes

in European broadcasting, slated for June 20-22 in Heidelberg, West Germany, with **Bruns Media Consultants**.

David Graupner has been named director of major-market affiliations for **Unistar Radio Networks**. He was formerly a partner in **Marathon Communications** and VP/GM of **KBUL** Reno, Nev. . . **Nick Scott** has become country regional marketing director for **Premiere**. He formerly worked as an affiliate manager with **James Paul Brown Entertainment**.

CALENDAR

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

Feb. 9-14, **Love Songs Of The Beatles**, **Unistar Radio Programming Special**, four hours.

Feb. 9-11, **Jerry Hopkins, Cruisin' America** with **Cousin Bruce**, **CBS RadioRadio**, three hours.

Feb. 9-11, **Paula Abdul**, **Star Beat**, **MJL Broadcasting**, one hour.

Feb. 9-11, **Exposé**, **The Weekly Special**, **Unistar Radio Networks**, 90 minutes.

Feb. 9-11, **Warrant**, **Metalshop**, **MJL Broadcasting**, one hour.

Feb. 9-10, **Warrant**, **On The Radio**, **On The Radio Broadcasting**, one hour.

Feb. 9-15, **Ian Anderson Of Jethro Tull**, **Rock Over London**, **Westwood One Radio Networks**, one hour.

Feb. 10-11, **Maze/Skyy/Valentine's Special—"Overweight Lovers In The House"**, **RadioScope**, **Lee Bailey Communications**, one hour.

Feb. 11, **Whitesnake**, **Powercuts**, **Global Satellite Network**, two hours.

Feb. 12-18, **Moscow Music Peace Festival**, **Superstars Rock Concert Series**, **Westwood One Radio Networks**, 90 minutes.

Feb. 12-18, **Guest DJ: Steve Jones**, **High Voltage**, **Westwood One Radio Networks**, two hours.

Feb. 12-18, **The Doors**, **Classic Cuts**, **MJL Broadcasting**, one hour.

Feb. 12-18, **Eddie Money**, **Rock Today**, **MJL Broadcasting**, one hour.

Feb. 12-18, **Tom Petty & The Heartbreakers**, **Off The Record With Mary Turner**, **Westwood One Radio Networks**, one hour.

Feb. 12-18, **John & Hopkins On "Revolution"**, **The Lost Lennon Tapes**, **Westwood One Radio Networks Special Series**, one hour.

Feb. 12-18, **Conway Twitty**, **Country Today**, **MJL Broadcasting**, one hour.

Feb. 12-18, **Jamie O'Hara Of The O'Kanes**, **Listen In With Lon Helton**, **Westwood One Radio Networks**, one hour.

Feb. 12-18, **Grammy Nominees**, **The Jazz Show** with **David Sanborn**, **Westwood One Radio Networks**, two hours.



Top Of The Props. WPLJ New York PD **Gary Bryan**, left, and **American Top 40** host **Shadoe Stevens** show off their props on the set of a commercial shoot in Los Angeles to promote a new cash giveaway on WPLJ.

PROMOTIONS

(Continued from page 19)

teners bring their ugly, run-down cars to a local tire center for the "Motor City Breakdown" promotion. **WGST** personalities selected the worst junkers. The first-place winner received a car phone. Second- and third-place winners received a free tune-up.

PRO-MOTIONS: FISCUS PLANTED AT WOR

Darlene Fiscus has been appointed director of advertising and promotion at **N/T WOR** New York. **Fiscus**, who was publicity/promotion coordinator at the station, replaces director of marketing **Mary Rec-**

chia, who is now marketing manager for **Walt Disney Attractions** . . . **Hynda Schreiber** joins classic rock **WUFX** Buffalo, N.Y., as promotion director; she previously worked with the local auto dealers' association.

Former **WQHT** (Hot 97) New York promotion director **Stacie Seifrit** (212-721-1519) is available for on-air work. **Urban WUSL** (Power 99) Philadelphia, whose **Brian Marks** replaced **Seifrit** in New York (Billboard, Jan. 27), is looking for **Marks'** replacement. Call PD **Dave Allen** at 215-483-8900.

YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Rock With You**, Michael Jackson, EPIC
2. **Do That To Me One More Time**, Captain & Tennille, CASABLANCA
3. **Coward Of The County**, Kenny Rogers, UNITED ARTISTS
4. **Cruisin'**, Smokey Robinson, TAMLA
5. **Crazy Little Thing Called Love**, Queen, ELEKTRA
6. **Yes, I'm Ready**, Teri De Sario with K.C., CASABLANCA
7. **Sara**, Fleetwood Mac, WARNER BROS
8. **The Long Run**, Eagles, ASYLUM
9. **Longer**, Dan Fogelberg, FULL MOON/EPIC
10. **Don't Do Me Like That**, Tom Petty & the Heartbreakers, BACKSTREET

POP SINGLES—20 Years Ago

1. **Venus**, Shocking Blue, COLOSSUS
2. **I Want You Back**, Jackson 5, MOTOWN
3. **Raindrops Keep Falling On My Head**, B.J. Thomas, SCEPTER
4. **Thank You (Farettime Be Mice Elf Agin)/Everybody Is A Star, Sly & the Family Stone**, EPIC
5. **Without Love (There Is Nothing)**, Tom Jones, PARROT
6. **I'll Never Fall In Love Again**, Dionne Warwick, SCEPTER
7. **Hey There Lonely Girl**, Eddie Holman, ABC
8. **Whole Lotta Love**, Led Zeppelin, ATLANTIC
9. **No Time**, Guess Who, RCA
10. **Jingle Jangle**, Archies, KIRSHNER

TOP ALBUMS—10 Years Ago

1. **The Wall**, Pink Floyd, COLUMBIA
2. **Damn The Torpedoes**, Tom Petty & the Heartbreakers, BACKSTREET
3. **The Long Run**, Eagles, ASYLUM
4. **Off The Wall**, Michael Jackson, EPIC
5. **Kenny**, Kenny Rogers, UNITED ARTISTS
6. **Phoenix**, Dan Fogelberg, FULL MOON/EPIC
7. **On The Radio—Greatest Hits Volumes One & Two**, Donna Summer, CASABLANCA
8. **Tusk**, Fleetwood Mac, WARNER BROS
9. **Greatest**, Bee Gees, RSO
10. **Cornerstone**, Styx, A&M

TOP ALBUMS—20 Years Ago

1. **Led Zeppelin II**, Led Zeppelin, ATLANTIC
2. **Abbey Road**, Beatles, APPLE
3. **Willie And The Poor Boys**, Creedence Clearwater Revival, FANTASY
4. **Live In Las Vegas**, Tom Jones, PARROT
5. **Let It Bleed**, Rolling Stones, LONDON
6. **Was Captured Live At The Forum**, Three Dog Night, OUNHILL
7. **Engelbert Humperdinck**, PARROT
8. **Santana**, COLUMBIA
9. **The Band**, CAPITOL
10. **Live Peace In Toronto 1969**, Plastic Ono Band, APPLE

COUNTRY SINGLES—10 Years Ago

1. **Leaving Louisiana In Broad Daylight**, Oak Ridge Boys, MCA
2. **Love Me Over Again**, Don Williams, MCA
3. **Years**, Barbara Mandrell, MCA
4. **I'll Be Coming Back For More**, T.G. Sheppard, WARNER/CURB
5. **Your Old Cold Shoulder**, Crystal Gayle, UNITED ARTISTS
6. **Back To Back**, Jeanne Pruett, IBC
7. **Blue Heartache**, Gail Davies, WARNER BROS
8. **Baby, You're Something**, John Conlee, MCA
9. **Daydream Believer**, Anne Murray, CAPITOL
10. **I Can't Get Enough Of You**, Razy Bailey, RCA

SOUL SINGLES—10 Years Ago

1. **Rock With You**, Michael Jackson, EPIC
2. **The Second Time Around**, Shalamar, SOLAR
3. **Peanut Butter**, Twennynine Featuring Lenny White, ELEKTRA
4. **I Shoulda Loved Ya**, Narada Michael Walden, ATLANTIC
5. **Special Lady**, Ray. Goodman & Brown, POLYDOR
6. **Do You Love What You Feel**, Rufus & Chaka, MCA
7. **Forever Mine**, O'Jays, PIR
8. **Haven't You Heard**, Patrice Rushen, ELEKTRA
9. **Got To Love Somebody**, Sister Sledge, COTILLION
10. **Steppin'**, Gap Band, MERCURY

TOP BLACK ALBUMS™

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FOR WEEK ENDING
FEBRUARY 10, 1990

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	9	QUINCY JONES ▲ QWEST 26020/WARNER BROS. (9.98) (CD)	BACK ON THE BLOCK
2	2	3	28	BABYFACE ▲ SOLAR FZ 45288/E.P.A. (CD)	TENDER LOVER
3	3	2	15	LUTHER VANDROSS ● EPIC E2T 45320/E.P.A. (CD)	THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
4	4	4	19	JANET JACKSON ▲ 2 A&M 3920 (9.98) (CD)	JANET JACKSON'S RHYTHM NATION 1814
5	5	5	22	REGINA BELLE ● COLUMBIA FC44367 (CD)	STAY WITH ME
6	6	7	10	3RD BASS DEF JAM FC 45415/COLUMBIA (CD)	THE CACTUS ALBUM
7	8	10	10	BOBBY BROWN MCA 6342 (9.98) (CD)	DANCE!... YA KNOW IT!
8	7	6	32	HEAVY D. & THE BOYZ ▲ UPTOWN 42302/MCA (8.98) (CD)	BIG Tyme
9	9	12	12	QUEEN LATIFAH TOMMY BOY 1022 (8.98) (CD)	ALL HAIL THE QUEEN
10	10	9	30	STEPHANIE MILLS ● MCA 6312 (9.98) (CD)	HOME
11	12	17	13	MIKI HOWARD ATLANTIC 82024 (9.98) (CD)	MIKI HOWARD
12	11	8	21	MAZE FEATURING FRANKIE BEVERLY ● WARNER BROS. 25802 (9.98) (CD)	SILKY SOUL
13	14	16	19	SYBIL NEXT PLATEAU 1018 (8.98) (CD)	SYBIL
14	15	14	19	BIG DADDY KANE ● GOLD CHILLIN' 25941/REPRISE (9.98) (CD)	IT'S A BIG DADDY THING
15	13	11	19	M C LYTE FIRST PRIORITY 91304/ATLANTIC (CD)	EYES ON THIS
16	17	20	32	SOUL II SOUL ▲ VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
17	24	34	6	MICHEL'LE RUTHLESS 91282/ATLANTIC (9.98) (CD)	MICHEL'LE
18	18	19	20	WRECKS-N-EFFECT MOTOWN 6281 (8.98) (CD)	WRECKS-N-EFFECT
19	16	13	20	YOUNG M.C. ▲ DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
20	22	23	10	ROB BASE ● PROFILE 1285 (8.98) (CD)	THE INCREDIBLE BASE
21	21	22	13	RANDY CRAWFORD WARNER BROS. 26002 (9.98) (CD)	RICH AND POOR
22	20	18	15	ANGELA WINBUSH MERCURY 838 866/POLYGRAM (CD)	THE REAL THING
23	19	15	15	BIZ MARKIE COLD CHILLIN' 26003/WARNER BROS. (9.98) (CD)	THE BIZ NEVER SLEEPS
24	23	21	29	THE 2 LIVE CREW ▲ SKYWALKER 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
25	31	31	11	THE GAP BAND CAPITOL 90799 (8.98) (CD)	ROUND TRIP
26	25	25	14	JERMAINE JACKSON ARISTA 8493 (9.98) (CD)	DON'T TAKE IT PERSONAL
27	27	30	14	BARRY WHITE A&M 5256 (8.98) (CD)	THE MAN IS BACK
28	26	26	14	SIR MIX-A-LOT NASTY MIX 70150 (9.98) (CD)	SEMINAR
29	33	37	8	KENNY G ● ARISTA 8613 (13.98) (CD)	LIVE
30	28	29	12	D.J. JAZZY JEFF & THE FRESH PRINCE ● JIVE 1188/RCA (9.98) (CD)	AND IN THIS CORNER
31	30	28	30	PATTI LABELLE MCA 6292 (9.98) (CD)	BE YOURSELF
32	36	39	8	TECHNOTRONIC ● SBK 93422 (9.98) (CD)	PUMP UP THE JAM - THE ALBUM
33	29	27	38	THE O'JAYS EMI 90921 (9.98) (CD)	SERIOUS
34	32	32	31	DAVID PEASTON GEFEN 24228/REPRISE (9.98) (CD)	INTRODUCING... DAVID PEASTON
35	35	35	13	TROOP ATLANTIC 82035 (9.98) (CD)	ATTITUDE
36	37	38	47	MILLI VANILLI ▲ 6 ARISTA 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
37	42	44	13	STACY LATTISAW MOTOWN 6280 (8.98) (CD)	WHAT YOU NEED
38	38	36	11	BY ALL MEANS ISLAND 91319 (9.98) (CD)	BEYOND A DREAM
39	44	50	80	PAULA ABDUL ▲ 3 VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
40	34	24	15	ICE-T SIRE 26028/WARNER BROS. (9.98) (CD)	THE ICEBERG/FREEDOM OF SPEECH...
41	49	46	10	THE GOOD GIRLS MOTOWN 6278 (8.98) (CD)	ALL FOR YOUR LOVE
42	45	45	11	CLUB NOUVEAU WARNER BROS. 25991 (9.98) (CD)	UNDER A NOUVEAU GROOVE
43	39	33	22	AFTER 7 VIRGIN 91061 (9.98) (CD)	AFTER 7
44	40	40	22	THE TEMPTATIONS MOTOWN 6275 (8.98) (CD)	SPECIAL
45	41	42	27	BOBBY "BLUE" BLAND MALACO 7450 (8.98) (CD)	MIDNIGHT RUN
46	43	53	6	ACE JUICE CAPITOL 90925 (8.98) (CD)	ACE JUICE
47	48	48	46	ALYSON WILLIAMS DEF JAM FC 40515/COLUMBIA (CD)	RAW
48	47	55	8	THE GHETTO BOYS RAP-A-LOT 103 (8.98) (CD)	GRIP IT ON THAT OTHER LEVEL
49	46	41	9	CHUNKY A MCA 6354 (9.98) (CD)	LARGE AND IN CHARGE

50	53	51	9	JUNGLE BROTHERS WARNER BROS. 26072 (9.98) (CD)	DONE BY THE FORCES OF NATURE
51	61	73	4	SEDUCTION VENETTA 5280/A&M (8.98) (CD)	NOTHING MATTERS WITHOUT LOVE
52	54	57	8	NICE & SMOOTH SLEEPING BAG 82013 (8.98) (CD)	NICE & SMOOTH
53	52	49	28	SHARON BRYANT WING 837 313/POLYGRAM (CD)	HERE I AM
54	50	47	26	THE D.O.C. ● RUTHLESS 91275/ATLANTIC (8.98) (CD)	NO ONE CAN DO IT BETTER
55	62	65	26	CHRISTOPHER WILLIAMS GEFEN 24220/REPRISE (9.98) (CD)	ADVENTURES IN PARADISE
56	68	68	4	JOHNNIE TAYLOR MALACO 7452 (8.98) (CD)	CRAZY BOUT YOU
57	51	43	29	ENTOUCH VINTERTAINMENT 60858/ELEKTRA (9.98) (CD)	ALL NITE
58	59	63	25	REDHEAD KINGPIN & THE F.B.I. VIRGIN 91269 (9.98) (CD)	A SHADE OF RED
59	63	64	6	DEF JEF DELICIOUS VINYL 30001 (8.98) (CD)	JUST A POET WITH SOUL
60	55	61	12	STEADY B JIVE 1284/RCA (8.98) (CD)	GOING STEADY
61	58	58	66	SURFACE ● COLUMBIA FC 44284 (CD)	2ND WAVE
62	70	69	9	GRANDMASTER SLICE & IZZY CHILL CREATIVE FUNK 7001/SELECT-O-HITS (8.98)	SHALL WE DANCE
63	74	75	8	D.J. MAGIC MIKE & THE ROYAL POSSE CHEETAH 9401 (8.98) (CD)	D.J. MAGIC MIKE & THE ROYAL POSSE
64	71	81	6	CALLOWAY SOLAR FZ 75310/E.P.A. (CD)	ALL THE WAY
65	64	71	11	ARABIAN PRINCE ORPHEUS 75614/EMI (8.98) (CD)	BROTHER ARAB
66	72	76	13	M.C. A.D.E. 4-SIGHT 5526 (8.98) (CD)	HOW MUCH CAN YOU TAKE
67	96	89	3	JOYCE SIMS SLEEPING BAG 52017 (9.98) (CD)	ALL ABOUT LOVE
68	60	59	15	KASHIF ARISTA 8595 (8.98) (CD)	KASHIF
69	69	67	10	MAZE FEATURING FRANKIE BEVERLY CAPITOL 92810 (8.98) (CD)	LIFELINES VOLUME I
70	79	82	4	CHILL ROB G WILD PITCH 2002 (8.98)	RIDE THE RHYTHM
71	87	—	2	MICHAEL JEFFRIES WARNER BROS. 25925 (9.98) (CD)	MICHAEL JEFFRIES
72	76	77	10	THE MAIN INGREDIENT POLYDOR 841 249/POLYGRAM (CD)	I JUST WANNA LOVE YOU
73	75	74	13	BILLY OCEAN JIVE 1271/RCA (9.98) (CD)	GREATEST HITS
74	89	—	9	PIECES OF A DREAM EMI 92050 (8.98) (CD)	'BOUT DAT TIME
75	77	72	14	MARVIN SEASE LONDON 838 593/POLYGRAM (CD)	THE REAL DEAL
76	57	54	10	JODY WATLEY MCA 6343 (9.98) (CD)	YOU WANNA DANCE WITH ME?
77	66	60	24	THE ISLEY BROTHERS FEATURING RONALD ISLEY WARNER BROS. 25940 (9.98) (CD)	SPEND THE NIGHT
78	67	56	27	ERIC GABLE ORPHEUS 75603/EMI (8.98) (CD)	CAUGHT IN THE ACT
79	56	52	26	EPMD ● FRESH 92012/SLEEPING BAG (9.98) (CD)	UNFINISHED BUSINESS
80	78	70	29	SUCCESS-N-EFFECT ON TOP 9002 (8.98) (CD)	IN THA HOOD
81	82	78	14	SHIRLEY BROWN MALACO 7451 (8.98) (CD)	FIRE & ICE
82	93	85	67	M.C. HAMMER ▲ CAPITOL 90924 (8.98) (CD)	LET'S GET IT STARTED
83	83	86	9	WILL DOWNING ISLAND 91286 (9.98) (CD)	COME TOGETHER AS ONE
84	85	90	10	DONALD-D RHYME SYNDICATE FE 45298/E.P.A. (CD)	NOTORIOUS
85	RE-ENTRY	28	SKYY ATLANTIC 81853 (9.98) (CD)	START OF A ROMANCE	
86	65	79	17	CHERYL LYNN VIRGIN 91254 (9.98) (CD)	WHATEVER IT TAKES
87	73	80	6	TYLER COLLINS RCA 9642 (8.98) (CD)	GIRLS NITE OUT
88	NEW ▶	1	RUBY TURNER JIVE 1298/RCA (8.98) (CD)	PARADISE	
89	NEW ▶	1	D-MOB FFRR 828 159/POLYGRAM (CD)	A LITTLE BIT OF THIS, A LITTLE BIT OF THAT	
90	NEW ▶	1	MENACE JUMP STREET 3001 (8.98) (CD)	DOG HOUSE	
91	100	83	12	SLY & ROBBIE ISLAND 91277 (8.98) (CD)	SILENT ASSASSIN
92	88	—	2	VARIOUS ARTISTS PANDISC 8806 (8.98) (CD)	MIAMI BASS EXPRESS
93	94	87	15	VARIOUS ARTISTS ICHIBAN 1048 (8.98) (CD)	NASTY BLUES
94	NEW ▶	1	CHRIS MCDANIEL MEGA JAM 1000 (8.98) (CD)	A WOMEN'S TOUCH	
95	80	62	11	ROXANNE SHANTE COLD CHILLIN' 25809/REPRISE (9.98) (CD)	BAD SISTER
96	NEW ▶	1	DIVINE STYLER FEAT. THE SCHEME TEAM RHYME SYNDICATE E 45299/E.P.A. (CD)	WORD POWER	
97	86	95	8	TONY M.F. ROCK EFFECT 3000/SKYWALKER (8.98) (CD)	LET ME TAKE YOU TO THE ROCK HOUSE
98	95	88	68	NEW KIDS ON THE BLOCK ▲ 7 COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
99	92	—	23	FUNKADELIC WESTBOUND 2007 (8.98) (CD)	MAGGOT BRAIN
100	90	—	2	BOSE ROCKWELL 3316/HOT PRODUCTIONS (8.98) (CD)	SPREAD THE WORD

Albms with the greatest sales gains this week. (CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. *CBS Records and PolyGram Records do not issue a suggested list price for their product.



GRAMMY NOMINEE

NATALIE

COLE

GET WILD WITH IT

WILD WOMEN DO

THE SINGLE.

FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK



PRETTY WOMAN

ALSO AVAILABLE ON NATALIE COLE'S "GOOD TO BE BACK" (49807)

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TERRI ROSSI'S RHYTHM SECTION

DEFYING THE ODDS: "Real Love" by Skyy (Atlantic) moves into the No. 1 spot on the Hot Black Singles chart in its 17th week on the chart. The average number of weeks for a record to reach No. 1 in 1989 was 10-12, although many made the mark in as few as six to eight weeks. One other record, "Congratulations" by Vesta (A&M), sustained upward movement for 17 weeks; it peaked at No. 5 in August.

IT'S A TWO-WOMAN WAR: Next week promises to offer interesting competition for the top spot. Look at the Airplay And Sales charts (below). Sprinting 8-3, "No More Lies" by Michel'le (Ruthless) ranks No. 3 in overall sales and No. 9 in total radio. "It's Gonna Be Alright" by Ruby Turner (Jive) flies 9-4. It ranks No. 2 in total radio and No. 8 in sales. But the total combined points for "Lies" places it ahead of "Alright." Turner has 100 of 101 reporting stations vs. 89 for Michel'le. "Lies" is No. 1 at six stations, is top five at 13 stations, and top 10 at 43. "Alright" is No. 1 at five stations, top five at 39, and top 10 at 27.

WHERE TO GO, WHAT TO DO: The only record being reported by the entire panel is "Where Do We Go From Here" by Stacy Lattisaw & Johnny Gill (Motown). It has No. 1 reports from WZFX Fayetteville, N.C., and WEDR Miami. Radio ranks it No. 8, while retail trails at No. 17. Meanwhile, Pieces Of A Dream's "What Can I Do" (EMI) has been building steadily and this week makes it into the top 20. Eighty-six stations list the single, with two new adds this week: KCOH Houston and WRKE Ocean City, Del. It gains substantial retail points with 18 new dealers.

TWO RECORDS pick up steam as radio and retail kick in during their third week on the chart. "Comfort Of A Man" by Stephanie Mills (MCA) zooms 54-40, gaining 16 retail reports and 12 radio adds, including WVEE Atlanta, WRKS New York, WQOK Nashville, and WBLX Mobile, Ala. It is on 88 stations. "Help The Children" by M.C. Hammer (Capitol) picks up 45 retail reports and 13 radio reports for a total of 78. Some of the new reports are from KDIS San Francisco, KDKO Denver, WJMH Greensboro, N.C., and WJMI Jackson, Miss. It leaps 63-42.

POW! ZOOM! WOW! "The Secret Garden" by Quincy Jones Featuring Barry White And El DeBarge (Warner Bros.) gains an incredible amount of radio points, gaining 28 stations for a total of 94 reporters. It is added at No. 2 at WFXC Durham, N.C. It is No. 1 at WJMO Cleveland and jumps 8-1 at WJLB Detroit. Now I know what "Sho You Right" means.

IN THE 20s, there are two records that look very strong. "Escapade" by Janet Jackson (A&M) gains five adds for a total of 89 reporters and also gains 32 dealer reports. "Love Under New Management" by Miki Howard (Atlantic) is on 96 stations, gaining two stations and 21 retail reports. The most competitive area of the chart this week is amid bulleted records between No. 35 and No. 46. As a result, "Secret Wish" by the S.O.S. Band (Tabu) gets squeezed, even though it picks up three radio reporters. Retail points would have made the difference.

HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 19 REPORTERS	SILVER ADDS 31 REPORTERS	BRONZE/ SECONDARY ADDS 51 REPORTERS	TOTAL ADDS	TOTAL ON 101 REPORTERS
ADDICTED TO YOUR LOVE					
THE GAP BAND CAPITOL	9	15	42	66	66
NOTHING'S TOO GOOD FOR...					
THE MAIN INGREDIENT POLYDOR	5	14	25	44	44
TWO SHIPS					
JERMAINE JACKSON ARISTA	6	13	22	41	44
READY OR NOT					
AFTER 7 VIRGIN	10	13	18	41	41
WRAP-U-UP					
RANDY CRAWFORD WARNER BROS.	2	10	17	29	63
THE SECRET GARDEN					
QUINCY JONES QWEST	3	10	15	28	94
TREAT YOU RIGHT					
LUTHER VANDROSS EPIC	5	9	9	23	80
LOVE'S ON THE RUN					
MAZE WARNER BROS.	3	5	10	18	35
COME TOGETHER AS ONE					
WILL DOWNING ISLAND	1	9	7	17	30
DON'T WEAR IT OUT					
MARY DAVIS TABU	4	5	8	17	30

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.

IMPECCABLE STYLE.



INNER CITY

WHATCHA GONNA DO
WITH MY LOVIN'



FROM THE ALBUM BIG FUN,
WHICH CONTAINS FOUR
NO. 1 DANCE HITS.

AFTER 7

READY OR NOT

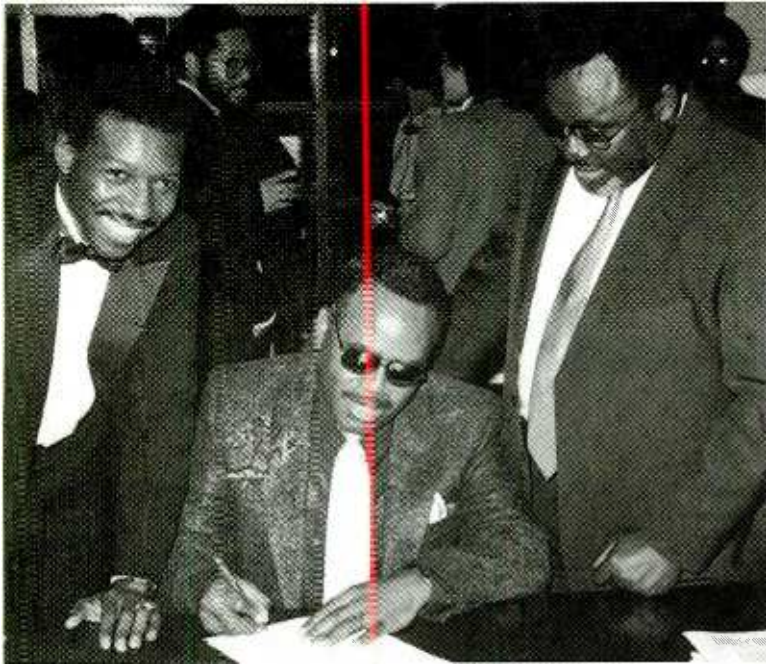


FROM THE ALBUM
AFTER 7.
SALES OVER 250,000.

ON
Virgin
COMPACT DISCS,
CASSETTES
AND RECORDS



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Smith Signs To Startrak. Jazz/fusion artist Lonnie Liston Smith signs a recording contract with Baltimore-based indie Startrak Records. His new album, due in March, will be called "Love Goddess" and will feature such guests as Phyllis Hyman, Najee, Grover Washington, Jean Carne, and Norman Connors. Distribution will be through Ichiban Records. Shown at the signing, from left, are Gar Roberts, Startrak VP of A&R/executive producer of the album; Smith; and Jimmi McNeal, Startrak president

EWF TAKES ITS 'HERITAGE' INTO THE '90s

(Continued from page 23)

some album tracks was not a compromise. "The rap stuff is the voice of the kids; it's their way of communicating to each other and to the world, and I think that's cool," says White. "We had a lot of success in the '70s and '80s. We've sold a lot of records over the two decades. What we want to do in the '90s is reach for a new audience and maintain the one we already have. It's important to instill a higher thought in the kids we reach."

With a new album in the can, many look forward to the next Earth, Wind & Fire tour, which in the past featured incredible special effects. "We're going to come back in the summer, probably around August, tour nationally through the fall, and then go off to Europe and Japan," says White.

While the band's chart and touring history is impeccable and pros-

pects seem bright for "Heritage," White feels Earth, Wind & Fire has still not received the right exposure. "I know there are a lot of artists who have sold records, but we've sold about 50 million. I think we were here to open the door for a lot of acts that came later with crossover airplay, and we'd like to get notable mention."

The band is now preparing to shoot a longform "Heritage" video that will include the title cut, the two Hammer cuts, and the Stone track. Meanwhile, Bailey, who has released several gospel and secular albums, is finishing another solo album due for release on the fall. White, whose self-titled effort in 1985 resulted in the No. 5 cover of "Stand By Me," says he is not interested in recording solo again. "I get off into production more," White says.



Perfect Robinson. Orpheus Records' signing, jazz guitarist Keith Robinson, celebrates the release of his album, "Perfect Love," at a recent listening party. Shown, from left, are Walter Lee, GM of Orpheus; Varnell Johnson, VP, R&B promotion, EMI Records; Robinson; and Charles Huggins, CEO/president of Orpheus.

FOR WEEK ENDING FEBRUARY 10, 1990

Billboard Hot Black Singles SALES & AIRPLAY™

A ranking of the top 40 black singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Black Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	3	REAL LOVE	SKYY	1
2	2	MAKE IT LIKE IT WAS	REGINA BELLE	2
3	6	NO MORE LIES	MICHEL'LE	3
4	4	WALK ON BY	SYBIL	7
5	8	YOUR SWEETNESS	GOOD GIRLS	6
6	7	SCANDALOUS!	PRINCE	5
7	5	I WANNA BE RICH	CALLOWAY	13
8	10	IT'S GONNA BE ALRIGHT	RUBY TURNER	4
9	1	I'LL BE GOOD TO YOU	QUINCY JONES	15
10	14	JAZZIE'S GROOVE	SOUL II SOUL	12
11	16	OPPOSITES ATTRACT	PAULA ABDUL	10
12	20	BUDDY	DE LA SOUL	24
13	19	EXPRESSION	SALT-N-PEPA	14
14	18	SHOULD HAVE BEEN YOU	MICHAEL COOPER	8
15	13	CAN WE SPEND SOME TIME	SURFACE	9
16	17	SPECIAL	THE TEMPTATIONS	17
17	21	WHERE DO WE GO FROM HERE	STACY LATTISAW	11
18	11	NO FRIEND OF MINE	CLUB NOUVEAU	25
19	23	WELCOME TO THE TERRORDOME	PUBLIC ENEMY	29
20	26	(I'LL BE YOUR) DREAM LOVER	RICHARD ROGERS	18
21	29	GYRLZ, THEY LOVE ME	HEAVY D. & THE BOYZ	26
22	15	TURN IT OUT	ROB BASE	41
23	30	WHAT CAN I DO	PIECES OF A DREAM	19
24	32	PROMISES, PROMISES	CHRISTOPHER WILLIAMS	16
25	28	I GET THE JOB DONE	BIG DADDY KANE	28
26	27	WHATEVER IT TAKES	CHERYL LYNN	30
27	39	HEAVEN	MILES JAYE	20
28	38	TOUCH	CHUCKII BOOKER	22
29	35	THE GAS FACE	3RD BASS	38
30	12	LET'S GET IT ON	BY ALL MEANS	50
31	9	SILKY SOUL	MAZE FEATURING FRANKIE BEVERLY	47
32	25	PUMP UP THE JAM	TECHNOTRONIC FEATURING FELLY	48
33	36	JUICY	WRECKS-N-EFFECT	54
34	—	LOVE UNDER NEW MANAGEMENT	MIKI HOWARD	23
35	—	YOUR PRECIOUS LOVE	TAMIKA PATTON	27
36	37	NOT THRU BEING WITH YOU	MICHAEL JEFFRIES	34
37	—	ESCAPADE	JANET JACKSON	21
38	—	(YOU MAKE ME FEEL LIKE) A NATURAL MAN	J. INGRAM	31
39	22	RHYTHM NATION	JANET JACKSON	60
40	24	ALL NITE	ENTOUCH FEATURING KEITH SWEAT	49

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THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	3	REAL LOVE	SKYY	1
2	9	IT'S GONNA BE ALRIGHT	RUBY TURNER	4
3	1	MAKE IT LIKE IT WAS	REGINA BELLE	2
4	6	SCANDALOUS!	PRINCE	5
5	8	SHOULD HAVE BEEN YOU	MICHAEL COOPER	8
6	4	YOUR SWEETNESS	GOOD GIRLS	6
7	10	CAN WE SPEND SOME TIME	SURFACE	9
8	14	WHERE DO WE GO FROM HERE	STACY LATTISAW	11
9	13	NO MORE LIES	MICHEL'LE	3
10	12	OPPOSITES ATTRACT	PAULA ABDUL	10
11	2	WALK ON BY	SYBIL	7
12	15	JAZZIE'S GROOVE	SOUL II SOUL	12
13	24	ESCAPADE	JANET JACKSON	21
14	16	PROMISES, PROMISES	CHRISTOPHER WILLIAMS	16
15	20	LOVE UNDER NEW MANAGEMENT	MIKI HOWARD	23
16	17	HEAVEN	MILES JAYE	20
17	21	TOUCH	CHUCKII BOOKER	22
18	22	WHAT CAN I DO	PIECES OF A DREAM	19
19	23	EXPRESSION	SALT-N-PEPA	14
20	19	(I'LL BE YOUR) DREAM LOVER	RICHARD ROGERS	18
21	40	THE SECRET GARDEN	QUINCY JONES	33
22	27	YOUR PRECIOUS LOVE	TAMIKA PATTON	27
23	29	HERITAGE	EARTH, WIND & FIRE (FEATURING THE BOYS)	39
24	31	I NEED YOUR LOVIN'	ALYSON WILLIAMS	35
25	34	WE'RE ALL IN THIS TOGETHER	DAVID PEASTON	36
26	5	I WANNA BE RICH	CALLOWAY	13
27	37	ALL AROUND THE WORLD	LISA STANSFIELD	37
28	11	I'LL BE GOOD TO YOU	QUINCY JONES	15
29	—	COMFORT OF A MAN	STEPHANIE MILLS	40
30	25	(YOU MAKE ME FEEL LIKE) A NATURAL MAN	J. INGRAM	31
31	7	SPECIAL	THE TEMPTATIONS	17
32	30	HEARTBEAT	SEDUCTION	32
33	—	EVERYTHING YOU TOUCH	SMOKEY ROBINSON	45
34	33	SECRET WISH	S.O.S. BAND	44
35	32	NEVER TOO FAR	DIANNE REEVES	43
36	—	GYRLZ, THEY LOVE ME	HEAVY D. & THE BOYZ	26
37	—	TREAT YOU RIGHT	LUTHER VANDROSS	46
38	26	WHATEVER IT TAKES	CHERYL LYNN	30
39	38	I GET THE JOB DONE	BIG DADDY KANE	28
40	28	NOT THRU BEING WITH YOU	MICHAEL JEFFRIES	34

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC
51 1-2-3 (CRGI, BMI)	ASCAP/Rodsongs, ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
65 ADDICTED TO YOUR LOVE (Romeo 7, ASCAP/Good Choice, BMI/Day To Day, ASCAP/C Dub, ASCAP)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
98 AIN'T NOTHIN LIKE THE LOVIN WE GOT (Criterion, ASCAP/Field Day, ASCAP)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
69 ALL ABOUT LOVE (Beach House, ASCAP/Tawanne Lamont, ASCAP)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
37 ALL AROUND THE WORLD (BMG, ASCAP/Block & Giberl, ASCAP)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
79 ALL NIGHT LONG (Willesden, BMI)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
49 ALL NITE (Deep Sound, ASCAP/Bliss 69, ASCAP/Vintertainment, ASCAP)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
86 ALL OF MY LOVE (Rajaca, BMI/Day Ta Day, ASCAP/Good Choice, BMI)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
77 ALL OR NOTHING (MCA, ASCAP/EMI Blackwood, BMI/Bay, BMI)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
92 BABY DON'T FOOL AROUND (Alva, BMI/Songcase, BMI)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
100 BACK TO LIFE (Virgin, ASCAP/Virgin Songs, BMI/WB, ASCAP/Law Music) CPP/WBM	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
67 BEEPERS (Locked Up, ASCAP)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
85 BLAME IT ON THE RAIN (Realsongs, ASCAP) WBM	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
24 BUDDY (Tee Girl, BMI/We Blows Up, BMI/EMI, BMI/Kama Sutra, BMI/Ducktur, BMI/Kenix, ASCAP)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
9 CAN WE SPEND SOME TIME (Colgems-EMI, ASCAP) WBM	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
93 COME TOGETHER AS ONE (Will Down, ASCAP/Music Corp. Of America, BMI/Bad Molo, BMI)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
40 COMFORT OF A MAN (Virgin Songs, BMI/Buffalo Music Factory, BMI/Compulsive, BMI/Freehand, BMI)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
95 DON'T WEAR IT OUT (Hip Trip, BMI/Hip Chic, BMI/Kear, BMI)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
99 ELECTRIC BOOGIE (Solomonic, ASCAP)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
21 ESCAPEDE (Black Ice, BMI/Flyte Tyme, ASCAP)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
83 EVERY LITTLE BIT HURTS (Not Listed)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
97 EVERYTHING (Sizzling Blue, BMI/Newton House, BMI) WBM	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
45 EVERYTHING YOU TOUCH (Lease-A-Tune, ASCAP/Reswick-Werfel, ASCAP/Rent-A-Song, BMI/Beseme West, ASCAP)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
14 EXPRESSION (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
38 THE GAS FACE (Rhyming Is Fundamental, ASCAP/Def Jam, ASCAP/Prince Pawl, BMI)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
75 GET UP! (BEFORE THE NIGHT IS OVER) (BMC, ASCAP/Bogam, ASCAP)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
57 GOING HOME (Brene, BMI/High Tech, BMI/Kuzu, BMI/EMI Blackwood, BMI/Wallyworld, ASCAP)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
73 GOT TO HAVE YOUR LOVE (Colgems-EMI, ASCAP/Mantronik International, ASCAP/Bryce Luv, ASCAP/Jescilla, ASCAP)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
26 GYRLZ, THEY LOVE ME (EMI April, ASCAP/Across 110th Street, ASCAP/E-Z-Duz-It, ASCAP/E.M. Marl International, ASCAP)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
32 HEARTBEAT (Sugarbiscuit, ASCAP)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
20 HEAVEN (Abana, BMI/Virgin Songs, BMI) CPP	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
42 HELP THE CHILDREN (Jobete, ASCAP/Bust-It, BMI)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
63 HERE AND NOW (EMI April, ASCAP/Ollie Brown Sugar, ASCAP/DLE, ASCAP)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
39 HERITAGE (CBS, ASCAP/Maurice White, ASCAP/CRGI, BMI/Lorna Lee, BMI/Pony Boy, BMI)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
76 HOT LITTLE LOVE AFFAIR (CBS, ASCAP)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
94 I CHOOSE YOU (TONIGHT) (Dujan, BMI/Aruba, ASCAP)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
62 I FOUND LOVIN' (Clita, BMI/Sign Of The Twins, ASCAP)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
28 I GET THE JOB DONE (Cal-Gene, BMI/Virgin Songs, BMI/AZ, ASCAP/Cold Chillin', ASCAP/WB, ASCAP) CPP	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
35 I NEED YOUR LOVIN' (Def Jam, ASCAP/First Impulse, BMI/Def American, BMI)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
66 I SLEEP MUCH BETTER (IN SOMEONE ELSE'S BED) (Zomba, ASCAP)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
13 I WANNA BE RICH (Hip Trip, BMI/Caloco, BMI/Screen Gems-EMI, BMI/Jig-A-Watt Jams, BMI) WBM	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
15 I'LL BE GOOD TO YOU (Kidada, BMI/Warner-Tamerlane, BMI) WBM	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
18 (I'LL BE YOUR) DREAM LOVER (Misam, ASCAP/Monsterous, ASCAP)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
4 IT'S GONNA BE ALRIGHT (Zomba, ASCAP) WBM	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
12 JAZZIE'S GROOVE (Virgin, ASCAP) CPP	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
54 JUICY (Cal-Gene, BMI/Virgin Songs, BMI) CPP	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
90 JUST KICKIN' IT (Jolorae, BMI/Thorsong, BMI/Harrindur, BMI)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
58 KNOCKS ME OFF MY FEET (Jobete, ASCAP/Black Bull, ASCAP)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
50 LET'S GET IT ON (Jobete, ASCAP/Stoned Diamond, BMI) CPP	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
23 LOVE UNDER NEW MANAGEMENT (Gabeson, BMI/On The Move, BMI)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
82 LOVE'S ON THE RUN (Amazement, BMI)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
2 MAKE IT LIKE IT WAS (For Our Children/Zomba, ASCAP)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
89 THE MESSAGE IS LOVE (Shakin' Baker, BMI/MCA, ASCAP/RC, ASCAP)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
78 NEVER 2 MUCH OF U (Island, BMI/Onid, BMI)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
43 NEVER TOO FAR (Duncanne Hille, BMI)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
25 NO FRIEND OF MINE (Jay King IV, BMI/Clarity, BMI)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
3 NO MORE LIES (Ruthless Attack, ASCAP)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
34 NOT THRU BEING WITH YOU (Flyte Tyme, ASCAP)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
80 NOTHING'S TOO GOOD FOR MY BABY (Snow, BMI/Garlic Gulch, BMI/Bug, BMI/Chubu, BMI)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
10 OPPOSITES ATTRACT (Virgin, ASCAP/Ollie Leiber, ASCAP) CPP	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
84 POISON IVY (Jerry Leiber, ASCAP/M.Stoller, ASCAP/Candy Griff, BMI)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
16 PROMISES, PROMISES (Julian Cane, ASCAP/Vertim, ASCAP/Wokie, ASCAP/Whole Nine Yards, ASCAP)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
48 PUMP UP THE JAM (BMC, ASCAP/Bogam, ASCAP/Colgems-EMI, ASCAP) WBM	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
74 READY OR NOT (Hip Trip, BMI/Kear, BMI)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
1 REAL LOVE (Skyyzoo, ASCAP)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
60 RHYTHM NATION (Black Ice, BMI/Flyte Tyme, ASCAP) WBM	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
68 RIGHT AND HYPE (Cal-Gene, BMI/Virgin Songs, BMI) CPP	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
5 SCANDALOUS! (Controversy, ASCAP/WB, ASCAP) WBM	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
33 THE SECRET GARDEN (Hee Bee Doomit, ASCAP/WB, ASCAP/Rodsongs, ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
44 SECRET WISH (Urban Groove, BMI)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
81 SERIOUS HOLD ON ME (WE, BMI/Trycep, BMI/Willesden, BMI)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
71 SHALL WE DANCE (ELECTRIC SLIDE) (Creative Funk, ASCAP)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
8 SHOULD HAVE BEEN YOU (Bee Germane, BMI)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
47 SILKY SOUL (Amazement, BMI)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
61 SORRY (BABY CAN I HOLD YOU) (EMI April, ASCAP/Purple Rabbit, ASCAP)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
17 SPECIAL (Island, BMI/Stanton's Gold, BMI/April Joy, BMI) WBM	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
52 SPREAD MY WINGS (Selessongs, ASCAP/Sarapis, ASCAP)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
59 STAY (Hit And Hold, ASCAP)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
56 STAY HERE, STAY NEAR (Flyte Tyme, ASCAP/Avant Garde, ASCAP)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
70 STILL CRAZY FOR YOU (Malaco, BMI)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
55 TENDER LOVER (Hip Trip, BMI/Kear, BMI/Jenn-A-Bug, ASCAP)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
91 TIME WAITS FOR NO ONE (Chomone, BMI/Controversy, BMI)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
88 TO KNOW SOMEONE DEEPLY IS TO KNOW... (Young Terence, BMI/Virgin Songs, BMI) CPP	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
22 TOUCH (Selessongs, ASCAP)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
46 TREAT YOU RIGHT (Uncle Ronnie's, ASCAP/EMI April, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
96 TRY ME (Babyann, BMI)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
41 TURN IT OUT (Protoons, ASCAP/Hikim, ASCAP)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
72 TWO SHIPS (Pic & Choose, ASCAP/Black Stallion, ASCAP/Deep Faith, ASCAP)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
7 WALK ON BY (Blue Seas, ASCAP/Jac, ASCAP) CPP/WBM	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
29 WELCOME TO THE TERRORDOME (Nia, BMI/Def American, BMI)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
36 WE'RE ALL IN THIS TOGETHER (Pardini, ASCAP/Music Corp. Of America, BMI/EMI Blackwood, BMI/Reed Vertelney, BMI)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
19 WHAT CAN I DO (EMI April, ASCAP/Per-Mission, ASCAP)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
53 WHATCHA GONNA DO WITH MY LOVIN' (Ensign, BMI/Scarab BMI)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
30 WHATEVER IT TAKES (J.flat, ASCAP/Kim Sang, ASCAP/Jack The Mack, ASCAP)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
11 WHERE DO WE GO FROM HERE (Virgin Songs, BMI/Buffalo Music Factory, BMI) CPP	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
64 WRAP-U-UP (Goldsongs, PRS/EMI, prs)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
31 (YOU MAKE ME FEEL LIKE) A NATURAL MAN (Screen Gems-EMI, BMI)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
87 YOU MAKE ME WANT TO GIVE IT UP (Gratitude Sky, ASCAP)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
27 YOUR PRECIOUS LOVE (Jobete, ASCAP) CPP	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP
6 YOUR SWEETNESS (John Barnes III, BMI/Careers, BMI/Kymerli Armstrong, BMI)	ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP

"What Makes Me Want To Shout"

b/w "Rock The House" 76986



SIDE

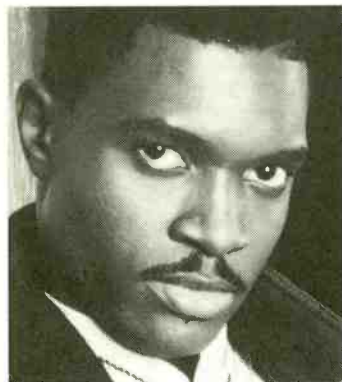
Our Miami Posse Rocks Your House
And Makes You Want To Shout!

NASTYMIX RECORDS

RHYTHM AND BLUES

(Continued from page 23)

Ashford & Simpson... Rapper and hip-hop activist **KRS-One** continues his extensive Black History Month college lecture tour, with stops at such prestigious institutions as UCLA (Feb. 7), Smith College (16), Columbia Univ. (22), Harvard (23), and Vassar (24). He has joined with singer **Michael Stipe** and **10,000 Maniacs' Natalie Merchant** in the Direct Effect public-service project (see story, page 60), in which he will direct a spot about the need for education, and will participate in the Stop The Violence Movement's awards dinner, set for Feb. 15 at MK's in New York... **Erik Nuri**, VP of A&R, Arista Records, recently lost two brothers within a two-week period: Steven, 39, and Kashif, 28. Condolences and donations may be sent to Mrs. Latifah Nuri, 242 W. 121st St., New York, N.Y. 10027.



JEFF REDD

NEW ON THE CHARTS

In 1988, the New York-based management company JDW discovered 23-year-old Jeff Redd singing in a tiny, smoke-filled nightclub, and was instantly mesmerized by his traditional R&B sound. "I liked his stage presence and the way he interacted with his backup singers," says Kurt Woodley, head of artist development at JDW. "He was only 21 at the time but he could sing like Luther Vandross and Otis Redding."

The Mount Vernon, N.Y., native, who is climbing the Hot Black Singles chart with "I Found Lovin'," a remake of the Fatback Band song, was most inspired by his father. "He always dreamed of being a singer," says Redd. "He sang around the house a lot. He passed away when I was 8 years old but I still remember his voice." As a teenager, Redd joined a band called the Sophisticated Gents, which played in Bronx, N.Y., clubs. After two years, he left that group to establish a solo career.

Redd's debut album, titled "Quiet Storm," on Uptown Records, will be released next month. It includes a mixture of sultry ballads and upbeat dance songs. In support of that project, he is planning a 30-city tour, possible opening dates with Karyn White, and a Valentine's Day guest appearance on BET's "Video Soul."

JIM RICHLIANO

BILLBOARD'S GOT THE BEAT!



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FOR WEEK ENDING FEBRUARY 10, 1990

Billboard. HOT RAP SINGLES™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	9	EXPRESSION NEXT PLATEAU 50101 (M)	◆ SALT-N-PEPA 4 weeks at No. 1
2	2	2	6	BUDDY TOMMY BOY 943 (C) (M)	◆ DE LA SOUL
3	3	5	9	PUMP IT HOTTIE VIRGIN 96516 (C)	◆ REDHEAD KINGPIN & THE F.B.I.
4	4	6	5	WELCOME TO THE TERRORDOME DEF JAM 44-73135/COLUMBIA (C)	◆ PUBLIC ENEMY
5	6	4	11	TURN IT OUT PROFILE 7275 (C)	ROB BASE
6	7	8	6	JUICY SOUND OF NEW YORK 4682/MOTOWN (C)	WRECKS-N-EFFECT
7	5	3	15	BEEPERS NASTYMIX 76980 (C)	◆ SIR MIX-A-LOT
8	8	11	5	LADIES FIRST TOMMY BOY 942 (M)	◆ QUEEN LATIFAH FEAT. MONIE LOVE
9	12	14	8	NOTHING CAN STOP US ARISTA 9865	◆ SERIOUS-LEE-FINE
10	9	10	8	I GET THE JOB DONE COLD CHILLIN' 0-21389/WARNER BROS. (C)	◆ BIG DADDY KANE
11	10	13	10	POISON IVY PANDISC 036 (C)	THE YOUNG AND THE RESTLESS
12	15	27	3	THE GAS FACE DEF JAM 44-73121/COLUMBIA (C)	◆ 3RD BASS
13	18	28	3	THE HUMPTY DANCE TOMMY BOY 944 (M)	◆ DIGITAL UNDERGROUND
14	30	29	3	GYRLZ, THEY LOVE ME UPTOWN 18111/MCA (C)	◆ HEAVY D. & THE BOYZ
15	13	9	23	ME SO HORNY SKYYWALKER 127 (C) (M)	◆ THE 2 LIVE CREW
16	17	16	9	GOING STEADY JIVE 1286/RCA (C)	◆ STEADY B
17	19	20	9	SHALL WE DANCE CREATIVE FUNK 1701/SELECT-O-HITS	◆ GRANDMASTER SLICE & IZZY CHILL
18	14	7	14	THE D.O.C. & THE DOCTOR RUTHLESS 0-96523/ATLANTIC (C)	◆ THE D.O.C.
19	16	12	21	NEW JACK SWING SOUND OF NEW YORK 4654/MOTOWN (C)	◆ WRECKS-N-EFFECT
20	25	—	2	AIN'T SAYIN' NOTHIN' RHYME SYNDICATE 49-73123/E.P.A. (C)	◆ DIVINE STYLER/SCHEME TEAM
21	11	15	10	PRINCIPAL'S OFFICE DELICIOUS VINYL 0-96511 (C)	◆ YOUNG M.C.
22	24	30	4	PUMP THAT BEAT GUCCI 12146/HOT PRODUCTIONS	T-SKI
23	20	21	17	JUST A FRIEND COLD CHILLIN' 0-21342/WARNER BROS. (C)	◆ BIZ MARKIE
24	23	—	2	SAY IT LOUD ATLANTIC 0-86243 (C)	◆ RODNEY O - JOE COOLEY
25	22	26	5	GET BUSY JIVE 1274/RCA (C)	◆ MR. LEE
26	NEW	—	1	POSITIVITY WILD PITCH 1016 (C)	◆ GANG STARR
27	28	—	2	SWEET THING ATLANTIC 0-86266 (C)	◆ KWAME
28	NEW	—	1	C'MON BABE SKYYWALKER 137 (C) (M)	◆ THE 2 LIVE CREW
29	29	—	2	976-BOOM SEDONA 7520/JCI (C)	DEF DAMES
30	NEW	—	1	PAY YA DUES PRIORITY 07278 (C)	◆ LOW PROFILE

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

HOT DANCE MUSIC™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
CLUB PLAY Compiled from a national sample of dance club playlists.					
★★ No. 1 ★★					
1	1	2	10	1-2-3/UNDERESTIMATE COLUMBIA 44 73136	2 weeks at No. 1 ◆ THE CHIMES
2	2	4	9	I'LL BE GOOD TO YOU QWEST 0-21408/WARNER BROS.	◆ QUINCY JONES
3	4	9	6	JAZZIE'S GROOVE VIRGIN 0-96517	◆ SOUL II SOUL
4	5	6	8	SUENO LATINO CAPITOL V-15538	SUENO LATINO FEATURING CAROLINA DAMAS
5	20	45	3	ESCAPADE A&M SP-12352	◆ JANET JACKSON
6	8	16	5	TELL ME WHY ARISTA ADI-9918	◆ EXPOSE
7	17	30	3	GET UP! (BEFORE THE NIGHT IS OVER) SBK V-19704	◆ TECHNOTRONIC
8	11	17	6	WHATCHA GONNA DO WITH MY LOVIN' VIRGIN 0-96507	◆ INNER CITY
9	3	1	13	C'MON AND GET MY LOVE FFRR 886 799-1/POLYGRAM	◆ D-MOB
10	12	18	8	DON'T YOU WANT MY LOVE BIG BEAT BB-0010	◆ JOMANDA
11	21	29	3	TAINTED LOVE EPIC 49 73145/E.P.A.	IMPEDANCE
12	7	11	8	WALK ON BY NEXT PLATEAU NP5011W	◆ SYBIL
13	14	15	8	RIGHT FROM THE START REPRISE 0-21280/WARNER BROS.	INDIA
14	9	8	9	FOR THOSE WHO LIKE TO GROOVE PROFILE PRO-7270	TWIN HYPE
15	10	10	11	NO MORE LIES RUTHLESS 0-96521/ATCO	◆ MICHEL'LE
16	27	32	4	GOT TO HAVE YOUR LOVE CAPITOL V-15521	MANTRONIX FEATURING WONDRESS
17	13	13	11	STOMP (MOVE JUMP JACK YOUR BODY) WARNER BROS. 0-21339	◆ KYZE
18	28	34	4	WHOLE WIDE WORLD RCA 9099-1-RD	◆ A'ME LORAIN
19	38	—	2	ALL AROUND THE WORLD ARISTA ADP-9937	◆ LISA STANSFIELD
20	33	49	3	GOT TO GET ARISTA ADI-9932	LEILA K FEATURING ROB 'N' RAZ
21	6	3	12	LET THE RHYTHM PUMP ATLANTIC 0-86273	DOUG LAZY
22	30	35	4	SET ME FREE D.J. INTERNATIONAL 994	STERLING VOID
23	23	21	8	TOUCH ME WITH YOUR HEART MICMAC 524	EILEEN FLORES
24	26	28	5	SINGING IN THE SHOWER VIRGIN 0-96509	◆ LES RITA MITSOUKO & SPARKS
25	36	48	3	YA BA YE SIRE 0-21382/WARNER BROS.	OFRA HAZA
26	24	22	9	TELL ME WHEN THE FEVER ENDED MERCURY 876 405-1/POLYGRAM	◆ ELECTRIE 101
27	25	24	6	OPPOSITES ATTRACT VIRGIN 0-96528	◆ PAULA ABDUL (DUET WITH THE WILD PAIR)
★★★ Hot Shot Debut ★★★					
28	NEW	1	1	HEARTBEAT/FREE YOUR BODY VENDETTA VE-17976/A&M	SEDUCTION
29	18	14	11	ROCK TO THE BEAT/MOVE YOUR BODY WING 873 143-1/POLYGRAM	101
30	37	46	3	HEARTBEAT OF LOVE CBS ASSOCIATED 429 73143/E.P.A.	◆ PIA ZADORA
31	16	12	10	I'M NOT THE MAN I USED TO BE I.R.S. 23996/MCA	◆ FINE YOUNG CANNIBALS
32	40	47	3	LAMBADA EPIC 49 73139/E.P.A.	◆ KAOMA
33	19	19	8	CONTACT/IN FULL EFFECT COLUMBIA PROMO	◆ BIG AUDIO DYNAMITE
34	15	7	13	IT'S GONNA BE ALRIGHT JIVE 1290-1-JD/RCA	◆ RUBY TURNER
35	35	38	4	I DON'T NEED YOUR LOVE NEXT PLATEAU NP50112	JO ANN JONES
36	43	50	3	I WILL SURVIVE MERCURY 876 369-1/POLYGRAM	◆ SAFIRE
37	44	—	2	CHAIN OF FOOLS ATLANTIC 0-96245	RISSE
38	42	42	3	BUDDY TOMMY BOY TB 943	◆ DE LA SOUL
39	NEW	1	1	GETTING AWAY WITH IT FACTORY, UK IMPORT	ELECTRONIC
★★★ Power Pick ★★★					
40	49	—	2	MY LOVE IS RIGHT MCA 23994	SHANA DOUGLAS
41	31	31	5	A LITTLE BIT OF LOVIN' SLEEPING BAG SLX-40152	CHOCOLETTE
42	45	—	2	BITING MY NAILS/THE PHANTOM'S IN THERE ENIGMA V-75225/MUTE	RENEGADE SOUNDWAVE
43	22	5	12	TWO TO MAKE IT RIGHT VENDETTA VE-7031/A&M	◆ SEDUCTION
44	47	—	2	DROPPIN' RHYMES ON DRUMS DELICIOUS VINYL DV-1008/ISLAND	◆ DEF JEF FEAT. ETTA JAMES
45	NEW	1	1	BURNING THE GROUND/DECADANCE CAPITOL V-15546	◆ DURAN DURAN
46	NEW	1	1	DRESS TO IMPRESS ATLANTIC 0-86246	LIEUTENANT STITCHIE
47	39	39	4	THE MESSAGE IS LOVE A&M SP-12323	◆ ARTHUR BAKER WITH AL GREEN
48	NEW	1	1	IN YOUR FACE! PANDISC PD-050	FREESTYLE
49	NEW	1	1	LADIES FIRST TOMMY BOY TB 942	◆ QUEEN LATIFAH
50	48	—	2	OH WORLD 4TH & B'WAY 494/ISLAND	PAUL RUTHERFORD

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
12-INCH SINGLES SALES Compiled from a national sample of retail store and one-stop sales reports.					
★★ No. 1 ★★					
1	2	2	8	JAZZIE'S GROOVE VIRGIN 0-96517	1 week at No. 1 ◆ SOUL II SOUL
2	3	6	9	NO MORE LIES RUTHLESS 0-96521/ATCO	◆ MICHEL'LE
3	1	1	11	TWO TO MAKE IT RIGHT VENDETTA VE-7031/A&M	◆ SEDUCTION
4	4	5	10	WALK ON BY NEXT PLATEAU NP5011W	◆ SYBIL
5	8	8	10	C'MON AND GET MY LOVE FFRR 886 799-1/POLYGRAM	◆ D-MOB
6	5	7	11	LET THE RHYTHM PUMP ATLANTIC 0-86273	DOUG LAZY
7	9	10	6	I'LL BE GOOD TO YOU QWEST 0-21408/WARNER BROS.	◆ QUINCY JONES
8	10	12	8	WHATCHA GONNA DO WITH MY LOVIN' VIRGIN 0-96507	◆ INNER CITY
9	11	13	8	OPPOSITES ATTRACT VIRGIN 0-96507	◆ PAULA ABDUL (DUET WITH THE WILD PAIR)
10	6	3	12	RHYTHM NATION A&M SP-12335	◆ JANET JACKSON
11	13	17	4	WELCOME TO THE TERRORDOME DEF JAM 44 73135/COLUMBIA	◆ PUBLIC ENEMY
12	15	25	4	BUDDY TOMMY BOY TB 943	◆ DE LA SOUL
13	7	4	19	PUMP UP THE JAM SBK V-19701	◆ TECHNOTRONIC FEATURING FELLY
14	14	16	6	1-2-3/UNDERESTIMATE COLUMBIA 44 73136	◆ THE CHIMES
15	12	9	14	GET BUSY JIVE 1274-1-JD/RCA	◆ MR. LEE
16	25	35	3	LAMBADA EPIC 49 73139/E.P.A.	◆ KAOMA
17	17	27	5	EXPRESSION NEXT PLATEAU NP50101W	◆ SALT-N-PEPA
18	26	47	3	TAINTED LOVE EPIC 49 73145/E.P.A.	IMPEDANCE
19	22	29	5	YOUR SWEETNESS MOTOWN MOT-4651	◆ GOOD GIRLS
20	36	—	2	GET UP! (BEFORE THE NIGHT IS OVER) SBK V-19704	◆ TECHNOTRONIC
21	18	24	6	RIGHT FROM THE START REPRISE 0-21280/WARNER BROS.	INDIA
22	21	21	6	TOUCH ME WITH YOUR HEART MICMAC 524	EILEEN FLORES
23	16	11	13	TENDER LOVER SOLAR 429-74502/E.P.A.	◆ BABYFACE
★★★ Power Pick ★★★					
24	29	45	3	IT'S GONNA BE ALRIGHT JIVE 1290-1-JD/RCA	◆ RUBY TURNER
25	24	19	6	SCANDALOUS WARNER BROS. 0-21422	◆ PRINCE
26	27	33	6	I WANNA BE RICH SOLAR 429 74503/E.P.A.	◆ CALLOWAY
27	33	—	2	JUICY SOUND OF NEW YORK 4682/MOTOWN	WRECKS-N-EFFECT
28	23	22	8	PUMP IT HOTTIE VIRGIN 0-96516	◆ REDHEAD KINGPIN & THE F.B.I.
29	19	18	10	TURN IT OUT (GO BASE) PROFILE PRO-7275	◆ ROB BASE
30	31	34	9	STOMP (MOVE JUMP JACK YOUR BODY) WARNER BROS. 0-21339	◆ KYZE
31	20	14	14	LOVE ON TOP OF LOVE - KILLER KISS CAPITOL V-15508	◆ GRACE JONES
32	28	20	12	DOWN IN IT TVT 2611	◆ NINE INCH NAILS
33	34	32	18	IF YOU LEAVE ME NOW LMR 7000	JAYA
★★★ Hot Shot Debut ★★★					
34	NEW	1	1	THE HUMPTY DANCE TOMMY BOY TB 944	DIGITAL UNDERGROUND
35	37	—	2	BURNING THE GROUND/DECADANCE CAPITOL V-15546	◆ DURAN DURAN
36	41	—	2	TELL ME WHY ARISTA ADI-9918	◆ EXPOSE
37	48	—	2	I WILL SURVIVE MERCURY 876 369-1/POLYGRAM	◆ SAFIRE
38	49	—	2	IN YOUR FACE PANDISC PD-050	FREESTYLE
39	30	26	8	WISHING ON A STAR VIRGIN 0-96510	FRESH 4 FEATURING LIZZIE
40	NEW	1	1	DON'T YOU WANT MY LOVE BIG BEAT BB-0010	◆ JOMANDA
41	NEW	1	1	LADIES FIRST TOMMY BOY TB 942	◆ QUEEN LATIFAH
42	NEW	1	1	WHERE DO WE GO FROM HERE MOTOWN MOT-4701	STACY LATTISAW WITH JOHNNY GILL
43	NEW	1	1	ALL AROUND THE WORLD ARISTA ADI-9937	◆ LISA STANSFIELD
44	46	40	17	PERSONAL JESUS/DANGEROUS SIRE 0-21328/REPRISE	◆ DEPECHE MODE
45	39	28	17	NEW JACK SWING SOUND OF NEW YORK MOT-4654/MOTOWN	◆ WRECKS-N-EFFECT
46	35	43	4	NEVER TOO MUCH EPIC 49 73141/E.P.A.	LUTHER VANDROSS
47	40	42	10	ELECTRIC BOOGIE MANGO 7832/ISLAND	◆ MARCIA GRIFFITHS
48	43	30	23	ME SO HORNY SKYYWALKER GR-127	◆ THE 2 LIVE CREW
49	NEW	1	1	MOTHERLAND POW WOW PW-454	TRIBAL HOUSE
50	47	50	3	PRINCIPAL'S OFFICE DELICIOUS VINYL 0-96511/ISLAND	◆ YOUNG M.C.

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

De De O'Neal

THE 12" SINGLE: "Vulnerable" (0-86253/DMD 1433)

Produced by Craig Bartock and Harlan Lansky for Bartock Lansky Entertainment
Additional post-production and mix by David Cole and Robert Clivilles for Cole/Clivilles Music Enterprises.

On Atlantic Records, Cassettes and Compact Discs

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Big Beats & Li'l Pieces: Heard It Through The Vine

BIG BEATS: Hot scoop—Jazzie B & Nellee Hooper (of Soul II Soul) are scheduled to go in the studio with fave Teena Marie! . . . Arista's George Hess has been upped to national director, dance promotion. He can be reached at 212-489-7400 . . . Finally, Capitol is ready to unleash the first batch of its proposed "Gold Cut" Series of 12-inch reissues. The first set will be "Trans Europe Express" by Kraftwerk; "Boogie Oogie Oogie" by A Taste Of Honey; "I Haven't Stop Dancing Yet" by Gonzalez b/w "On The Beat" by the B.B. & Q Band; "Atomic Dog" by George Clinton b/w "Fly Girl" by the Boogie Boys; and "Only Takes A Minute" b/w "Heaven Must Be Missing An Angel," both by Tavares. Also from the label expect album debuts from Adeva and Kym Mazelle. The packages will contain tracks recorded especially for stateside release.

Congratulations to producer Michael Cameron (Smack Music Productions) and his wife, Deborah Parkin-Cameron, on the birth of their

daughter, Elan, Jan. 10; and to FFRR's Pete Tong and his wife, Debbie, on the birth of their son, Joseph, in January . . . Sinead O'Connor is expected to go in the studio with D.J. Mark The 45 King to remix



by Bill Coleman

her current U.K. No. 1 hit "Nothing Compares 2 U" . . . J.C. Lodge ("Telephone Love") has signed with Tommy Boy . . . Backroom Music Productions is busy in the studio completing albums for Big Beat artists Precious and Jomanda. "Don't You Want My Love" has been remixed by Pickering & Park for U.K. release . . . Besides completing two songs for Adeva, Smack Music is put-

ting together an album for Warner Bros. act K-YZE that will feature a variety of top rap producers, remixing Paul Simpson's "We Are The Ones," and producing two tracks for Yazz's forthcoming album.

L'L PIECES: From the Atlantic posse expect a Jamie Principle remake of Eddie Kendricks' "Date With The Rain," produced by Steve "Silk" Hurley. Also be on the lookout for a fab new album coming from hip-houser Doug Lazy . . . Over at Columbia, here's what's happening for February alone: "Heaven" by the Chimes will be slammin' with its variety of mixes; "What Goes Down" from Hunter Hayes ("Are You Wid It") returns with a Ric Wake-produced and Richie Jones-remixed single scheduled for early February; Kid Creole & the Coconuts preview their forthcoming "Private Waters Of The Great Divide" with a Prince-penned release titled "Sex Of It," produced by David Z and remixed by both Richie Jones and Justin

Strauss; George LaMond rereleases his indie hit with Loose Touch titled "Bad Of The Heart" with new remixes; Full Force's "Kiss Those Lips" will feature a hip flip called "All I Wanna Do" featuring Samantha Fox; and A Guy Called Gerald's hot import, "FX," will surface sometime in March.

Caryn Wheeler's solo project is set for a late May release by EMI. Wheeler has reportedly been working with Afrika from Jungle Brothers, Simon Law, Carl Macintosh (of Loose Ends) and also went to Jamaica to work with hot dancehall producers Steely & Clevie. Also coming

soon from the label will be the David Bowie remixes of "Fame" we mentioned last week. The track is part of the soundtrack to the Touchstone film "Pretty Woman." A 12-inch will feature the Arthur Baker mixes as well as alternate versions by David Gass and D.J. Mark The 45 King featuring a guest rap by Queen Latifah.

SOUR GRAPES: Epic's lack of enthusiasm for Liza Minnelli's fab "Results" project. A double-A-sided single with an extended version of "Don't Drop Bombs" and a pumping remix of "Twist Of My Sobriety" could indeed be the ticket.

2nd Annual Dance Awards Moved To April Star-Studded Presentation Needs More Prep Time

BY LARRY FLICK

NEW YORK—The Second Annual Dance Music Awards, originally scheduled for Feb. 12 at the Universal Amphitheatre in Los Angeles, has been rescheduled for early April.

Although a specific date could not be confirmed at press time, Terrence Brown, executive director of the Dance Music Academy of Arts & Sciences, cited an underestimation of the amount of rehearsal time necessary to put the show together as one of the primary causes for the delay.

"After attending the American Music Awards last week, everyone involved realized that there is much more involved in pulling a show like this together," he says. "New Kids On The Block, who are co-hosting the show, are in the middle of a tour and were only going to be free to fly

in on the day of the show. We've all agreed that it would be best to wait until after their tour concludes."

There are also rumors that the show, which has been slated to be taped for national syndication via Golden West Television, may be broadcast live in April.

Although producers for the program are still in negotiations with several acts, performers confirmed to appear during the ceremony include award nominee Technotronic (best 12-inch dance record and best house record of the year, for "Pump Up The Jam"); Jomanda (best new artist on a major label and best house record of the year, for "Make My Body Rock"), as well as the

Boys, Kon Kan, MC Lyte, D-Mob, Fast Eddie, Bardeux, Dino, the Cover Girls, and Seduction.

Virgin recording act Soul II Soul leads the pack of nominees with six nods, including top honor as best dance artist of the year. Others vying for the award include fellow Virgin artist Paula Abdul, Janet Jackson (A&M), Madonna (Sire), and Bobby Brown (MCA).

Tickets already sold for the Feb. 12 show will be honored in April, and seats are still available via the Dance Music Academy and Ticket-Master. A portion of the proceeds will be donated to national AIDS research and other AIDS-related charities.



Her Hit Was Guaranteed. Next Plateau recording artist Sybil is beaming as she accepts a plaque commemorating the gold certification of her hit single, "Don't Make Me Over." During the awards ceremony, the singer was honored with congratulatory letters from Dionne Warwick and composer Hal David. Pictured, from left, are Jenniene Le Clercq, VP/GM, Next Plateau; Sybil; and Eddie O'Loughlin, president, Next Plateau. (Photo: Chris Ross)

NEW ON THE CHARTS

Remember Frankie Goes To Hollywood? Then you should recall one of the act's co-vocalists and founding members, Paul Rutherford. With the new single "Oh World" and forthcoming album of the same name, Rutherford marks his solo debut in the States on 4th & B'way/Island (212-995-7800).



PAUL RUTHERFORD

The U.K.-based singer/songwriter's tenure with FGTH came to an end during the mid-'80s as a result of conflicts regarding the act's musical direction. Says Rutherford: "At one point I considered leaving music altogether."

After a reassessment of his career goals, Rutherford discovered house music. It was this new sound that renewed Rutherford's creative enthusiasm. "It gave me faith in music again," he says.

"Oh World" is a club collection that does not hesitate to comment on political or social issues. Produced primarily by Dave Clayton & Joe Dworniak, the project also sports selections produced by dance floor stalwarts Martin Fry & Mark White, aka ABC. The duo lend their distinctive talents to three tracks, which include an inspired reading of the Chic classic "I Want Your Love."

BILL COLEMAN

HOT DANCE BREAKOUTS

CLUB PLAY

1. ROAM THE B-52'S REPRISE
2. YOU CAN'T HIDE SHIRLEY LEWIS VENDETTA
3. BYE BYE MON COWBOY MITSOU RCA
4. BEACH BUMP BABY FORD SIRE
5. THE GAS FACE/WORDZ OF WISDOM 3RD BASE DEF JAM

12" SINGLES SALES

1. ROAM THE B-52'S REPRISE
2. REMEMBER . . . FASCINATION LUMAR MUSIC
3. C'MON BABE THE 2 LIVE CREW SKYYWALKER
4. GYRLZ, THEY LOVE ME HEAVY D. & THE BOYZ UPTOWN
5. BITING MY NAILS/THE PHANTOM'S IN THERE RENEGADE SOUNDWAVE ENIGMA

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



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IN THIS SECTION

American Music Awards Winners' Gallery

Lemon Drops Spread "Laughter" In N.Y.

Garth Brooks Woos Fans At Texas Date

New On The Charts: The Rave-Ups



"I like making records that reflect the things that influence me." —Dave Edmunds

Phil Collins Overexposed? Flippant? Get Serious.

BY JIM BESSMAN

NEW YORK—The revealing admission that Phil Collins makes in his current Atlantic Records press bio tells you right off how serious the Genesis front man and solo superstar is about his latest solo album, "... But Seriously."

"I want everyone to know that, okay, maybe you're sick of Phil Collins," he writes. "But this is the first solo album he's done since 'No Jacket Required.'"

In an interview, Collins elaborates that it has actually been five years in between his third and fourth solo albums. That's not counting his soundtrack to the 1988 "Buster" movie, which spawned the No. 1 hits "A Groovy Kind Of Love" and "Two Hearts."

He further notes that the last Genesis album, "Invisible Touch," came out back in '86. Even so, Collins concedes that his nearly constant vocal presence on radio playlists and his visibility in outside projects and events like the Who's recent "Tommy" pay-per-view show may have spawned something of a Phil Collins backlash.

"You know how you couldn't get

away from Springsteen and Michael Jackson? Well, maybe it's the same thing with me," he says. "But this is really *my* first album in five years, [and] one album with Genesis every three or four years isn't necessarily saturating the market."

"If people are fed up with Phil Collins because people play me on the radio in the meantime, it's beyond my control. But the fact that I'm so constantly successful *does* work against me in some respects."

As the title implies, with "... But Seriously" Collins is also trying to counter what he feels is a similarly inaccurate impression—which he largely attributes to the "Buster" soundtrack—that his work has taken on a "flippant" character.

"The 'Buster' stuff was designed to be light and fluffy, which isn't where I'm at as a writer," he says, noting that his cover of "Groovy Kind Of Love," while true to his love for '60s music, would never have appeared on a true Collins solo album.

Taking the opposite tack then, the chart-topping first single from "... But Seriously," "Another Day In Paradise," deals starkly with the homelessness problem, as does its video, directed by Jim Yukich. Other album

tracks concern regional conflicts and racial tensions.

"There's the attitude that Phil Collins writes all those meaningless ballads about relationships, but I write songs about people," he says, noting that past solo albums have also included equally heavy song fare. "As human beings, we do some strange things to each other," he says.

But the 38-year-old artist does admit that "growing up" has heightened his awareness of world conditions.

On the musical side, Collins points to a newfound confidence in his singing ability, saying that "... But Seri-

ously" offers his best vocal work.

"I used to hide behind certain studio effects out of feeling inadequate as a singer. Remember, in 1975 I was thrown out into the deep end with a well-established group as its lead singer! But I've stepped away from [studio effects] this time, and I'm singing louder and more clearly, like one person talking to another person."

"... But Seriously" is another co-production from the team of Collins and Hugh Padgham, who won a Grammy for "No Jacket Required." It also reunites Collins with Eric Clapton, who stars on the new single,

"I Wish It Would Rain Down," and in its video—another Yukich directorial for Flattery Yukich Inc.

Additional contributors include Steve Winwood, Stephen Bishop, and David Crosby, a long-sought Collins "hero" and collaborator who had previously been unavailable.

At this stage in his career, Collins is more excited about his solo work. A tour to support "... But Seriously" is expected to begin this spring, with the U.S. leg slated for September. Collins says he is also "leaving the tail end of the year open" out of the hope that another appropriate film script will "fall in my lap."

UB40 Revs Up Reggae Brits 'Labour' To Fire U.S. Interest

BY CHRIS MORRIS

LOS ANGELES—Ask Ali Campbell, lead singer for the English reggae band UB40, about the future of the Jamaican musical style in America, and he tends to address the issue with a missionary's zeal.

"Reggae could be so massive in America, purely because Americans will recognize it eventually, given the chance, as a music form just as credible as rock'n'roll and blues," Campbell says.

While the commercial fortunes of reggae lagged here in the '80s, following the death of the style's major icon, Bob Marley, in 1981, UB40 made a potent U.S. showing in 1988, when the group's 1983 album, "Labour Of Love," tardily went platinum on the heels of the unexpected single success of "Red Red Wine."

"It's fairly indicative of the American market, really," Campbell says of the album's belated success. "It's back beyond the rest of the world four years, anyway, isn't it? ... But that's going to change as well."

As its first album for Virgin Records here, the octet from Birmingham, England, has issued the sequel, "Labour Of Love II," another rich collection of covers of classic reggae songs.

Campbell says "Labour II" was not calculated as a chart-oriented suc-

cessor to the band's biggest U.S. hit, but was necessitated by a protracted 42-country, 44-week tour in 1989.

"We didn't have time to do our own stuff," he says. "We did this to give Virgin America some product."

Campbell says "Labour II" was literally cut on the fly during the tour.

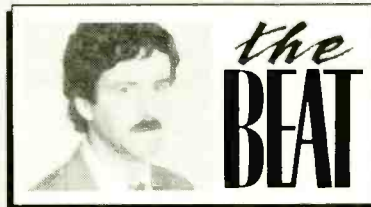
Like the first "Labour Of Love," the current album surveys popular reggae hits of the past; the first record covered the years 1969-72, while the present one looks back on 1972-74. The artists covered include "toaster" U-Roy, the Heptones, Al Brown and Skin Flesh & Bones, and other Jamaican artists familiar in the U.K. but relatively unknown in the U.S.

American audiences are now more familiar with reggae's foundations, Campbell says. "When we used to come here six years ago, kids used to say [he affects a flat American accent], 'Hey, we love your style of rock'n'roll, man.' What we had to do was popularize reggae. It's eventually happening here as well—four or five years behind everybody else."

UB40 will support "Labour Of Love II" and reggae at large with another world tour, which will arrive in the States in late spring after stops in the British Isles, Australia, and Japan. The group will mainly play amphitheaters although Campbell says that the band also hopes to play some "sneaky little gig[s]" in clubs.

The Way It Is With Hornsby's Next Disk; Coal-Fired Rockers; A Free-Bird Farewell

"IT'S NOT UNLIKE John Coltrane meets Earl Scruggs," says Bruce Hornsby, wryly describing one particular track on his as-yet-untitled third album with the Range featuring both jazz saxophonist Wayne Shorter and bluegrass picker Bela Fleck. "These are all people I've worked with," he says of an eclectic guest lineup for the album, including Jerry Garcia, Shawn Colvin, and ace harp player Jimmie Woods. Hornsby, who took home the Grammy with his band as best new artists of 1986, is anticipating Grammy night Feb. 21 with two nominations in hand. Not bad for a guy who didn't even release an album this year. The nods are for Hornsby's collaboration with Don Henley on Henley's single "The End Of The Innocence" and for his bluegrass reworking of "The Valley Road" from the Nitty Gritty Dirt Band's second "Circle" album. "I was inspired by that Dirt Band record because that was 10 guys in a room, all playing live," he says. "There was a certain spark and spontaneity that was really a catalyst for this [upcoming] album." As Hornsby explains, "The End Of The Innocence" may be the last single for a while to feature his familiar, lush piano style. "There isn't much on this new record that sounds like that at all," he says. "I just felt the need to move on. We really wanted to make [an album] more like our live performance." Hornsby has gotten the sound he's seeking working with producer Don Gehman. The album is tentatively set for May release, with a summer tour to follow.



by Thom Duffy

ON THE BEAT: "It's all so apt," said Julia Fordham, introducing her new single, "Manhattan Skyline," at a showcase high atop the World Trade Center in New York. Surrounded by listeners and well-wishers, including Sting, Fordham introduced her new Virgin release, "Porcelain," with a vocal performance as glistering and elegant as the album's namesake ... After catching Skid Row at the Meadowlands in New Jersey, Barbara Skydel and Jane Geraghty of Premier Talent drove back across the river for a late-night date at CBGB with new signees Nuclear Valdez, who will be joining the Hooters on upcoming dates ... Speaking of Philly's finest, the Hooters played their single "Brother Don't You Walk Away" at a New York junior high school assembly attended by Mayor David Dinkins and housing advocate Andrew Cuomo. Cuomo announced that the band

and CBS Records would donate five \$1,000 awards for winners of a citywide school essay contest on the subject of responsibility to the homeless.

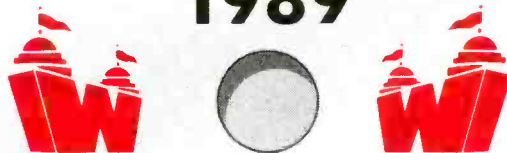
UNDERGROUND AID: A group of L.A.-based rock musicians have raised more than \$10,000 for coal miners who recently settled a prolonged strike against the Pittston mines in Virginia, Kentucky, and West Virginia. Exene Cervenka, Dave Alvin, Lucinda Williams, Phranc, Mojo Nixon, and the Lonesome Strangers were among the performers at a Jan. 19 benefit in West Los Angeles.

BLUES, BANDS, AND BEER: "The blues is the roots, and the many different kinds of music you all play is the fruits," Willie Dixon told a roomful of regional musicians recruited for the latest Miller Genuine Draft Band Network. "To get good fruits, you gotta take care of the roots." Dixon, the guest of honor at the beer company's annual band network banquet held in Milwaukee Jan. 15, urged attendees to keep the blues alive, a goal Dixon promotes through his nonprofit Blues Heaven Foundation. Among the new members of Miller's promotional band network this year are Marcia Ball from Austin, Texas, the Daves from Philadelphia, Dick Holiday & the Bamboo Gang from Chicago, Dash Rip Rock from New Orleans, and Duke Tumatoo & the Power Trio from Bloomington, Ind.

FREE BIRD'S CRY: Allen Collins' guitar licks, igniting Ronnie Van Zant's proud and sweaty songs, helped make Lynyrd Skynyrd one of the premier Southern rock bands of the '70s. Collins, who died of pneumonia Jan. 23 at age 37 in his hometown of Jacksonville, Fla. (see Lifelines, page 84), survived the 1977 plane crash that killed Van Zant and others, but was paralyzed in a 1986 car accident, which killed his girlfriend. Collins enjoyed a later moment in the spotlight during the 1987 Skynyrd reunion tour. He addressed fans from his wheelchair, via videotape, about the car accident (in which he pleaded no contest to a drunken driving charge) and the work of the Miami Project To Cure Paralysis, which aided his recovery. A live recording of "Free Bird" was played at Collins' funeral in Jacksonville.

Assistance in preparing this column was provided by Chris Morris, Moira McCormick, and Dan MacDonald.

WEMBLEY ARENA 1989



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NEIL DIAMOND · DIANA ROSS · BOBBY BROWN
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BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS®

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
NEW KIDS ON THE BLOCK DINO COVER GIRLS	St. Louis Arena St. Louis	Jan. 28	\$330,928 \$18	18,498 sellout	Contemporary Prods.
THE MAGIC OF DAVID COPPERFIELD	Fox Theatre Atlanta	Jan. 27-28	\$325,944 \$20.50/\$15.50	19,062 23,390	Gemini Agency
NEW KIDS ON THE BLOCK DINO COVER GIRLS	Met Center Bloomington, Minn.	Jan. 16	\$302,058 \$18.50	16,889 sellout	Contemporary Presentations
MOTLEY CRUE WARRANT	The Omni Atlanta	Jan. 25	\$286,917 \$18.50	15,509 16,985	Concert Promotions/ Southern Promotions
NEW KIDS ON THE BLOCK DINO COVER GIRLS	Arena, Myriad Convention Center Oklahoma City	Jan. 19	\$271,691 \$18.50	15,017 sellout	Contemporary Presentations
NEW KIDS ON THE BLOCK DINO COVER GIRLS	Hilton Coliseum Iowa State Univ. Ames, Iowa	Jan. 26	\$261,573 \$19.50	14,866 sellout	Jam Prods.
MOTLEY CRUE WARRANT	Arena, Orlando Centroplex Orlando, Fla.	Jan. 20	\$233,514 \$18	13,398 sellout	Fantasma Prods.
NEW KIDS ON THE BLOCK DINO COVER GIRLS	Peoria Civic Center Peoria, Ill.	Jan. 24	\$211,575 \$19.50	11,521 sellout	Jam Prods.
RICHARD MARX POCO	Palace of Auburn Hills Auburn Hills, Mich.	Jan. 25	\$193,658 \$18.50	10,468 10,648 sellout	Cellar Door Prods.
MOTLEY CRUE WARRANT	Mid-South Coliseum Memphis	Jan. 27	\$190,400 \$17.50	10,880 sellout	Mid-South Concerts
THE MAGIC OF DAVID COPPERFIELD	James L. Knight Center Miami	Jan. 13-14	\$190,205 \$20.50	10,020 12,000	Diamond Bullet
MOTLEY CRUE WARRANT	Coliseum, Mississippi State Fairgrounds Jackson, Miss.	Jan. 18	\$178,990 \$17.50	10,228 sellout	Mid-South Concerts
AEROSMITH SKID ROW	Montreal Forum Montreal	Jan. 4	\$174,664 (\$201,912 Canadian) \$23.50	8,592 10,233	Donald K. Donald Prods.
TOM PETTY & THE HEARTBREAKERS LENNY KRAVITZ	Stephen J. O'Connell Center Univ. of Florida Gainesville, Fla.	Jan. 27	\$167,018 \$18/\$15/ \$14/\$12	10,628 sellout	Silver Star Prods. in-house
RICHARD MARX POCO	Richfield Coliseum Richfield, Ohio	Jan. 26	\$162,338 \$18.50/\$17.50	9,245 sellout	Belkin Prods.
BILL COSBY	Festival Hall, Tampa Bay Performing Arts Center Tampa, Fla.	Jan. 20	\$158,000 \$150/\$75/ \$50/\$25	2,300 2,400	in-house
JIMMY BUFFETT & THE CORAL REEFER BAND GREG TAYLOR LARRY RASPBERRY	Barton Coliseum, Arkansas State Fairgrounds Little Rock, Ark.	Jan. 21	\$143,378 \$17.50	8,133 sellout	Mid-South Concerts
GEORGE STRAIT PATTY LOVELESS	Hirsch Memorial Coliseum, Louisiana State Fairgrounds Shreveport, La.	Jan. 27	\$141,702 \$16.50	9,101 sellout	Varnell Enterprises
TOM PETTY & THE HEARTBREAKERS LENNY KRAVITZ	Sun Dome Univ. of South Florida Tampa, Fla.	Jan. 26	\$139,083 \$18.50	7,978 sellout	Silver Star Prods.
JIMMY BUFFETT & THE CORAL REEFER BAND GREG TAYLOR LARRY RASPBERRY	Frank Erwin Center Univ. of Texas Austin, Texas	Jan. 22	\$134,430 \$18.50/\$15.50	7,780 11,515	PACE Concerts in-house
THE DOOBIE BROTHERS	George M. Sullivan Sports Arena Anchorage, Alaska	Jan. 22	\$130,190 \$23.50	5,540 8,751	Northern Stage Company
RODNEY DANGERFIELD HARRY BASIL	Festival Hall, Tampa Bay Performing Arts Center Tampa, Fla.	Dec. 31	\$120,000 \$50	2,400 sellout	in-house
RICHARD MARX POCO	John F. Savage Hall Univ. of Toledo Toledo, Ohio	Jan. 27	\$109,270 \$17.50	6,662 7,192	Cellar Door Prods.
TED NUGENT XYZ	Grand Rapids Stadium Arena Grand Rapids, Mich.	Dec. 29	\$96,510 \$17.50/\$16.50	5,666 sellout	Belkin Prods.
ALICE COPPER GREAT WHITE	Montreal Forum Montreal	Jan. 5	\$92,124 (\$106,403 Canadian) \$22.50	4,729 10,233	Donald K. Donald Prods.

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TALENT

Dave Edmunds Strikes Up A New Album 'Closer To The Flame' Is Veteran's Capitol Debut

BY RANDALL BEACH

NEW HAVEN, Conn.—After five years spent producing other musical groups, Dave Edmunds finally felt the fire in his belly again to make his own music. The gratifying result is "Closer To The Flame," on his new label, Capitol.

"I like making records that reflect the things that influence me," says Edmunds during an interview from Capitol's office in Los Angeles. "I like throwing in an organ solo that sounds like Booker T.—just a nod in that direction, to say, 'You're still remembered.'"

Edmunds' nearly 30-year career has been built around such remembrances of roots rock. That is why he was so excited to be able to hook up with the Memphis Horns, whose sounds permeate the new album. "I like that Stax feel," he says. "I always wanted to work with those guys."

Other musicians on the album include keyboardist Chuck Leavell, bassist Phil Chen, and drummers

Jim Keltner and Dave Charles. Also helping out are Brian Setzer and Lee Rocker of the Stray Cats, whose hit albums were produced by Edmunds.

Edmunds has been such a successful producer—he also did albums for the Everly Brothers and

'I hope American music won't be lost to the sequencer; it's driving me nuts!'

Dion, among others—that he says he had not missed recording his own work. "I needed the break. When I was with Columbia, I was knocking out stuff, one album a year. I wasn't working hard enough on it... I wasn't signed there as a solo artist; Nick [Lowe] and I were held over from Rockpile. Columbia is so huge. It's a great record company, but not for

the likes of me and Nick. So he went to Warner Bros. and I went to Capitol."

Edmunds, 45, moved from England to California two years ago. He admits to being dismayed at what is topping the U.S. charts. "It's awful," he laments. "I hope American music won't be lost to the [digital] sequencer. It's driving me nuts, that click-clack and drum machine. It's as if this business has reached a saturation point. There's too many people, too few ideas."

Meanwhile, however, the old guard perseveres. Edmunds recently produced Lowe's upcoming album, due from Warner Bros. in March. He says he is sorry that Lowe is probably too busy with his own projects to join Edmunds' U.S. tour, set to begin in March. Tentative plans call for Marlboro, making a move from country into rock sponsorship, to stage a tour featuring Edmunds with Graham Parker, Dion, and Kim Wilson of the Fabulous Thunderbirds.

TALENT IN ACTION

THE MIGHTY LEMON DROPS
THE OCEAN BLUE
JOHN WESLEY HARDING
The Ritz, New York

ALL THREE OF these Reprise/Sire acts were due to participate in the Mighty Lemon Drops' headlining "Laughter" tour in support of their newest release. But John Wesley Harding, whose label debut, "Here Comes The Groom," was released last month, was prevented from performing for pay because of a visa screwup. So a free, early-evening gig at the nearby Lone Star Roadhouse was hurriedly arranged prior to the Jan. 20 Ritz concert, which Harding later introduced.

The Lemon Drops opened with "At Midnight" from "Laughter" and the title track from their debut album, "Happy Head." In their headliner role, the Lemons immediately struck an extremely tight, potent groove with songs full of propulsive rhythm. The high point had to be "Inside Out," a single from the second album, during which two multiple beams from whirling light fixtures at the base of Keith Rowley's drums appeared to trap singer Paul Marsh.

The band's encore cover of "Paint It Black" was a misstep, however, as was an overuse of fog machines that earlier hindered The Ocean Blue. But the baby Blues—buoyed by boyish looks and clothes (and especially keyboardist/saxophonist Steve Lau's gawky bopping about)—easily won the crowd with sober, college-programmed power pop from its self-titled debut album.

For his part, Harding won over the early dinner crowd at the Roadhouse with typically mordant, topical, solo acoustic fare

like "Live Aid" and a surprisingly reverent cover of "Like A Prayer."

JIM BESSMAN

GARTH BROOKS
Borrowed Money, Dallas

"LET'S DO IT again; whaddya say?" asked Garth Brooks, before jumping into his second rendition in a row of "Much Too Young To Feel This Damn Old" during this Jan. 17 show.

Brooks' ability to reach the entire spectrum of country fans is evident in that hit song as he alludes to a "worn-out tape of Chris LeDeaux," a longtime but little-known favorite of rodeo cowboys.

"Much Too Young," which identified Brooks as a bona fide country musician, paled only in comparison to his current hit ballad, "If Tomorrow Never Comes," as he and his five-member band wooed the contemporary country fans who spilled onto the dance floor.

Brooks picked and strummed out a variety of tunes from a bluegrass sound to George Jones' "The Race is On" in his hour-and-a-half set.

Citing Jones as his inspiration, Brooks, wearing his trademark

striped shirt and dark cowboy hat, dedicated his show to "the fans that made his song a No. 1 hit," and gave the crowd a preview of his upcoming single release, "The Dance," another ballad off his self-titled Capitol album.

The 26-year-old Brooks, who would have been country music's golden boy in 1989 if not for Clint Black's emergence, gives his audience a hard-working, sincere show, which just may prove to be his ticket to further stardom in 1990.

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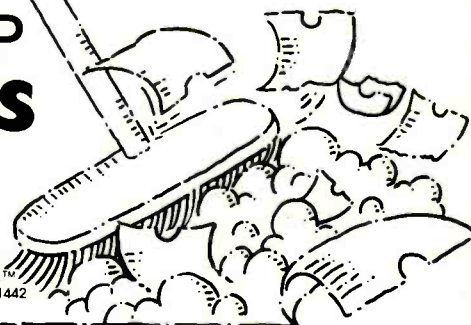
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Paula Abdul proudly displays two AMA prizes as favorite female pop/rock vocalist and favorite dance artist.



Bobby Brown hoists his award as favorite male pop/rock vocalist.

AMAs SHINE AT THE SHRINE

The 17th annual American Music Awards at the Shrine Auditorium in Los Angeles Jan. 22 was dominated by a young crop of dance pop superstars, chosen in a poll of 20,000 record buyers. The winners and presenters smiled backstage for Billboard photographer Attila Csupo.



Randy Travis scores a triple hit with awards for favorite country single, album, and artist.



Janet Jackson celebrates winning her second award in four years for favorite soul/R&B single for "Miss You Much."



The Arista duo Milli Vanilli takes home three awards, including one for "Girl You Know It's True," named favorite pop/rock single.



Slash, left, and Duff McKagan of Guns N' Roses take stock after Slash's obscenity-laced acceptance of two heavy metal awards.



Luther Vandross proves a veteran's appeal, surprising many by beating Bobby Brown in the favorite soul/R&B vocalist category.



New Kids On The Block share awards for favorite pop/rock group and album for "Hangin' Tough."



Alabama's Randy Owen, left, and Jeff Cook pick up the award as favorite country group for the eighth consecutive year.



Show co-host Anita Baker enjoys her second consecutive award as favorite soul/R&B vocalist.



Rocker Alice Cooper joins the co-hosts of the show.



Stevie Wonder congratulates Neil Diamond on his special merit award.



M.C. Hammer smiles over his win in two rap categories.

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Billboard

TALENT

ARTIST DEVELOPMENTS

RAINDOGS POUR IT ON

When Boston's Raindogs drew the attention of the reactivated Atco Records a year ago, their timing couldn't have been much better.

"We were looking toward acts with focused mainstream rock/pop sensibilities," says Atco A&R director Steve Gett. "The Raindogs' approach has a real rock mainstream punch but is still a little left of center with its Celtic undertones. A great place for both of us to start."

The band members come from widely varied backgrounds. Drummer Jimmy Reilly (ex-Stiff Little Fingers) and bassist Darren Hill were the rhythm section of the Red Rockers; guitarist and lead singer/songwriter Mark Cutler and guitarist Emerson Torrey fronted longtime Providence, R.I., faves the Schemers. And fiddler Johnny Cunningham led Celtic torchbearers Billy Wizard and Relativity.

The band's debut album, "Lost Souls," was recorded late last summer with producer Peter Henderson (Rush, Supertramp). But Atco held off on releasing the disk until January to avoid the holiday rush and ensure a measured marketing plan. Initial Atco efforts are geared toward low-key exposure to critics, radio, and live audiences, especially in their Northeast base.

The 'Dogs will open the first leg of Warren Zevon's upcoming tour.

And "I'm Not Scared," the album's first radio track, will be worked at alternative and mainstream rock radio.

DAVID WYKOFF

HIMMELMAN'S WAY

Given the intensity and seriousness of Peter Himmelman's music, he seems an unlikely candidate to pass out crayons and paper to the audience at a concert, as he often does. However, he delights in creating such apparent contradictions. "I just like to set up opposites, [to] juxtapose opposites against each other," he says.

Himmelman is touring in support of his third Island album, "Synesthesia." Although the effort has received critical acclaim and the first single, "245 Days," is getting a strong push from both VH-1 and MTV, the attention has yet to translate into significant radio play.

Not long after his album's release, Himmelman also had to deal with a change at the helm of his record company, with Mike Bone replacing Lou Maglia as Island president. However, he remains undaunted. "My belief system is that everything happens for the good."

That's not to say that he is willing to settle with his present low profile. "What troubles me is when people have no idea who I am," he says. "I could accept their thinking I stink, but when they say they aren't aware of my work [that bothers me] because I think my music is coming from a place a lot of people can relate to."

MELINDA NEWMAN

NEW ON THE CHARTS

"While the band doesn't wear its influences on its sleeve, shades of Bob Dylan and Woodie Guthrie can be heard in a lot of its songs," says Jack Isquith, head of Epic's alternative marketing and promotion department, of the Rave-Ups, the L.A. band now climbing the Modern Rock Tracks chart with the song "Respectfully King Of Rain."

The Rave-Ups' roots are in Pittsburgh, home to founding member Jimmer Podrasky, who started the band there in the early '80s. He later re-formed the band in California, where he met current members, guitarist Terry Wilson, drummer Tim Jimenez, and bassist Tom Blatnik. The band recorded its debut album, "Town & Country," for the indie label Fun Stuff, and received national exposure after playing a song

in the 1986 film "Pretty In Pink."

Two years ago, the band signed to Epic Records, which released a second album, "The Book Of Your Regrets." Although the project didn't sell well, Isquith notes it was critically acclaimed. "Aesthetically, it was a good record," he says. "But it wasn't aggressive enough for commercial radio."

The group's new album, "Chance," is a link to its indie work, continues Isquith, "as well as a stage for Podrasky, who wrote most of the material. We think Jimmer is an exceptional songwriter who can successfully write about the small ironies of life."

The Rave-Ups can be seen at this month's Gavin Convention, and will soon begin a nationwide tour.

JIM RICHLIANO



The Rave-Ups. Shown, from left, are Tim Jimenez, Tom Blatnik, Jimmer Podrasky, and Terry Wilson.

CMA Wraps Up Fla. Board Meeting

Radio Awards Structure Is Revamped

■ BY GERRY WOOD

NASHVILLE—Improvements in Country Music Assn. awards to radio, additional membership benefits, a report on boosting membership, approval of higher Fan Fair registration and booth fees, and a green light for CMA to join a coalition to fight product labeling bills were put into action at the organization's latest board meeting.

Held in Orlando, Fla., Jan. 17-18, the CMA board announced that winners of broadcast awards will be presented crystal trophies for the first time this year. Previously, only winners of the membership-voted CMA awards were presented with the trophy. Meanwhile, a fourth category has been added in the broadcast area—the small-market category will be divided into markets with populations of 50,000 and under, and markets with population above 50,000 but below 250,000. They will join medium and large market winners for stations, GMs, PDs, and MDs. This year, all CMA broadcast award winners will be announced six weeks prior to the show to allow stations an opportunity to increase their publicity efforts.

The board approved opening the broadcast-personality-of-the-year award to entries instead of nominations. The entries will be judged by a panel of broadcast industry leaders. All full-time country stations will be mailed entry brochures this spring. Regulations for entry in the broadcast personality and broadcast award categories will be explained in the brochure. Bobby Denton of WIVK, Knoxville, chaired the CMA radio committee.

Registration cost for the June 4-10 International Country Music Fan Fair will increase from \$65 to \$70,

while booth fees will jump from \$40 to \$45. Fan Fair committee chairman Jerry Bradley of the Opryland Music Group reported that two new labels, Arista and Curb, will host their own shows for the first time at Fan Fair 1990.

Winners of broadcast awards will receive crystal trophies for the first time

The CMA's Membership Extravaganza is off and running, according to David Conrad of Almo-Irving Music, chairman of the membership committee. Those who recruit the most new members and most former members by Sept. 1 will be awarded prizes. First place wins two free VIP awards show/party tickets, with seating among the nominees, rehearsal passes, limo service, an Opryland Hotel room, and two American Airline tickets from anywhere in the U.S. (if the winners are from outside the Nashville area). Second prize is a Gibson guitar, and a Sony portable disk player goes for third place. The six prize winners (two for each category of recruiting new members and former members) will be saluted at CMA's Oct. 9 membership meeting.

The membership committee also gained board approval for a credit card program with Third National Bank in Nashville. The program will offer CMA members VISA Gold and Sterling VISA cards, each with the CMA logo, to eligible applicants. The annual fee will be waived for the first year.

Also, certain organizational mem-

ber benefits will be made available for individual CMA members. They can now purchase membership certificates and plaques, the latest CMA sales video, the current Arbitron study, and Arbitron sales brochures. Additionally, both Dollywood and Opryland, beginning with the 1990 season, will offer buy-one/get-one-free admission to all CMA members.

The board also approved a motion that CMA become a member of a coalition to fight product labeling bills (Billboard, Feb. 3).

The second quarterly CMA board meeting will be held in Washington, D.C., April 18-19, and the third meeting is set for Colorado Springs, Colo., July 11-12.



Talent Time. Producer Wendy Waldman, left, Capitol artist Suzy Bogguss, and Warner Bros. singer Kevin Welch, right, join BBJO Entertainment Group president Greg Janese to celebrate the newly formed management and production company. The Nashville firm's clients include Bogguss, Mason Dixon, Southern Pacific, and Eddy Raven.

MCA Signing Collie Makes His Mark

Nashville Newcomer Puts New Spin On Old Style

TALENT WATCH: There never seems to be a lull in the parade of new Nashville talent. The latest name to add is **Mark Collie**. A native of Waynesboro, Tenn., Collie is making his mark on Nashville after honing his singing and writing skills in Memphis. Last year, while playing a series of showcases at a Nashville venue, Douglas Corner, Collie began attracting the ears of several A&R scouts. At one of those performances, **Tony Brown**, MCA/Nashville executive VP, proved he is as quick with a signing as he is with his wit. Noticing other interested producers in the crowd, Brown used his car phone to notify MCA Los Angeles headquarters that he would be signing a new act the next day. He returned to the club in time to catch Collie's finale, then directed the singer to a table where **Bruce Hinton**, MCA's Nashville president, finished the deal with a handshake agreement. Soon Collie was in the studio, working on his first MCA album with Brown and **Doug Johnson** producing. His first single, "Something With A Ring To It," hit Billboard's Hot Country Radio Breakouts list last week and enters the singles chart this week at No. 75. Collie is now being showcased by MCA for key radio and retail accounts in such cities as Memphis, Dallas, and Phoenix. The performances provide an exciting preview of Collie's album, due in April. Collie powers his way through such songs as "Born To Ramble" and such lyrics as "The good news is she loved me/the bad news is she's gone" and "Where there's smoke, you'll find my old flame." The latter song, believes Hinton, will become the "anthem of the honky-tonks." Collie's voice is laced with too much smoke, too much whiskey, too many wee hours, and too many women who done him wrong, probably with reason. In other words, a perfect voice for the genre. His lyrical twists take oft-used cliché topics, turn them gently, and create a fresh approach, such as his variation on the theme of "Let Her Fly": "You can't hold her if you can't let her go." Collie shows his blues and rockabilly side with such stage comments as, "Here's one I wish I could have gotten to Otis Redding..." Well, Mark, there's always the **Kentucky Headhunters**. He shows his sensitive side with a ballad about his father, "Another Old Soldier." And he can crank up the emotions with "Deliver Me," a song aided by gutsy lyrics and great delivery. Mark it down, this guy's a winner.



by Gerry Wood



Stewart, who, when last seen, was searching for an Amtrak timetable to continue his rail adventures.

GETTING A KYK OUT OF RADIO: **Austin Hale**, PD at KYK-FM/KNET-AM, Palestine, Texas, writes: "KYK Radio is proud to announce that **John Anderson** will be performing at Someplace Else in Palestine on Feb. 24. It will be a great show and I would like all of John Anderson's fans to be aware of his appearance here. I would hate for any of them to miss out on the opportunity to see his show. Call 214-729-6077 for more information." Good luck with the show, Austin.

INDY WATCH: **Lane Brody's** latest Global Fan Club newsletter contains an interesting quiz. Fans are advised to send the answers on a postcard to P.O. Box 24775, Nashville, Tenn. 37202. The earliest postmark with the most correct answers wins a Lane Brody tape, a **Thom Bresh** tape, and a Lane Brody and Bresh pin. The questions: What was Lane's first single?—"He Burns Me Up," "Over You," or "He's Taken." What is Lane's real name?—Elaine Broderick, Lynn Connie Voorlas, or **Frances Preston**. On what TV show did Lane make her acting debut?—The Jeffersons, Heart Of The City, Taxi. Which motion picture did Lane and Thom write the title song?—Tender Mercies, Tough Enough, Nightmare on Elm Street II. Who was Thom's real father?—**Merle Haggard**, **Merle Travis**, **Merle Kilgore**. (This should give ol' Kilgore a start.) Who is Thom's favorite TV talk show host?—**Ralph Emery**, **Ralph Emery**, **Ralph Emery**, or none of the above. Only problem is we have to wait for the next newsletter, in three months, for the answers.

ALL ABOARD! RCA Records staged one of the most innovative promotions in recent years by leasing Nashville's Broadway Dinner Train for a listening party

Nashville NARAS Chapter Presenting Music Vid Meet

NASHVILLE—The Nashville chapter of the National Academy of Recording Arts and Sciences will present a program here Feb. 26 on "Music Video Into The '90s." The event, which starts at 9:30 a.m. with an address by Michael Nesmith, will be held at the Vanderbilt Plaza Hotel.

The panels for the remainder of the day are "Video From A Label Perspective" (9:45-11 a.m.), with Susan Silverman, CBS Records; Tony Brown, MCA Records; Sandy Neese, PolyGram Records; Phran Schwartz, Arista Records; Joe Galante, RCA Records; and moderator Jim Bessman, writer for Billboard and Music Row.

"Getting Video To The Viewer" (11:15 a.m.-12:30 p.m.), with Stan Hitchcock, Country Music Television; Michael Reinert, Rowe Video Jukebox; Joe Hostettler, The Nashville Network; Norman Schoenfield, VH-1; Mike Ousley, Tracks'n'Facts; Donald Thoms, New Country Videos; and moderator Jeff Walker, Aristo Video Pro-

motions.

"From A Creative Point Of View" (1:45-3 p.m.), with Ethan Russell, Ethan Russell & Associates; Sherman Halsey, Century City Artists; Jack Cole, One Heart Productions; David Hogan, Propaganda Films; and moderator Rosanne Cash, Columbia Records.

"Future Trends In Video" (3:15-4:30 p.m.), with Debbie Newman, CBS Home Video; Steven Dupler, Rebo Productions; John Thrasher, Tower Video; Mike Cooper, Interactive Video; Bill Dobie, Cabin Fever Entertainment; and moderator Melinda Newman, Billboard's music video editor.

Following the panel discussions, there will be an open forum (4:30-5:30 p.m.) for questions and comments from the audience.

Tickets for the event are \$40 for NARAS members and \$60 for others and include the cost of lunch. They may be ordered from 615-255-8777. After Feb. 15, there will be an additional service charge of \$15 per ticket.

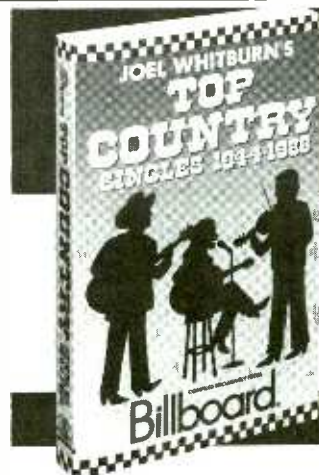
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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	4	4	10	★★ No. 1 ★★ SOUTHERN STAR B.BECKETT,ALABAMA (R.MURRAH, S.DEAN, R.AL'ES)	ALABAMA RCA 9083-7
2	2	3	12	STATUE OF A FOOL S.BUCKINGHAM (J.CRUTCHFIELD)	◆ RICKY VAN SHELTON COLUMBIA 38 73077/CBS
3	6	9	10	ON SECOND THOUGHT R.LANDIS (E.RABBITT)	◆ EDDIE RABBITT CAPITOL 44527
4	1	1	13	NOBODY'S HOME J.STROUD, M.WRIGHT (C.BLACK)	CLINT BLACK RCA 9078-7
5	3	2	16	MY ARMS STAY OPEN ALL NIGHT J.CRUTCHFIELD (POVERSTREET, D.SCHLITZ)	TANYA TUCKER CAPITOL 44469
6	7	7	15	START ALL OVER AGAIN P.WORLEY, E.SEAY (C.HILLMAN, S.HILL)	THE DESERT ROSE BAND MCA/CURB 53746/MCA
7	9	12	9	NO MATTER HOW HIGH J.BOWEN (E.STEVENS, J.SCARBURY)	◆ THE OAK RIDGE BOYS MCA 53757
8	5	5	17	WHEN I COULD COME HOME TO YOU J.BOWEN (S.WARINER, R.MURRAH)	STEVE WARINER MCA 53738
9	8	8	12	ONE MAN WOMAN B.MAHER (P.KENNERLEY)	THE JUDDS CURB/RCA 9077-7/RCA
10	11	14	11	OVERNIGHT SUCCESS J.BOWEN, G.STRAIT (S.D.SHAFFER)	GEORGE STRAIT MCA 53755
11	10	11	12	WHERE'VE YOU BEEN A.REYNOLDS (J.VEZNER, D.HENRY)	◆ KATHY MATTEA MERCURY 876 262-7
12	12	17	15	I CAN'T TURN THE TIDE K.LEHNING (M.BONAGURA, K.BAILLIE, C.BICKHARDT)	◆ BAILLIE AND THE BOYS RCA 9076-7
13	20	32	6	CHAINS T.BROWN (H.BYNUM, B.RENEAU)	◆ PATTY LOVELESS MCA 53764
14	15	24	8	LITTLE GIRL J.BOWEN, R.MCINTIRE (K.FRANCESCHI, Q.POWERS)	REBA MCINTIRE MCA 53763
15	26	30	9	FAST MOVIN' TRAIN S.HENDRICKS, T.DUBOIS, RESTLESS HEART (D.LOGGINS)	◆ RESTLESS HEART RCA 9115-7
16	13	18	18	IN MY EYES T.BROWN, S.SMITH (L.CARTWRIGHT)	LIONEL CARTWRIGHT MCA 53723
17	21	27	9	KEEP IT IN THE MIDDLE OF THE ROAD T.DUBOIS, R.SHARP (S.LEMAIRE, J.PENNINGTON)	◆ EXILE ARISTA 9911
18	19	22	12	LEAVE IT ALONE W.WALDMAN (B.LLOYD, R.FOSTER)	THE FORESTER SISTERS WARNER BROS. 7-22773
19	22	28	10	HEARTBREAK HURRICANE R.SKAGGS, S.BUCKINGHAM (J.RUSHING, L.CORDLE)	RICKY SKAGGS EPIC 34 73078/CBS
20	30	38	8	SOONER OR LATER B.BECKETT (S.LONGACRE, B.FOSTER, B.LABOUNTY)	EDDY RAVEN CAPITOL 44528
21	32	44	5	NOT COUNTING YOU A.REYNOLDS (G.BROOKS)	GARTH BROOKS CAPITOL 44492
22	18	16	23	OUT OF YOUR SHOES B.BECKETT (J.WOOD, P.RYAN, S.SPIVEY)	◆ LORRIE MORGAN RCA 9016-7
23	44	56	3	★★★ POWER PICK/AIRPLAY ★★★ HARD ROCK BOTTOM OF YOUR HEART K.LEHNING (H.PRESTWOOD)	RANDY TRAVIS WARNER BROS. 7-19935
24	24	21	22	TWO DOZEN ROSES R.HALL, R.BYRNE (R.BYRNE, M.MCANALLY)	SHENANDOAH COLUMBIA 38 69061/CBS
25	17	19	21	A WOMAN IN LOVE R.MILSAP, R.GALBRAITH, T.COLLINS (D.MILLET, C.WRIGHT)	◆ RONNIE MILSAP RCA 9027-7
26	27	33	11	IF YOU WANT TO BE MY WOMAN M.HAGGARD, M.YEARY, K.SUESOV (M.HAGGARD)	MERLE HAGGARD EPIC 34 73076/CBS
27	35	41	6	SEEN' MY FATHER IN ME J.STROUD (POVERSTREET, T.DUNN)	◆ PAUL OVERSTREET RCA 9116-7
28	14	6	19	IT'S YOU AGAIN J.BOWEN, S.EWING (S.EWING, M.GEIGER, W.MULLIS)	SKIP EWING MCA 53732
29	16	10	18	MANY A LONG & LONESOME HIGHWAY R.CROWELL, T.BROWN (R.CROWELL, W.JENNINGS)	◆ RODNEY CROWELL COLUMBIA 38 73042/CBS
30	28	25	23	IF TOMORROW NEVER COMES A.REYNOLDS (K.BLAZY, G.BROOKS)	◆ GARTH BROOKS CAPITOL 44430
31	25	13	18	IT AIN'T NOTHIN' G.FUNDIS, K.WHITLEY (T.HASELDEN)	◆ KEITH WHITLEY RCA 9059-7
32	34	37	11	TIME'S UP SOUTHERN PACIFIC, J.E.NORMAN (W.WALDMAN, H.STINSON, K.WELCH)	SOUTHERN PACIFIC & CARLENE CARTER WARNER BROS. 7-22714
33	23	15	20	THAT JUST ABOUT DOES IT B.MONTGOMERY (M.D.BARNES, V.GOSDIN)	◆ VERN GOSDIN COLUMBIA 38 69084/CBS
34	29	26	22	I'VE BEEN LOVED BY THE BEST D.WILLIAMS, G.FUNDIS (B.MCDILL, P.HARRISON)	◆ DON WILLIAMS RCA 9017-7
35	40	45	12	TELL ME WHY S.FISHELL (G.DAVIES, H.STINSON)	◆ JANN BROWNE CURB 10568
36	33	23	20	TILL I CAN'T TAKE IT ANYMORE N.LARKIN (C.OTIS, J.BURTON)	◆ BILLY JOE ROYAL ATLANTIC 7-88815
37	37	34	25	ALL THE FUN J.STROUD (POVERSTREET, T.DUNN)	◆ PAUL OVERSTREET RCA 9015-7
38	38	35	21	THERE GOES MY HEART AGAIN H.DUNN, C.WATERS (L.WILSON, W.PERRY, J.DIFFIE)	◆ HOLLY DUNN WARNER BROS. 7-22796

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	31	20	19	THERE YOU ARE F.FOSTER (M.REID, K.FLEMING)	◆ WILLIE NELSON COLUMBIA 38 73015/CBS
40	56	—	2	FIVE MINUTES B.BECKETT (B.N.CHAPMAN)	LORRIE MORGAN RCA 9118-7
41	51	62	5	HERE IN THE REAL WORLD K.STEGALL, S.HENDRICKS (A.JACKSON, M.JRWIN)	◆ ALAN JACKSON ARISTA 9922
42	46	60	6	QUITTIN' TIME J.JENNINGS, M.C.CARPENTER (R.ROYER, R.LINN)	MARY CHAPIN CARPENTER COLUMBIA 38 73202/CBS
43	39	29	19	WHO'S LONELY NOW P.WORLEY, E.SEAY (K.BROOKS, D.COOK)	◆ HIGHWAY 101 WARNER BROS. 7-22779
44	41	40	25	YELLOW ROSES R.SKAGGS (D.PARTON)	DOLLY PARTON COLUMBIA 38 69040/CBS
45	36	43	16	IF YOUR HEART SHOULD EVER ROLL THIS WAY AGAIN B.HALVERSON, R.BENNETT (A.CUNNINGHAM, M.JRWIN)	◆ JO-EL SONNIER RCA 9014-7
46	42	39	24	COUNTRY CLUB G.BROWN (C.JONES, D.LORD)	◆ TRAVIS TRITT WARNER BROS. 7-22882
47	45	42	21	IT'S JUST A MATTER OF TIME R.PERRY (B.BENTON, B.HENDRICKS, C.OTIS)	◆ RANDY TRAVIS WARNER BROS. 7-28841
48	48	36	20	SHE'S GONE, GONE, GONE J.BOWEN, G.CAMPBELL (H.HOWARD)	GLEN CAMPBELL CAPITOL 66024
49	58	65	4	OKLAHOMA SWING T.BROWN (V.GILL, T.DUBOIS)	VINCE GILL WITH REBA MCA 53780
50	47	48	25	THE VOWS GO UNBROKEN (ALWAYS TRUE TO YOU) J.E.NORMAN (G.BURR, E.KAZ)	◆ KENNY ROGERS REPRISE 7-22828/WARNER BROS.
51	53	50	15	AMY'S EYES J.BRADLEY (T.BROWN, J.P.HUNT)	◆ CHARLEY PRIDE 16TH AVENUE 70435
52	55	52	24	THE RACE IS ON R.L.SCRUGGS, M.MILLER (D.ROLLINS)	◆ SAWYER BROWN CAPITOL/CURB 44431/CAPITOL
53	59	70	3	JUST AS LONG AS I HAVE YOU D.WILLIAMS, G.FUNDIS (D.LOGGINS, J.D.MARTIN)	DON WILLIAMS RCA 9119-7
54	57	57	10	WHO'S GONNA KNOW J.BOWEN, C.TWITTY, D.HENRY (R.MAINEGRA, J.GRIFFIN, R.YANCEY)	CONWAY TWITTY MCA 53759
55	52	51	26	BAYOU BOYS B.BECKETT (F.J.MEYERS, T.SEALS, E.RAVEN)	EDDY RAVEN CAPITOL 66016
56	70	—	2	RIGHT IN THE WRONG DIRECTION B.MONTGOMERY (V.GOSDIN, H.COCHRAN, M.VICKERY)	VERNON GOSDIN COLUMBIA 38 73221/CBS
57	49	31	19	WHEN IT'S GONE R.SCRUGGS, NITTY GRITTY DIRT BAND (J.FADDEN, D.SCHLITZ)	◆ NITTY GRITTY DIRT BAND MCA 66023
58	54	47	18	SIMPLE MAN J.STROUD (C.DANIELS, J.GAVIN, C.HAYWARD, T.DIGREGARIO)	◆ THE CHARLIE DANIELS BAND EPIC 34-73030/CBS
59	50	49	23	THE LONELY SIDE OF LOVE T.BROWN (KOSTAS)	PATTY LOVELESS MCA 53702
60	67	—	2	TIME FOR ME TO FLY R.SKAGGS (K.CRONIN)	DOLLY PARTON COLUMBIA 38 73226/CBS
61	62	58	24	NEVER HAD IT SO GOOD J.JENNINGS, M.C.CARPENTER (M.C.CARPENTER, J.JENNINGS)	◆ MARY CHAPIN CARPENTER COLUMBIA 38 69050/CBS
62	65	67	11	SHE'S A LITTLE PAST FORTY B.KILLEN, R.MCDOWELL, J.MEADOR (R.MCDOWELL, B.KILLEN, J.PENNINGTON)	RONNIE MCDOWELL CURB 10558
63	68	73	5	GO DOWN SWINGIN' J.STROUD (S.RAMOS, J.VANDIVER)	WILD ROSE CAPITOL 44529
64	61	59	26	BURNIN' OLD MEMORIES A.REYNOLDS (L.BOONE, G.NELSON, P.NELSON)	KATHY MATTEA MERCURY 874 672-7
65	NEW ▶	1	1	★★★ HOT SHOT DEBUT ★★★ AIN'T NOBODY'S BUSINESS B.BECKETT, H.WILLIAMS, JR., J.E.NORMAN (P.P.GRAINGER, E.ROBBINS)	HANK WILLIAMS, JR. WARNER/CURB 7-19957/WARNER BROS.
66	63	55	24	TIL LOVE COMES AGAIN J.BOWEN, R.MCINTIRE (B.REGAN, E.HILL)	REBA MCINTIRE MCA 53694
67	66	64	26	AN AMERICAN FAMILY J.BOWEN (B.CORBIN)	THE OAK RIDGE BOYS MCA 53705
68	64	63	12	THE GREAT DIVIDE P.WORLEY, E.SEAY, G.BROWN (J.LINDLEY, R.TRAVIS)	GENE WATSON WARNER BROS. 7-22751
69	72	—	3	THIS HEART S.BUCKINGHAM (T.MENSY, T.HASELDEN)	SWEETHEARTS OF THE RODEO COLUMBIA 38 73213/CBS
70	75	—	2	BACK WHERE I COME FROM J.E.NORMAN, M.MCANALLY (M.MCANALLY)	MAC MCANALLY WARNER BROS. 7-22662
71	73	69	20	WALK SOFTLY ON THIS HEART OF MINE THE KENTUCKY HEADHUNTERS (B.MONROE, J.LANDERS)	◆ THE KENTUCKY HEADHUNTERS MERCURY 874 744-7
72	NEW ▶	1	1	STRANGER THINGS HAVE HAPPENED R.MILSAP, R.GALBRAITH, T.COLLINS (K.STEGALL, R.MURRAH)	RONNIE MILSAP RCA 9120-7
73	NEW ▶	1	1	WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART P.WORLEY, E.SEAY (R.MILLER, J.TUBB)	HIGHWAY 101 WARNER BROS. 7-19968
74	RE-ENTRY	5	5	GHOST TOWN E.KILROY (R.M.BOURKE, C.BLACK, A.ROBERTS)	◆ ZACA CREEK COLUMBIA 38 73096/CBS
75	NEW ▶	1	1	SOMETHING WITH A RING TO IT D.JOHNSON, T.BROWN (M.COLLIE, A.TIPPIN)	◆ MARK COLLIE MCA 53778

Products with airplay gains this week. ◆ Videoclip availability. • Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.



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COUNTRY CORNER



by Marie Ratliff

HOT SHOT DEBUT HONORS this week go to **Hank Williams Jr.**'s bluesy-sounding "Ain't Nobody's Business" (Warner/Curb) as it enters the Hot Country Singles chart at No. 65. Among the stations showing strong first-week play are KCKC San Bernardino, Calif., WDAF Kansas City, Mo., WWKA Orlando, Fla., WXTU Philadelphia, WCMS Norfolk, Va., and WYRK Buffalo, N.Y.

"I think it will play very well," says MD **J.C. Simon**, KFMS Las Vegas. "It's an old **Billie Holiday** song that sounds very similar to Hank's 'Ain't Misbehavin' [a No. 1 song in 1986]. The only thing that concerns me is where the blues are mentioned. I think country audiences might be more receptive to it if he didn't call attention to it and just played it."

"BOTTOM" WILL BE TOPS: "Hard Rock Bottom Of Your Heart," **Randy Travis'** Warner Bros. single that captures Power Pick/Airplay honors this week and zips from 44-23 in only three weeks on the chart, will have extraordinary staying power, according to MD **Greg Mozingo**, KKCS Colorado Springs, Colo. "I think it's going to race to the top, hang in there for quite a while, and then drop real slow. It's one of his stronger records," says Mozingo.

The song more than doubled in gross impressions (the number of people exposed to the song according to Arbitron's most current data). Among the key adds this week are KSCS Dallas, WKHX Atlanta, WKKX St. Louis, WFMS Indianapolis, WWKA Orlando, WYRK Buffalo, WZZK Birmingham, Ala., and KFKF Kansas City.

COLLIE'S FIRST IS FAST: "Something With A Ring To It," **Mark Collie's** debut release on MCA and last week's No. 7 Hot Country Radio Breakout, moves on to the Hot Country Singles chart at No. 75 on the strength of a substantial play at WKJN Baton Rouge, La., WHOK Columbus, Ohio, KEEN San Jose, Calif., WDAF Kansas City, and KCKC San Bernardino; as well as adds on KYGO Denver, WGKX Memphis, and KNTF Riverside-San Bernardino.

"What a great song," says MD **Ryan Dobry**, WTCM Traverse City, Mich. "It's so easy to sing along with... It's the kind of song that you hear the night before, and then wake up with it running through your mind the next morning. I predict it will be a really big record up here."

"WRONG DIRECTION" MOVES IN RIGHT DIRECTION: **Vern Gosdin's** "Right In The Wrong Direction" (Columbia) takes a giant step from 70-56 and racks up some impressive audience reaction. "It's working very well here," says PD **James Holley**, KFRE Fresno, Calif. "We put it on our rate-a-record show and it blew the phones. I see the development of a more traditional undercurrent in country music and Vern is one of the new crop of traditionalists. I like the trend—it makes our listeners happy."

Among the new believers in Gosdin's record: **KIKK Houston**, KNIX Phoenix, WYRK Buffalo, WAMZ Louisville, Ky., WKY Oklahoma City, and WIVK Knoxville, Tenn. Stations registering big jumps in gross impressions include KPLX Dallas, KASE Austin, Texas, KEBC Oklahoma City, WDAF Kansas City, and WGKX Memphis.

BRITIS BANTER WITH "BOTTLE": **Wally Whyton** of BBC-2 Country Music Network in London called to share a fun contest he ran featuring **Marsha Thornton's** "Bottle Of Wine And Patsy Cline" song on MCA. "We've been playing it a couple of weeks and got the idea to ask listeners to call in and pair up bottles with other artists. We got literally hundreds of clever responses." Among the best entries, says Whyton, were "bottle of gin and **Loretta Lynn**," "mineral water and coal miner's daughter," and "bottle of Bells [a local whiskey] and **Kitty Wells**."

Billboard HOT COUNTRY RADIO BREAKOUTS

1. ONE STEP OVER THE LINE THE NITTY GRITTY DIRT BAND MCA
2. SILVER STALLION WAYLON, WILLIE, JOHNNY & KRIS COLUMBIA
3. HE'S GOTTA HAVE ME THE GIRLS NEXT DOOR ATLANTIC
4. EVERYBODY WANTS TO BE HANK WILLIAMS LARRY BOONE MERCURY
5. DUMAS WALKER THE KENTUCKY HEADHUNTERS MERCURY
6. DID IT FOR LOVE SAWYER BROWN CAPITOL/CURB
7. WHY SHOULD I THE O'KANES COLUMBIA
8. MISTER D J THE CHARLIE DANIELS BAND EPIC
9. CROCODILE TEARS LEE ROY PARNELL ARISTA
10. SEE IF I CARE SHENANDOAH COLUMBIA

Hot Country Radio Breakouts is a weekly national compilation of the top ten records which have not yet appeared on the Hot Country Singles chart but are showing growth in radio airplay. The full panel of radio reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.



Hugo-Busters. South Carolina Governor Carroll Campbell, third from left, and Jacksonville Mayor Tommy Hazouri, third from right, present a plaque of appreciation to the Statler Brothers for hosting a concert that raised \$203,000 for the South Carolina Hugo Relief Fund. Also helping contribute to the hurricane relief drive during the show at the Jacksonville Coliseum were George Jones, the Judds, Ricky Skaggs, Ronnie Milsap, and Barbara Mandrell. (Photo: Judy K. Jacobsen)

NEW ON THE CHARTS

Mac McAnally's country single debut on Warner Bros., "Back Where I Come From," moves with a bullet into the No. 70 spot on this week's Hot Country Singles chart.

Well-established in the Nashville songwriting arena, McAnally's penned success stories include Shenandoah's recent No. 1 "Two Dozen Roses," Ricky Van Shelton's 1987 hit "Crime Of Passion," and Alabama's standard, "Old Flame." Other credits include cuts by Randy Travis, Hank Williams Jr., John Anderson, T.G. Sheppard, Jimmy Buffett, and Dan Seals.

In addition to songwriting, McAnally often lends his vocal talent and musicianship to the projects of fellow artists, such as Ricky Skaggs, Dolly Parton, Don Williams, and

Lyle Lovett. His signature harmonies and guitar licks have carved him quite a creative niche on the country music playing field.

He credits the novels of William Faulkner, Flannery O'Connor, and Ernest Hemingway with the inspiration for his lyrics. "I've always wanted to write songs that were collaborations between heart and mind," says McAnally.

McAnally is managed by T.K. Kimbrell, T.K.O. Management, 1503 16th Ave. So., Nashville, Tenn. 37212; 615-383-5017. He is booked by Monterey Artists, Suite 106B, 33 Music Square West, Nashville, Tenn. 37203; 615-726-0950.

McAnally and Jim Ed Norman produced his current album, "Simple Life." **DEBBIE HOLLEY**



MAC McANALLY.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
65 AIN'T NOBODY'S BUSINESS (MCA, ASCAP)	BMI/Pacific Island, BMI) HL
37 ALL THE FUN (Scarlet Moon, BMI) CLM	HL/CPP
67 AN AMERICAN FAMILY (Famous, ASCAP/Bob Corbin, ASCAP) CPP	14 LITTLE GIRL (W.B.M., SESAC)
51 AMY'S EYES (Loose Ends, ASCAP/Prater, ASCAP)	59 THE LONELY SIDE OF LOVE (Songs Of PolyGram, BMI/Blue Fire, BMI) HL
70 BACK WHERE I COME FROM (Beginner, ASCAP)	29 MANY A LONG & LONESOME HIGHWAY (Coolwell, ASCAP/Wilkin' David, BMI/Blue Sky Rider, BMI)
55 BAYOU BOYS (Morganactive, ASCAP/You & I, ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM	5 MY ARMS STAY OPEN ALL NIGHT (Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schiltz, ASCAP) HL/WBM/CLM
64 BURNIN' OLD MEMORIES (BMG, ASCAP/Warner-Tamerlane, BMI/Believus Or Not, ASCAP/Screen Gems-EMI, BMI) HL/WBM	61 NEVER HAD IT SO GOOD (Getarealjob, ASCAP/Obie Diner, BMI/Bug, BMI) HL
13 CHAINS (Silverline, BMI/Andite Invasion, BMI/Cross Keys, ASCAP) HL	7 NO MATTER HOW HIGH (ESP, BMI)
46 COUNTRY CLUB (Triumvirate, BMI) HL	4 NOBODY'S HOME (Howlin'Hits, ASCAP) CPP
15 FAST MOVIN' TRAIN (MCA, ASCAP/Emerald River, ASCAP) HL	21 NOT COUNTING YOU (Major Bob, ASCAP)
40 FIVE MINUTES (BMG, ASCAP)	49 OKLAHOMA SWING (Benefit, BMI/WB, ASCAP/Tim DuBois, ASCAP)
74 GHOST TOWN (PolyGram International, ASCAP/Songs DeBurgio, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/Chris Wald, ASCAP/Hopi Sound, ASCAP) HL	3 ON SECOND THOUGHT (Eddie Rabbitt, BMI) HL
63 GO DOWN SWINGIN' (Wrensong, ASCAP/Miller's Daughter, ASCAP/Love This Town, ASCAP)	9 ONE MAN WOMAN (Irving, BMI) CPP
68 THE GREAT DIVIDE (Tennessee Hills, BMI/Three Story, ASCAP) WBM	22 OUT OF YOUR SHOES (Ha-Deb, ASCAP/Patti Ryan, ASCAP/Mickey James, ASCAP)
23 HARD ROCK BOTTOM OF YOUR HEART (Careers, BMI) HL	10 OVERNIGHT SUCCESS (Acuff-Rose, BMI) CPP
19 HEARTBREAK HURRICANE (PolyGram International, ASCAP/Amanda-Lin, ASCAP) HL	42 QUITTIN' TIME (Grog, ASCAP)
41 HERE IN THE REAL WORLD (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Ten Ten, ASCAP)	52 THE RACE IS ON (Tree, BMI/Glad, BMI) HL
12 I CAN'T TURN THE TIDE (Colgems-EMI, ASCAP) WBM	56 RIGHT IN THE WRONG DIRECTION (Hookem, ASCAP/Tree, BMI)
30 IF TOMORROW NEVER COMES (Evanlee, ASCAP/Major Bob, ASCAP)	27 SEEN' MY FATHER IN ME (Scarlet Moon, BMI) CLM
26 IF YOU WANT TO BE MY WOMAN (Owen Publications, BMI)	62 SHE'S A LITTLE PAST FORTY (Tree, BMI/Pacific Island, BMI) HL
45 IF YOUR HEART SHOULD EVER ROLL THIS WAY AGAIN (MCA, ASCAP/Ten Ten, ASCAP) HL	48 SHE'S GONE, GONE, GONE (Tree, BMI) HL
16 IN MY EYES (Silverline, BMI/Long Run, BMI) WBM	58 SIMPLE MAN (Cabin Fever, BMI/Miss Hazel, BMI) WBM
31 IT AIN'T NOTHIN' (Millhouse, BMI) HL	75 SOMETHING WITH A RING TO IT (Ha-Deb, ASCAP/Acuff-Rose, BMI)
47 IT'S JUST A MATTER OF TIME (Trio, BMI/Alley, BMI/Iza, BMI) HL	20 SOONER OR LATER (W.B.M., SESAC/Screen Gems-EMI, BMI)
28 IT'S YOU AGAIN (Acuff-Rose, BMI/Milene, ASCAP) CPP	1 SOUTHERN STAR (Tom Collins, BMI/Collins Court, ASCAP) CPP
34 I'VE BEEN LOVED BY THE BEST (PolyGram International, ASCAP/Ranger Bob, ASCAP/Careers, BMI) CPP/HL	6 START ALL OVER AGAIN (Bar None, BMI/Bug, BMI) HL
53 JUST AS LONG AS I HAVE YOU (MCA, ASCAP) HL	2 STATUE OF A FOOL (Sure Fire, BMI)
17 KEEP IT IN THE MIDDLE OF THE ROAD (Tree,	72 STRANGER THINGS HAVE HAPPENED (Tom Collins, BMI/Murrah, BMI)
	35 TELL ME WHY (Sweet Bird, BMI/Silverline, BMI) WBM
	33 THAT JUST ABOUT DOES IT (Hidden Lake, BMI/Hookem, ASCAP) CPP
	38 THERE GOES MY HEART AGAIN (Zomba, ASCAP/Wiltsden, BMI/Forest Hills, BMI) CPP
	39 THERE YOU ARE (Almo, ASCAP/Brio Blues, ASCAP/Irving, BMI/Eaglewood, BMI) CPP
	69 THIS HEART (Cross Keys, ASCAP/Miss Dot, ASCAP/Millhouse, BMI/Songs Of PolyGram, BMI)
	66 TIL LOVE COMES AGAIN (AMR, ASCAP/New Haven, BMI) CPP
	36 TILL I CAN'T TAKE IT ANYMORE (Alley, BMI/Trio, BMI/Eden, BMI) HL
	60 TIME FOR ME TO FLY (Fate, ASCAP)
	32 TIME'S UP (Screen Gems-EMI, BMI/Moon & Stars, BMI/Silverline, BMI/Cross Keys, ASCAP) HL/WBM
	24 TWO DOZEN ROSES (Colgems-EMI, ASCAP/Beginner, ASCAP) WBM
	50 THE VOWS GO UNBROKEN (ALWAYS TRUE TO YOU) (Gary Burr, ASCAP/Zena, ASCAP) CPP/HL
	71 WALK SOFTLY ON THIS HEART OF MINE (Bill Monroe, BMI)
	73 WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART (Tree, BMI)
	8 WHEN I COULD COME HOME TO YOU (Steve Wariner, BMI/Irving, BMI/Tom Collins, BMI/Murrah, BMI) CPP
	57 WHEN IT'S GONE (Jim Boy, ASCAP/Bughouse, ASCAP/Don Schiltz, ASCAP/Almo, ASCAP) CPP/HL
	11 WHERE'VE YOU BEEN (Wrensong, ASCAP/Cross Keys, ASCAP/CBS, ASCAP) HL/WBM
	54 WHO'S GONNA KNOW (Maypop, BMI/James Griffin, BMI/Lucy's Boy, BMI)
	43 WHO'S LONELY NOW (Cross Keys, ASCAP) HL
	25 A WOMAN IN LOVE (David 'N' Will, ASCAP/Front Burner, ASCAP)
	44 YELLOW ROSES (Velvet Apple, BMI) CPP

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

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

Billboard TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★ ★ NO. 1 ★ ★					
1	1	1	39	CLINT BLACK ▲ RCA 9668-1 (8.98) (CD)	KILLIN' TIME 9 weeks at No. 1
2	3	3	14	THE CHARLIE DANIELS BAND EPIC 45316/CBS (CD)	SIMPLE MAN
3	2	2	17	RANDY TRAVIS ▲ WARNER BROS. 25988 (8.98) (CD)	NO HOLDIN' BACK
4	6	14	13	THE KENTUCKY HEADHUNTERS MERCURY 838 744-1 (CD)	PICKIN' ON NASHVILLE
5	4	4	20	REBA MCENTIRE MCA 8034 (8.98) (CD)	REBA LIVE
6	5	5	34	DOLLY PARTON COLUMBIA 44384/CBS (CD)	WHITE LIMOZEEN
7	7	7	34	LORRIE MORGAN RCA 9594-1 (8.98) (CD)	LEAVE THE LIGHT ON
8	8	10	39	GARTH BROOKS CAPITOL 90897 (8.98) (CD)	GARTH BROOKS
9	10	6	17	DWIGHT YOAKAM REPRISE 25989/WARNER BROS. (8.98) (CD)	JUST LOOKIN' FOR A HIT
10	9	8	18	SAWYER BROWN CAPITOL/CURB 92358/CAPITOL (8.98) (CD)	THE BOYS ARE BACK
11	15	19	42	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
12	11	13	29	VERN GOSDIN COLUMBIA 45104/CBS (CD)	ALONE
13	12	11	25	KEITH WHITLEY RCA 9809 (8.98) (CD)	I WONDER DO YOU THINK OF ME
14	14	12	51	SHENANDOAH COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
15	13	9	69	RICKY VAN SHELTON ▲ COLUMBIA 44221/CBS (CD)	LOVING PROOF
16	16	16	13	RODNEY CROWELL COLUMBIA 45242/CBS (CD)	KEYS TO THE HIGHWAY
17	17	17	50	GEORGE STRAIT ● MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
18	46	—	2	RICKY VAN SHELTON COLUMBIA 45250/CBS (CD)	RVS III
19	18	15	50	HANK WILLIAMS, JR. ▲ WARNER/CURB 25834/WARNER BROS. (8.98) (CD)	GREATEST HITS III
20	19	18	26	WILLIE NELSON COLUMBIA 45046 (CD)	A HORSE CALLED MUSIC
21	24	24	49	BILLY JOE ROYAL ATLANTIC 91064 (8.98) (CD)	TELL IT LIKE IT IS
22	25	23	35	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (8.98) (CD)	ABSOLUTE TORCH AND TWANG
23	22	26	70	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
24	21	21	42	THE JUDDS ● CURB/RCA 9595/RCA (8.98) (CD)	RIVER OF TIME
25	20	20	73	K.T. OSLIN ▲ RCA 8369 (8.98) (CD)	THIS WOMAN
26	23	22	38	KENNY ROGERS REPRISE 1-25792/WARNER BROS. (8.98) (CD)	SOMETHING INSIDE SO STRONG
27	27	27	51	ALABAMA ● RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
28	29	28	77	THE JUDDS ▲ RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
29	26	25	142	RANDY TRAVIS ▲ ³ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
30	28	30	86	KEITH WHITLEY ● RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
31	31	31	130	PATSY CLINE ▲ ² MCA 12 (8.98) (CD)	GREATEST HITS
32	32	33	24	TANYA TUCKER CAPITOL 91814 (8.98) (CD)	GREATEST HITS
33	33	34	38	NITTY GRITTY DIRT BAND MCA 12500 (10.98) (CD)	WILL THE CIRCLE BE UNBROKEN, VOL. II
34	30	32	38	REBA MCENTIRE ● MCA 6294 (8.98) (CD)	SWEET SIXTEEN
35	37	35	17	HIGHWAY 101 WARNER BROS. 25992 (8.98) (CD)	PAINT THE TOWN
36	NEW ▶	—	1	THE DESERT ROSE BAND MCA/CURB 42332/MCA (8.98) (CD)	PAGES OF LIFE
37	40	45	16	PAUL OVERSTREET RCA 9717-1 (8.98) (CD)	SOWIN' LOVE
38	36	36	93	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	34	38	16	ANNE MURRAY CAPITOL 92072 (8.98) (CD)	GREATEST HITS, VOL. II
40	43	42	26	MARY CHAPIN CARPENTER COLUMBIA 44228/CBS (CD)	STATE OF THE HEART
41	35	29	80	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
42	38	41	20	THE OAK RIDGE BOYS MCA 42311 (8.98) (CD)	AMERICAN DREAMS
43	45	51	47	BAILLIE AND THE BOYS RCA 8454 (8.98) (CD)	TURN THE TIDE
44	44	43	190	RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
45	39	44	207	ALABAMA ▲ ³ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
46	41	40	14	THE STATLER BROTHERS MERCURY 838 231-1 (CD)	STATLER BROTHERS LIVE - SOLD OUT
47	47	48	124	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
48	42	39	153	RICKY VAN SHELTON ▲ COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
49	49	37	221	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
50	48	49	17	SKIP EWING MCA 42301 (8.98) (CD)	THE WILL TO LOVE
51	57	52	42	STEVE WARINER MCA 42272 (8.98) (CD)	I GOT DREAMS
52	52	50	31	RICKY SKAGGS EPIC 45027/CBS (CD)	KENTUCKY THUNDER
53	50	46	132	K.T. OSLIN ▲ RCA 5924-1 (8.98) (CD)	80'S LADIES
54	53	54	15	MARTY STUART MCA 42312 (8.98) (CD)	HILLBILLY ROCK
55	54	55	39	THE CHARLIE DANIELS BAND ▲ EPIC 38795/CBS (CD)	A DECADE OF HITS
56	55	53	47	ROSANNE CASH COLUMBIA 45054/CBS (CD)	HITS 1979 - 1989
57	NEW ▶	—	1	JO-EL SONNIER RCA 59718 (8.98) (CD)	HAVE A LITTLE FAITH
58	56	56	105	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
59	60	58	5	VINCE GILL MCA 42321 (8.98) (CD)	WHEN I CALL YOUR NAME
60	51	47	16	RANDY TRAVIS WARNER BROS. 25972 (8.98) (CD)	AN OLD TIME CHRISTMAS
61	64	67	91	BILLY JOE ROYAL ● ATLANTIC 90658-1 (8.98) (CD)	THE ROYAL TREATMENT
62	58	57	86	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
63	59	74	66	RESTLESS HEART RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
64	71	60	298	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
65	62	62	32	EDDY RAVEN UNIVERSAL 76003/MCA (8.98) (CD)	TEMPORARY SANITY
66	63	59	33	SUZY BOGGUSS CAPITOL 90237 (8.98) (CD)	SOMEWHERE BETWEEN
67	67	65	30	LIONEL CARTWRIGHT MCA 42276 (8.98) (CD)	LIONEL CARTWRIGHT
68	70	—	14	WAYNE NEWTON CURB 10607 (8.98)	COMING HOME
69	61	64	347	WILLIE NELSON ▲ ² COLUMBIA KC 237542/CBS (CD)	GREATEST HITS
70	65	—	15	DANIELE ALEXANDER MERCURY 838 352 (CD)	FIRST MOVE
71	73	73	13	JANIE FRICKIE COLUMBIA 45087/CBS (CD)	LABOR OF LOVE
72	75	—	26	CANYON 16TH AVENUE 70556 (8.98) (CD)	RADIO ROMANCE
73	RE-ENTRY	—	13	NANCI GRIFFITH MCA 6319 (8.98) (CD)	STORMS
74	RE-ENTRY	—	13	SHELBY LYNNE EPIC 44260/CBS (CD)	SUNRISE
75	NEW ▶	—	1	THE MARCY BROS. WARNER BROS. 26051 (8.98) (CD)	MISSING YOU

○ Albums with the greatest sales gains this week. (CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. *CBS Records and PolyGram Records do not issue a suggested list price for their product.



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MCAD-8034

P'Gram Puts Preview Snippets On Singles

■ BY EDWARD MORRIS

NASHVILLE—PolyGram Records is presenting consumers with previews of albums by pop acts Robin Beck and Tony! Toni! Toné! by using snippets from album tracks as B sides of the artists' cassette singles. It is a practice already in progress by several country music labels.

Although clearly promotional, the cassettes will be sold at regular prices.

In going to this strategy, the label hopes to combat what many perceive to be a growing problem—the cannibalization of album sales by cassette singles. By offering the snippets, PolyGram hopes to entice customers back to the store to buy the entire album.

Beck's "The First Time," now ready for shipping, will be backed by 30-second segments of "Save Up All Your Tears," "Don't Lose Any Sleep," and "Tears In The Rain." The Tony! Toni! Toné! single, which will ship in March, will be "The Blues," with promotional excerpts for "The Revival" album yet to be determined.

"We're going to have the artists introduce the cassette single snippets," says Jeff Brody, PolyGram's VP of national account sales. Included with the cassette will be a marketing questionnaire. PolyGram will offer prizes—probably CDs,

Brody says—to consumers who respond to the survey.

"We want to get the consumer involved with the artist," Brody says, "so what we're saying is thank you for buying the new cassette single from Robin Beck; help us pick the next single, and you may win a special gift from PolyGram." The survey asks the buyers to rate the single, the samples, and the likelihood of their purchasing the "Trouble Or Nothin'" album. It also asks how the buyers heard of Beck, whether they saw her video, and the respondent's age and sex.

In January, CBS Records' country division here began its cassette single previews program—which it has dubbed 3-Bee—with Columbia acts Mary Chapin Carpenter, Tim Mensy, and the O'Kanes, and new Epic artist Doug Stone. The cassettes are marked: "The Hit You Want Plus Three Free Previews."

The Carpenter single is "Quittin' Time," backed with slices of "How Do," "Never Had It So Good," and "This Shirt." For Mensy, it is "You Still Love Me In My Dreams," backed with "Home Town Advantage," "Stone By Stone," and "I Wish His Future Was Ahead Of Me."

The O'Kanes' "Why Should I" is backed with "Imagine That," "Nobody Wins," and "Tell Me I Was Dreaming." Stone debuts with "I'd

Be Better Off (In A Pine Box)," and segments of "Fourteen Minutes Old," "My Hat's Off To Him," and "These Lips Don't Know How."

Stone's preview-laden single is also being sent to radio stations as a promotional tool, according to a spokesman for the label.

So far, MCA/Nashville is doing cassette previews only for new artist Mark Collie. His "Something With A Ring To It" is backed by portions of "Let Her Go," "Hardin County Line," and "What I Wouldn't Give."

RCA Records, which pioneered the preview gambit in Nashville back in late 1988 with an Alabama single, has since used it for Ronnie Milsap, the Judds, Lorrie Morgan, Keith Whitley, and others. Randy Goodman, VP of product development, says it is being used to introduce the Canadian act, Prairie Oyster.

But in New York, Dave Wheeler, VP of sales, says, "We have talked about it [for pop releases] but we are waiting to see what happens with it at the country level." Wheeler says he has reservations about the promotional tool because in some cases cassette singles cannibalize album sales. He says the label does not want to do anything that will make the format more attractive to the consumer.

Nick Hunter, senior VP of promotion and sales at Warner Bros. Records/Nashville, says his label remains unconvinced that substituting snippets for an entire second song is fair to the consumer: "If we were to try doing something like that, we would probably give them the two sides they're used to paying for, and then maybe give them [the snippets] as a bonus."

Goodman disagrees: "We got some real positive feedback from accounts who said consumers kind

of like that. Most of the time, people look at the B side as a kind of throw-away record, anyway."

Neither PolyGram's nor Capitol's country divisions reports having such a singles preview program.

NARM Backs Longbox For Long Haul

NEW YORK—The National Assn. of Recording Merchandisers' board of directors has formally endorsed the retention of the 6-by-12-inch CD longbox.

"We felt it was important for [NARM] to start the 1990s by reaffirming our support for the CD package, which has clearly shown its benefit both in terms of merchandising and security," says a statement from Scott Young, president of Torrance, Calif.-based Warehouse Entertainment and a member of the NARM board. "The retail sector of the industry has an enormous investment in fixtures, store designs, and systems geared toward the use of this package."

NARM issued the resolution because of the situation in Canada, where manufacturers are moving to eliminate the longbox, says Pam Horovitz, executive VP of the trade association. "Even if [the U.S.] is the only market in the world to use the longbox, we think we are large enough to warrant the package."



Grand Opening. Shantinique Records braintrust, president Barry Beal, left, and Josephine Beal, VP and director of distribution, prepare for the opening of their third Detroit store by doing some homework in the office of the new outlet (see Retail Track).

Tower Records To Open Store In Singapore?

SINGAPORE—Tower Records continues to explore the possibility of expanding its Far East operation beyond its 10-store presence in Japan. The company is negotiating with millionaire entrepreneur Ong Beng Seng, whose varied interests range from hotel properties to restaurants, to operate the Tower Records franchise for the Far East, according to sources.

Russ Solomon, president of the West Sacramento, Calif.-based chain, says Tower's architect in London has had casual preliminary discussions with Seng but says he himself has never "spoken to the man. I know his name but that's about it." There is little chance of negotiations even starting until "I talk to Seng," Solomon adds.

Seng's involvement in the leisure field has been on the upturn over the past two years. He has the franchise to the internationally known Hard Rock Cafe, which opens here this month, and he is rumored to be investing in film productions as well.

Tower, which operates 54 stores in the U.S., has been active outside North America. In addition to its Japan stores, it operates a megastore in London and has another store under construction in Glasgow, Scotland. The company also has looked at other major cities in Europe, Solomon says, but it is really tough to find a site with the "right size, location, and price. It's not easy to find 25,000 square feet in a major [European] city" with the right ingredients.

In Singapore, one possible site for a Tower Records store could be the Riverview Galleria, which is also owned and operated by Seng, sources say.

In preceding years, several other entrepreneurs have put in (Continued on page 43)

French Electronics, Software Chain Plans Major Expansion

■ BY KEN TERRY

CANNES—The 30-store FNAC chain, the leading French retailer of consumer electronics and entertainment software, plans to double its size within the next three years, according to FNAC president Philippe Mondan. Most new stores will be in France, says Mondan, although Paris-based FNAC now has four units in Belgium.



Interviewed at the recent MIDEM convention in Cannes, Mondan said he is not concerned about the rise of Virgin megastores in France. "There has always been competition for us in every sector of our business," he noted, "whether it be music or hi-fi hardware. Competition creates the market."

The French record market has seen a hefty 35% increase in sales over the past year, partly due to a major drop in the country's value-added tax and also because of burgeoning CD sales. "The French public is getting used to CDs and is buying more and more of them," Mondan said.

Although he does not expect the market to grow as fast this year as it did in 1989, he pointed out, "An increase of 25%-30% is a good increase by any standards."

FNAC's current outlets range in size from 2,500 square meters to

5,000 square meters, but in Paris the chain has two stores that measure 10,000 square meters each.


The chain carries four major product lines: photo and video equipment, stereo equipment, personal computers, and entertainment software, including records, books, and video. The home video stock, ranging from films to music video, is carried in the record sections.

Music and video software constitutes 25% of FNAC's business, and that sector is growing. "It's increasing because that market is booming and the rest of our lines are not increasing that much," said Mondan.

FNAC, which is 80% owned by the GMF insurance group, also encompasses an import arm, Wotre Music Paris; an independent distributor, Wotre Music Distribution, based in St. Gelais, France; and a record production company, SIES, which has produced popular French chanteuse Carol Laure, among others.

Wotre Music, a 10-year-old company, distributes indie labels all across France. Using 15 sales reps, it sells not only to FNAC, but also to Virgin and the mass merchandise accounts that dominate French retailing.

The import division has a very broad catalog, including large numbers of major-label releases that are unavailable in France (Billboard, Feb. 3).



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Southwest Wholesale Consolidates

NEW YORK—Southwest Wholesale Records & Tapes, a 13-year-old one-stop, is consolidating its business by closing its San Antonio, Texas, branch, and preparing for its March 1 move into a new facility in Houston, which is twice as large as the space the company currently occupies in that city.

The company, which started in San Antonio on Sept. 1, 1976 (Billboard, Nov. 18), closed down its 6,500-square-foot operation in that city because "business in South Texas has been flat for a while, and in Houston it has been growing," says Richard Powers, president of Southwest Wholesale. In order to better service its customers, the company will move out of its 8,700-square-foot warehouse and take over a 15,000-square-foot facility. In total, the company gains about 800 square feet in the consolidation.

In addition to being fully computerized, the new warehouse will allow Southwest Wholesale to increase inventory. "We will try to carry the full line from all labels, where as right now we are not doing it," Powers says. "Also, independent labels are important and we try to keep pace with them."

The company will keep bookkeeping and a sales office in San Antonio but all product will be shipped from Houston, he adds. "It's a positive move for us," Powers says. "I am combining our strengths with less overhead."

"Some retailers in the San Antonio area are disappointed," he adds, "but it is only 200 miles apart," and will not result in a disruption of service. ED CHRISTMAN

Low Growth In '90, Says Japan's EIA

BY SHIG FUJITA

TOKYO—In its newly released production forecasts for 1990, the Electronics Industries Assn. of Japan says total industry output is expected to grow by only 5.7% to \$165.4 billion, the smallest increase in three years. The final figures for 1989, soon to be announced, are expected to show a 6.7% increase over 1988.

The consumer-electronics-equipment industry is expected to grow only 0.9% to \$28.9 billion this year. But that is an improvement over the anticipated 1989 dip of 2.4% to about \$28.7 billion. Production of audio equipment is expected to fall this year by 3.4% to a value of \$9.8 billion.

In that segment, the EIAJ says it expects VCR production this year to show a 3.3% upturn to 33.8 million units, with total value jumping 3.5% to \$8.1 billion.

However, the EIAJ says production of industrial electronic equipment should grow this year by 9.4% to a value of \$82.4 billion.

NARM Packs 3-D Thrills Into '90 Show

BY BRUCE HARING

LAST YEAR, independent labels made their biggest impact ever at the National Assn. of Recording Merchandisers convention, presenting the first united product presentation.

The impact of that show, which offered stock footage overdubbed a la Woody Allen's "What's New, Pussycat," caused broad rumblings throughout the retail buying community, with many sitting up and taking notice of the collective hit-power generated by the united "Seventh Major."

So now it's 1990, and as NARM again rolls around, the question arises—what do they do for an encore?

The answer, according to product presentation director Steve Stein, is 3-D, as in three-dimensional, as in those paper glasses you use to watch "Sheena Of The Jungle."

Pieces of this year's presentation will leap off the screen, Stein promises. "When everyone registers, the glasses will be in the packet," he says, adding that the process to create the special effect is "not so much expensive as elaborate."

It's a lot easier than last year's presentation from that point of view," Stein says. "We have a lab put it on, so as you shoot it, it happens. Last year, we had to look at the footage, count the syllables, figure out what to say, and rewrite it to fit the movement of the mouths. We were successful 70% of the time."

"The Independent Network" is the theme of the show, the 3-D angle be-

ing brought into play by the notion that "indies bring you a new dimension." More than 30 distributors and 30 labels have contributed toward the product presentation, the costs split depending on how much time they will appear in the final film.

As you might expect, organizing the production requires a monumental effort. "It is kind of/mostly together at this point," Stein says, but promises that the effort will be finished "by the skin of our teeth."

IMPORTANT NEWS: Important Records, which started as a rock importer and later established such domestic labels as **Relativity** and **Combat**, is branching out into dance music. According to Important president **Barry Kobrin**, the company is already importing dance product from the U.K. and wants to broaden that line—a major reason for his recent trip to MIDEM, where he says the amount of available dance music was "unbelievable." Once Important has established its reputation with small retailers that specialize in dance, it will begin domestic distribution of the product and eventually set up a separate label. Kobrin has already hired **Wendy Paff** as director of dance music sales and marketing and plans to add dance sales people to Important's offices in New York, Los Angeles, Chicago, Atlanta, Dallas, and San Francisco.

SEEDS AND SPROUTS: Global Pacific, best known for its works in contemporary jazz and new age, is

expanding into world and international music. Its first releases in the new genre are "Coyote Moon" by **Ben Tavera King** and a self-titled work by the group **Barefoot**... The third annual **Merle Watson Memorial Festival** will be held April 27-29 at Wilkes Community College Gardens in



Wilkesboro, N.C., hosted by **Sugar Hill Records' Doc Watson**. The benefit funds the **Eddy Merle Watson Garden For The Senses**, designed for the visually handicapped with fragrant and tactile plants. More info from Sugar Hill at 919-489-4349... **Blind Pig Records** has a hot tour coming to your town. The **Blind Pig Blues Revue** will feature **Pinetop Perkins**, **Hubert Sumlin**, and **Big Daddy Kinsey**. New York's **Little Mike & the Tornadoes** back the blues machine; **Snooky Pryor** was also in the cast earlier in the tour. The performers are featured individually and in a grand finale.

ADVANCE WORD: Caroline Rec-

ords offers the second album from **Unrest**, "Kustom Karnal Blackxploitation," which continues the revival of '70s style rock washing across the landscape. Production by **Shimmy-Disc's Kramer** makes such tracks as "Invoking The Godhead" click. More from Caroline, 212-989-2929... **Shades of Lynyrd Skynyrd**: You've got to love a band that presents a tribute to its elementary school principal, as **Piece Of Wood** does on its second album, "Square Peg In A Round Hole." The band's "Mr. Evans" details the story of a young kid's ultimate school nightmare. More info on the band from 15 Algonquin Road, Holmdel, N.J. 07733... Former **Tower Of Power** vocalist **Lenny Williams** proves again he's got one of the best voices in popular soul on "Layin' In Wait," his latest from **Crush/K-Tel**. More at 213-654-4601... Guitar purists should dig **Roy Rogers**' "Blues On The Range," which offers the neatest modern treatment of the blues this side of **Johnny Winter**. Rogers is a sideman and producer of **John Lee Hooker's** "The Healer" on **Chameleon Records**. More on his own album from **Blind Pig** at 415-526-0373.

Assistance in preparing this column was provided by Ken Terry.

TOWER MAY OPEN IN SINGAPORE

(Continued from page 41)

bids to operate the Tower franchise in Singapore. Two years ago, one of Singapore's leading music chains attempted to negotiate with Tower for a joint operation in the Far East. Negotiations fell through.

Music retailers here, which number approximately 200, are, however, curious about the viability of such a famous franchise operating for profit in Singapore. The competitive environment in Singapore may not pay the kind of dividends Tower Records is accustomed to elsewhere, say dealers.

The owner of one established chain says: "Operating costs and overheads will be astronomical in running a megastore. The market growth here has been steady, but there's no evidence to show that it will be phenomenal."

But Tower's expertise in retailing music merchandise, including videos, accessories and sheet music, ticketing and publications, could be the bait to make music marketing here a profitable venture, says another leading dealer. He adds: "Singapore itself may not be enough to sustain a presence for Tower but on a regional South East Asia basis [the U.S. retailer's entrance into the market] could well be the start of a new era in the music retail trade."

If the Tower deal goes through, its chief competitors in Singapore will be the chain-strong **Sing Discs**, **Supreme Records**, and **Song Ching**. Although

the megastore concept is untested in that country, record company executives believe it will mean that music retailing will finally enjoy the same status as consumer goods.

"Music marketing on a retail level has not been promoted," says the product manager of an international record company. "Tower's presence in Singapore itself will inspire the other chains to be more innovative and work towards creating excitement in the marketplace."

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RETAIL TRACK



by Geoff Mayfield

GRAND OPENING: "There's a lot of love in that store," said Earl Jordan. CEMA national sales and marketing director of black music, as he took a cab ride back to a Detroit hotel after attending a party for the opening of a new **Shantinique Records** location. Indeed, a seemingly ever-present smudge of lipstick that co-owner **Josephine Beal** wore on her left cheek throughout a morning party and the evening celebration proved Jordan's observation. The smiles and looks of accomplishment on the faces of Josephine, and her husband and partner, **Barry Beal**, showed that Shantinique is also an operation that is full of pride—and with good reason.

The new location is just a short sprint from the first store that the Beals opened 15 years ago. With the opening of the new shop, that older location has been converted into **Shantinique Surplus**, an off-price house for budget-priced goods and deleted items.

The couple opened the new shop with flair, inviting **Billboard** senior chart manager **Terri Rossi** to cut the ribbon. On hand, too, were nationally known recording artists **R.J.'s Latest Arrival**, **Kevin Sanders**, and **Rhonda Clark**, along with local acts **Kaos & Mystro** with **Easy B & D.J. Los**, the **Housekeepers**, and **Witness**. There was a drawing, which rewarded two customers with **WEA**-sponsored trips for two to Chicago. And, along with the ribs, the Creole cooking, and the champagne, the soiree also featured one of the tastiest cakes that **Retail Track** has ever sampled.

At a time when **The Musicland Group** has just opened its 800th store, an era where **Tower Records** will spend six figures for a grand-opening party, it's also important to remember the significance of a Shantinique opening its third store. President **Barry Beal** and VP/director of distribution **Josephine Beal** ring up handsome business, especially on weekends, enough so that they can buy direct from a couple of the majors. And, with a crew that features many family members, they approach their business with the urgency and passion that often gets lost in a big chain's maze. That's what can happen when you build your company on pride—and "a lot of love."

UPDATES: If **Shamrock Holdings** lands **Wherehouse Entertainment**, it appears Shamrock will have to shell out more than it anticipated spending when it began a takeover attempt in 1987. Shamrock opened its '87 bid at \$14.25 per share; when then **Wherehouse** chairman fought off the advance, current owner **Adler & Shaykin** came in at \$14 per share. Analysts estimate that **Adler & Shaykin** spent what is considered to be a bargain price of \$190 million for the web, but sources believe that bids in the current negotiations have risen past \$300 million... While many are curious to learn which industry parties are bidding on **Wherehouse**, I'm more eager to figure out which out-of-industry companies have their eyes on the prize. Three are said to be **Wherehouse** suitors, and these companies could have a *major* impact on the

business, especially when it comes to valuations of retail operations... In the on-again, off-again story regarding the fate of **National Record Mart**, Midwest sources think chairman **Bill Teitelbaum** is no longer trying to sell off **NRM**, but these sources are equally convinced that he was entertaining bids at the close of '89.

FAST TRACK: As previously reported, New York is not the only U.S. city in the plans of British superstore operation **HMV**. The **Thorn-EMI** subsidiary is said to have a lease signed for the Harvard Square district of the Boston market... **Music Plus**, owned by the aforementioned **Shamrock**, is keeping its promise to expand beyond Los Angeles and Orange County. There should be six-10 locations in the San Francisco Bay area by year's end, as well as sites in the San Diego market... **WaxWorks/VideoWorks**, which opened 41 **Disc Jockey** stores in 18 states during 1989, is negotiating to land some 20 leases in addition to deals that are already on its expansion plan... **Narada** pianist **Spencer Brewer** has been selected by **Big Brothers/Big Sisters of America** to be one of the organization's official musical ambassadors. He has concerts set to benefit the group on Feb. 18 in Fort Worth, Texas, and on March 10 in Fort Bragg, Calif... **Memtek Products** has joined with collegiate newspaper **U** to create a \$1,000 college grant, to be called the **Memorex Marketing Scholarship**. Fort Worth-based **Memtek** markets blank audio and video and related accessories in the U.S. under the **Memorex** logo.

NIPPER'S HIPPER: At the **BMG Distribution** confab in New Orleans, Jan. 6-10, president **Pete Jones** introduced the **RCA Records** management as the people who "made 'Nipper' hipper." Said Jones, "The label is now poised for great success." RCA president **Bob Buziak**—aided by **Joe Galante**, senior VP and GM of RCA Nashville; **Skip Miller**, VP, black music; and **Rick Dobbis**, executive VP and GM—led a product presentation that was stuffed with developing artists the label plans to break over the next few months. Highlights included videos or recordings by **Kings Of The Sun**, **Raging Slab**, the **Brandos**, **Domino Theory**, the **Sidewinders**, and the **Silos**. **Dobbis** said '89 success story the **Cowboy Junkies** "represents what RCA is all about. It shows that when we focus on unique artists, even if radio doesn't pay attention, we can break it."

Buziak boasted that RCA "is the No. 1 country label" in the business. **Galante** added that the division chalked up its best numbers ever in 1989, and added that the label's success "is totally due to artist development." RCA Nashville grows, not buys, its artists, **Galante** said.

GREAT WHITE NORTH: **A&A Records & Tapes**, Canada's largest music chain, has opened its 14th superstore in downtown Toronto. The new Yonge Street unit features what is described as an "arena-look" ceiling that hosts concert-style lighting rigs and six large video monitors. The outlet's main floor has 8,000 square feet of selling space for pop recordings; additionally, there's a mezzanine devoted to jazz and classical fare as well as an on-site video store.

Overall, **A&A** has more than 250 stores spread from Vancouver, British Columbia, to Halifax, Nova Scotia.

CONSUMER PROFILE: Spotted recently in **Musicland's** 43rd Street and 3rd Avenue **Sam Goody** store in
(Continued on page 49)



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TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™	
				ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
				★ ★ No. 1 ★ ★ 1 week at No. 1	
1	3	2	52	PAULA ABDUL FOREVER YOUR GIRL	VIRGIN 2-90943
2	1	1	11	PHIL COLLINS ... BUT SERIOUSLY	ATLANTIC 82050-2
3	2	3	25	THE B-52'S COSMIC THING	REPRISE 2-25854/WARNER BROS.
4	4	4	15	BILLY JOEL STORM FRONT	COLUMBIA CK 44366
5	5	5	44	MILLI VANILLI GIRL YOU KNOW IT'S TRUE	ARISTA ARCD 8592
6	9	9	19	JANET JACKSON JANET JACKSON'S RHYTHM NATION 1814	A&M CD 3920
7	6	6	40	TOM PETTY FULL MOON FEVER	MCA MCAD 6253
8	7	7	20	AEROSMITH PUMP	GEFFEN GH52-24254
9	8	8	9	QUINCY JONES BACK ON THE BLOCK	QWEST 2-26020/WARNER BROS.
10	10	10	12	ERIC CLAPTON JOURNEYMAN	DUCK 2-26074/REPRISE
11	11	11	10	KENNY G LIVE	ARISTA A2CD-8613
12	18	14	10	BOBBY BROWN DANCE! ... YA KNOW IT!	MCA MCAD-6342
13	13	22	3	MICHAEL BOLTON SOUL PROVIDER	COLUMBIA CK 45012
14	NEW ▶		1	ALANNAH MYLES ALANNAH MYLES	ATLANTIC 81956-2
15	12	12	16	LINDA RONSTADT (FEAT. A. NEVILLE) CRY LIKE A RAINSTORM, HOWL LIKE THE WIND	ELEKTRA 60872-2
16	17	—	11	CHER HEART OF STONE	GEFFEN 2-24239
17	20	24	23	DON HENLEY THE END OF THE INNOCENCE	GEFFEN GHS 2-24217
18	14	16	21	MOTLEY CRUE DR. FEELGOOD	ELEKTRA 60829-2
19	NEW ▶		1	JOAN JETT THE HIT LIST	BLACKHEART 2K45473/EPIC
20	21	—	8	HARRY CONNICK, JR. MUSIC FROM "WHEN HARRY MET SALLY ..."	COLUMBIA CK 45319
21	24	21	17	SOUL II SOUL KEEP ON MOVIN'	VIRGIN 91267-2
22	15	13	22	ROLLING STONES STEEL WHEELS	COLUMBIA CK45333
23	NEW ▶		1	TECHNOTRONIC PUMP UP THE JAM - THE ALBUM	SBK CDP-93422
24	NEW ▶		1	PETER MURPHY DEEP	BEGGAR'S BANQUET 9877-2/H/RCA
25	19	—	2	JIVE BUNNY & THE MASTERMIXERS JIVE BUNNY - THE ALBUM	MUSIC FACTORY 91322-2/ATCO
26	25	17	39	RICHARD MARX REPEAT OFFENDER	EMI E2-90380
27	16	15	22	SKID ROW SKID ROW	ATLANTIC 2-81936
28	28	—	2	EDDIE MONEY GREATEST HITS ... SOUND OF MONEY	COLUMBIA CK 45381
29	22	23	4	THE SMITHEREENS SMITHEREENS 11	ENIGMA C2-91194
30	23	—	8	KATE BUSH THE SENSUAL WORLD	COLUMBIA CK44164

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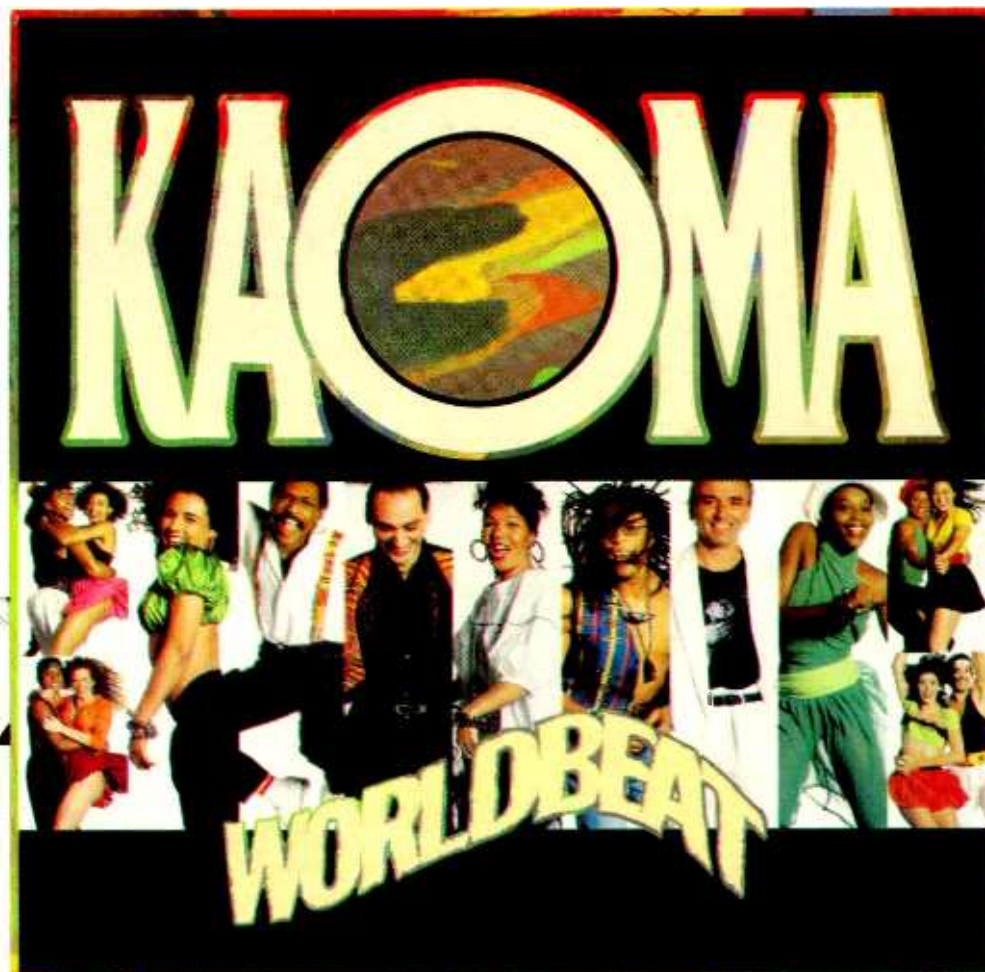
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THE "LAMBADA" IS THE FIRST HIT SINGLE, "DANCANDO LAMBADA" IS THE SECOND ONE. BOTH ARE INCLUDED IN THE GROUP'S FIRST ALBUM "WORLD BEAT" RELEASED IN NOVEMBER 1989.

Advertisement

KAOMA

A SONG, A DANCE, A WAY OF LIFE!

BY PHILIPPE CROCC / BILLBOARD FRENCH CORRESPONDENT

IN 1988, FRENCH FILM DIRECTOR **OLIVIER LORSAC** WAS WORKING ON A FEATURE FILM IN **PORTO SEGURO**, IN THE SOUTH BAHIA REGION OF BRAZIL. DURING HIS STAY, **LORSAC** BECAME CAPTIVATED BY THE SENSUAL, SWAYING RHYTHMS OF A LOCAL DANCE CRAZE CALLED THE **LAMBADA**. HE WAS NOT ALONE IN THIS RESPONSE: IT WAS SHARED BY HIS OLD FRIEND, VETERAN FRENCH MUSIC ENTREPRENEUR **JEAN KARAKOS**, WHO WAS ALSO IN BRAZIL AT THE TIME. THE **LAMBADA** DANCE WAS ALREADY ENORMOUSLY POPULAR IN THE BAHIA PROVINCE, WHERE BRAZILIANS NIGHTLY FILLED THE LITTLE **LAMBATERIA** BARS DOTTING THE REGION. BUT **LORSAC** AND **KARAKOS** SOON DISCOVERED THAT **LAMBADA** WAS MUCH MORE THAN A DANCE CRAZE: IT WAS A WHOLE REPERTOIRE OF MUSIC, A HALLOWED SOCIAL RITUAL, A SYSTEM OF COMPETITIONS, A WAY OF LIFE. BRAZILIANS, THEY FOUND, DIDN'T JUST DANCE THE **LAMBADA** – THEY LIVED IT.

THE MUSIC OF THE **LAMBADA** IS A BLEND OF SEVERAL STRAINS OF LATIN AND CARIBBEAN MUSIC. IT CONTAINS ELEMENTS OF THE SAMBA AND RHUMBA AS WELL AS AFRO-CUBAN SALSA, HAITIAN ZOUK AND JAMAICAN REGGAE. THE **LAMBADA** ARRIVED IN BRAZIL VIA THE COUNTRY'S RUGGED NORTHEAST REGION, AND THE MUSIC STILL RETAINED THE RUSTIC FLAVOR OF THIS UNTAMED RURAL AREA. THE DANCE WAS A KIND OF HIGH-ENERGY TANGO PERFORMED BY FAST-MOVING, CLOSELY-ENTWINED COUPLES, THEIR KNEES OFTEN BETWEEN THEIR PARTNER'S THIGHS.

OLIVIER LORSAC AND **JEAN KARAKOS** RECOGNIZED THE **LAMBADA** AS A POTENTIAL INTERNATIONAL SMASH. (**KARAKOS** HAD ALREADY RELEASED A SERIES OF ALBUMS BY BRAZILIAN ARTISTS SUCH AS **GILBERTO GIL** VIA HIS CELLULOID/OAO LABEL.) THE TWO PARTNERS BEGAN ACQUIRING WHOLE CATALOGS OF **LAMBADA** SONGS – MORE THAN 400 TITLES IN ALL. BUT IT WOULD TAKE MORE THAN JUST A SONG TO LAUNCH AN INTERNATIONAL **LAMBADA** MOVEMENT. WHAT WAS NEEDED WAS A SPECIAL GROUP OF SINGERS AND MUSICIANS WITH THE COLLECTIVE ABILITY TO TRANSFORM

LAMBADA INTO A RECORDING CAPABLE OF CAPTIVATING A CONTINENT. THIS WOULD ALSO REQUIRE A SUBSTANTIAL INVESTMENT OF TIME AND MONEY – BUT THE RIGHT COMBINATION OF SONG AND ARTIST, THE PARTNERS ASSURED EACH OTHER, COULD PROVE EXPLOSIVE. IT WOULD TAKE **OLIVIER LORSAC**'S VISUAL SKILLS, **JEAN KARAKOS**' MUSICAL ACUMEN, AND THE DIVERSE TALENTS OF A MULTI-NATIONAL BAND CALLED **KAOMA** TO TRANSFORM **LAMBADA** INTO A WORLDWIDE PHENOMENON.

IN **CBS**, **LAMBADA** FOUND ITS IDEAL MARKETERS AND DISTRIBUTOR. AS **LORSAC** WENT TO WORK ON A DYNAMIC MUSIC VIDEO, **KARAKOS** ASSEMBLED A **PARIS**-BASED GROUPE **KAOMA** TO RECORD THE HIT VERSION OF “**LAMBADA**”. THE SINGLE WAS RELEASED ON **CBS-FRANCE** IN JUNE, 1989, IN CONJUNCTION WITH A MASSIVE PROMOTIONAL CAMPAIGN BUDGETED AT NEARLY \$950,000, INCLUDING ALMOST HOURLY AIRPLAY FOR THE **KAOMA**'S “**LAMBADA**” VIDEO ON FRENCH TELEVISION. THE RESULTS WERE IMMEDIATELY APPARENT. **KAOMA**'S “**LAMBADA**” ENTERED THE FRENCH NATIONAL CHART AT NO. 3; WENT TO NO. 1 THE FOLLOWING WEEK, SWEEPING PAST THEN-CURRENT ENTRIES BY **PRINCE** AND **MADONNA**; AND REMAINED IN THE TOP SPOT FOR TWELVE CONSECUTIVE WEEKS. THE SINGLE HAS SINCE SOLD 1.8 MILLION COPIES IN FRANCE ALONE.

BY DECEMBER, **KAOMA**'S “**LAMBADA**” HAD REACHED NUMBER ONE IN FIFTEEN COUNTRIES (INCLUDING BELGIUM, SWITZERLAND, WEST GERMANY, SPAIN, PORTUGAL, THE NETHERLANDS, ISRAEL, AND GREECE) AND ON **BILLBOARD**'S PAN-EUROPEAN CHART. WITH COMBINED EUROPEAN AND U.K. SALES OF FOUR MILLION, “**LAMBADA**” HAD BECOME THE LARGEST-SELLING SINGLE IN THE HISTORY OF **CBS**' EUROPEAN OPERATION, EASILY OUTSTRIPPING THE COMBINED TOTAL OF THE TWO PREVIOUS RECORD-HOLDERS, “**WE ARE THE WORLD**” AND EUROPE'S “**THE FINAL COUNTDOWN**”. **DANCANDO LAMBADA**, A DOUBLE ALBUM OF CARIBBEAN AND BRAZILIAN MUSIC FEATURING THE **KAOMA** HIT, WAS COMPILED AND

RUSH-RELEASED BY **CBS**. THIS COLLECTION HAS SINCE SOLD NEARLY THREE MILLION COPIES AND BEEN CERTIFIED PLATINUM OR DOUBLE PLATINUM IN FRANCE, WEST GERMANY, BELGIUM, THE NETHERLANDS, SWITZERLAND, SPAIN AND PORTUGAL. IN MID-NOVEMBER CAME **KAOMA**'S **CBS** DEBUT LP, **WORLD BEAT**. IN ITS FIRST TWO WEEKS OF RELEASE, THE ALBUM HAD SOLD NEARLY 400,000 COPIES (A FIGURE WHICH DID NOT EVEN INCLUDE THE SCANDINAVIAN TERRITORIES, WHERE **WORLD BEAT**'S RELEASE WAS DELAYED UNTIL THE NEW YEAR).

ALMOST OVERNIGHT, **LAMBADA** HAS BEEN TRANSFORMED FROM A MASSIVE POP HIT INTO A JOYFUL DANCE CRAZE AND THEN INTO AN ALL-PURPOSE SOCIAL METAPHOR. STRIKING FRENCH AUTO WORKERS TOLD CURIOUS REPORTERS THEY'D RATHER **LAMBADA** THAN RETURN TO THE ASSEMBLY LINE. AND 50,000 EAST GERMANS DID THE **LAMBADA** TO WELCOME MIKHAIL GORBACHEV ON THE OCCASION OF HIS OCTOBER VISIT.

WHAT COULD HAVE ACCOUNTED FOR THE PHENOMENAL RESPONSE TO **LAMBADA**, WHICH CUT ACCROSS ALL BARRIERS OF AGE, SEX, CLASS, AND NATIONALITY? MUSICALLY, **KAOMA**'S **LAMBADA** RECORDING WAS A FRESH TROPICAL BREEZE BLOWING ACROSS A JADED AND FRAGMENTED EUROPEAN POP SCENE. AND THE PHYSICAL FREEDOM OF THE **LAMBADA** DANCE SEEMED TO EMBODY THE NEW WAVE OF POLITICAL AND SOCIAL FREEDOM SWEEPING ACROSS EASTERN EUROPE.

INEVITABLY, THE UNPRECEDENTED POPULARITY OF **KAOMA**'S **LAMBADA**'S ELICITED A HOST OF INFERIOR COVER VERSIONS AND A HOSTILE REACTION FROM CERTAIN DISGRUNTLED SEGMENTS OF THE MEDIA. BUT THESE WERE ONLY A KIND OF PERVERSE PROOF OF **LAMBADA**'S MOMENTOUS IMPACT ON ALL EUROPE. **KAOMA**'S HYPNOTIC PERFORMANCE OF “**LAMBADA**” IS A CELEBRATION OF LIFE IN SONG AND DANCE, A MUSIC FULL OF SUNSHINE AND SERENITY, A MOVEMENT OF VIGOR AND VITALITY WHICH HAS CAPTURED THE HEARTS OF MILLIONS – AND IT'S ONLY JUST BEGUN!



EPIC RECORDS BRINGS KAOMA AND “LAMBADA” TO AMERICA

BY ANDY SCHWARTZ

THE UNITED STATES IS THE LAST AREA OF THE WESTERN WORLD TO FALL UNDER THE SPELL OF **KAOMA**'S **LAMBADA**. BUT THAT IS CERTAIN TO CHANGE IN THE WAKE OF THE EXTENSIVE MARKETING AND PROMOTIONAL CAMPAIGNS PLANNED BY **EPIC RECORDS** ON BEHALF OF “**LAMBADA**” AND **KAOMA**'S DEBUT ALBUM, **WORLD BEAT**.

THE **EPIC** ATTACK BEGAN IN MID-NOVEMBER WITH THE RELEASE OF A PROMOTIONAL CD CONTAINING **KAOMA**'S ORIGINAL HIT VERSION OF “**LAMBADA**”, AND WAS FOLLOWED BY A COMMERCIAL CASSETTE-ONLY SINGLE.

AS THE SONG HITS THE STREET, **EPIC** DIRECTOR OF DANCE MUSIC PROMOTION **DAVE COSTANZA** RETAINED MASTER-MIXER **CARL SEGAL** TO CREATE A SERIES OF RED-HOT **LAMBADA** REMIXES. IMMEDIATELY FOLLOWING THE THANKSGIVING HOLIDAY, **EPIC**'S “**LAMBADA**” 12-INCH ROLLED INTO CLUBS AND RETAIL OUTLETS, WITH FOUR DIFFERENT VERSIONS OF THE SONG AND A FULL-COLOR PICTURE SLEEVE.

PRESS INTEREST IN THE **LAMBADA** PHENOMENON WAS ALREADY WHETTED BY THE INTENSE OVERSEAS ACTIVITY. A LENGTHY “**ENTERTAINMENT TONIGHT**” SEGMENT FEATURED VIDEO FOOTAGE OF **LAMBADA** DANCING IN PARIS ALONG WITH COMMENTS BY **JEAN KARAKOS** AND **EPIC** VICE-PRESIDENT OF PRODUCT DEVELOPMENT **DAN BECK**. MAJOR STORIES ON **LAMBADA** APPEARED IN **BILLBOARD**, **THE LOS ANGELES TIMES**, AND OTHER INFLUENTIAL PUBLICATIONS.

MEANWHILE, **KAOMA**'S **WORLD BEAT** LP WAS FINISHED AND SCHEDULED FOR **EPIC** RELEASE IN EARLY DECEMBER. BOTH THE LP AND THE “**LAMBADA**” SINGLE WERE HYPED WITH FULL-PAGE ADS IN THE MAJOR RADIO TIP SHEETS, WHICH EMPHASIZED THAT **EPIC**'S WAS THE **KAOMA** HIT VERSION OF THE SONG WHICH TOOK EUROPE BY STORM AND THAT PROGRAMMERS SHOULD ACCEPT NO INFERIOR SUBSTITUTES.

KAOMA WERE BOOKED FOR THEIR FIRST U.S. CONCERTS – A SELECT SERIES OF CLUB DATES IN **NEW YORK**, **MIAMI**, AND **LOS ANGELES** – AS **EPIC** VICE-PRESIDENT OF PUBLICITY **VIVIAN PIAZZA** SET UP PRESS INTERVIEWS AND LOCAL AND NATIONAL TELEVISION APPEARANCES FOR THE GROUP. A NEW YEAR'S EVE TRADITION WENT “**FROM LOMBARDO TO LAMBADA**” WHEN **KAOMA** PERFORMED ON A GALA **CBS-TV** SPECIAL HOSTED BY **NATHALIE COLE** AND BROADCAST LIVE FROM **NEW YORK'S WALDORF-ASTORIA**.

“IT'S A TRIBUTE TO THE ENERGY AND INGENUITY OF THE **EPIC** STAFF THAT WE CREATED AN ALL-OUT EFFORT ON BEHALF OF THIS RECORD”, SAID **DAVE GLEW**, PRESIDENT OF **EPIC RECORDS**. “OUR COMMITMENT TO **KAOMA** AND **LAMBADA** PROVES ONCE AGAIN THAT **EPIC** HAS EVOLVED INTO A FULL-SERVICE LABEL, CAPABLE OF PUTTING ACROSS A GREAT SONG AND A GREAT ACT IN ANY STYLE OF MUSIC.”

KAOMA

BREAKING THE RECORDS!

COUNTRY	SINGLE	COMPILATION ALBUM
SWITZERLAND:	GOLD. 11 WEEKS N° 1	DOUBLE PLATINUM. 10 WEEKS N° 1
BELGIUM:	DOUBLE PLATINUM. 8 WEEKS N° 1	PLATINUM. 8 WEEKS N° 1
HOLLAND:	DOUBLE PLATINUM. 3 WEEKS N° 1	GOLD. N° 1
GERMANY:	DOUBLE PLATINUM. 7 WEEKS N° 1	PLATINUM
DENMARK:	N° 1	RELEASE 8/11/89
NORWAY	3 WEEKS N° 1	RELEASE 11/9/89
SWEDEN:	PLATINUM. 4 WEEKS N° 1	GOLD. N° 8
FINLAND:	4 WEEKS N° 1	GOLD. N° 2
ISRAEL*:	GOLD. 4 WEEKS N° 1	4 WEEKS N° 1
ITALY:	GOLD. 7 WEEKS N° 1	PLATINUM. 3 WEEKS N° 1
GREECE:		GOLD. 8 WEEKS N° 1
SPAIN:	GOLD. 7 WEEKS N° 1	DOUBLE PLATINUM. 7 WEEKS N° 1
PORTUGAL:	GOLD. 10 WEEKS N° 1	TRIPLE PLATINUM. 5 WEEKS N° 1
AUSTRIA:	PLATINUM. 6 WEEKS N° 1	GOLD. 6 WEEKS N° 1
U.K.:	RELEASE 25/9/89 - N° 4 ON DEC. 4TH 89	RELEASE 6/11/89
FRANCE:	TRIPLE PLATINUM. 12 WEEKS N° 1	DOUBLE PLATINUM. 7 WEEKS N° 1

* NO SINGLE RELEASED IN ISRAEL: THE TITLE APPEARED IN A COMPILATION CALLED "SUPER MIX 3".



TOTAL SALES

4,000,000 SGs 2,500,000 LPs

KAOMA

TRANSFORMING MYTH INTO REALITY

BY PHILIPPE CROCQ / BILLBOARD FRENCH CORRESPONDENT

WHILE MANY GROUPS SPEND YEARS TRYING WITHOUT SUCCESS TO CAPTURE THE IMAGINATION OF THE PUBLIC,



AND OTHERS ACHIEVE STARDOM ONLY AFTER A LONG AND UNRELENTING STRUGGLE, A RARE FEW ATTAIN INTERNATIONAL CELEBRITY FROM THE MOMENT, THEIR FIRST RECORD HITS THE AIR WAVES.



KAOMA IS ONE OF THOSE FEW: A PARIS-BASED TEAM OF SINGERS, PLAYERS AND DANCERS WHOSE ORIGINAL RECORDING OF "LAMBADA" EXPLODED ONTO THE EUROPEAN POP SCENE IN THE SUMMER OF 1989 WITH VOLCANIC INTENSITY AND PROCEEDED TO BREAK EVERY SALES RECORD IN THE BOOK. BY DECEMBER, **KAOMA'S** "LAMBADA" HAD SOLD FOUR MILLION SINGLES ACROSS EUROPE AND THE U.K. AND TOPPED THE CHARTS IN FIFTEEN COUNTRIES AS WELL AS ON BILLBOARD'S PAN-EUROPEAN CHART. THE LARGEST-SELLING SINGLE IN THE HISTORY OF **CBS-EUROPE**, "LAMBADA" HAS EXCEEDED THE COMBINED TOTAL OF THE COMPANY'S TWO PREVIOUS BEST-SELLERS, "WE ARE THE WORLD" AND EUROPE'S "THE FINAL COUNTDOWN".

KAOMA IS A COLORFUL, MULTI-NATIONAL GROUP OF IMMENSE VITALITY AND MUSICAL SOPHISTICATION. THEIR PRIMARY INSPIRATION MAY COME FROM THE SOUNDS OF BOLIVIA AND BRAZIL, BUT THEIR MUSIC IS AN EFFERVESCENT BLEND OF BLUES, JAZZ, FUNK, AND ROCK, ITS ETHNIC STRAINS EMANATING NOT ONLY FROM LATIN AMERICA BUT ALSO FROM AFRICA AND THE CARIBBEAN. **KAOMA'S** SOUND IS THE LOGICAL DEVELOPMENT OF A TREND GIVEN ITS INITIAL MOMENTUM BY THE SUCCESS OF SUCH ARTISTS AS **MORY KANTE**, **KASSAV**, AND THE **GIPSY KINGS**.

THE NUCLEUS OF **KAOMA** WAS ASSEMBLED BY **JEAN KARAKOS**, THE VETERAN FRENCH MUSIC ENTREPRENEUR WHOSE OAO/CELLULOID LABEL HAD PREVIOUSLY RELEASED ALBUMS BY SUCH NOTED THIRD WORLD MUSICIANS AS **MANU DIBANGO**, **FELA**, AND **FODAY MUSA SUSO**. **KARAKOS** HAD ALSO WORKED FOR YEARS WITH THE ACCLAIMED BAND **TOURÉ KUNDA**, AND HE CALLED UPON FOUR OF ITS CORE MEMBERS TO FORM THE NUCLEUS OF THE NEW BAND THEY CALLED **KAOMA**.

JEAN-CLAUDE BONAVENTURE, **KAOMA'S** KEYBOARD PLAYER AND ARRANGER, WAS ONE OF THE **TOURÉ KUNDA'S** FOUNDERS.

FORMERLY AN A&R MAN WITH A FRENCH RECORD COMPANY, HE GAVE UP A SUCCESSFUL BUSINESS CAREER TO RETURN TO HIS FIRST LOVES, COMPOSING AND PERFORMING. BEFORE JOINING **TOURÉ KUNDA**, DRUMMER **MICHEL ABHISSIRA** PROVIDED HIS ROCK-SOLID BEAT FOR ACTS LIKE **ALPHA BLONDY** AND **VALÉRIE LAGRANGE**; GUITARIST **JACKY ARCONTE**, A NATIVE OF GUADELOUPE, PREVIOUSLY WORKED WITH **KASSAV** AND **TOURÉ KUNDA**. **CHICO DRU**, HE OF THE RASTAFARIAN DREADLOCKS, PLAYS BASS AND PERCUSSION. **KAOMA'S** LINEUP IS COMPLETED BY THREE SUPERB SINGERS:



LOALWA BRAZ, THE LEAD VOCALIST, AND **MONICA NOGUEIRA**, BOTH NATIVES OF BRAZIL; AND **FANIA NIANG**, FROM SENEGAL, A FORMER PROTEGE OF **JEAN-PAUL GOUDE** (THE CREATIVE IMPRESARIO BEHIND **GRACE JONES**).

TO COMPLEMENT THESE PLAYERS, **KARAKOS** ADDED EIGHT OF THE MOST GIFTED **LAMBADA** DANCERS IN BRAZIL, CHOSEN FROM VARIOUS REGIONS OF THE COUNTRY INCLUDING **SAO PAULO**, **BAHIA**, AND **PORTO SEGURO**. THEN CAME A LONG PERIOD OF PREPARATION AIMED AT GIVING THE NEW GROUP AN INTERNATIONAL APPEAL WHILE PRESERVING THE AUTHENTIC BRAZILIAN ROOTS OF ITS MUSIC. THE PROCESS REQUIRED A FULL YEAR OF HARD WORK, IN WHICH THE INVALUABLE EXPERIENCE OF THE FORMER

TOURÉ KUNDA MEMBERS PLAYED A MAJOR PART IN FORGING **KAOMA'S** SPECIAL IDENTITY.



THE END PRODUCT OF THIS DEDICATED PREPARATION IS A SPIRITED, UNIFIED ENSEMBLE WHOSE LIVE PERFORMANCES MORE THAN LIVE UP TO THE PROMISE OF THEIR STUDIO RECORDINGS.



IN AN ASTONISHINGLY SHORT PERIOD OF TIME, THE DAILY LIFE OF **KAOMA** HAS BEEN TRANSFORMED INTO THAT HEADY SUCCESSION OF HOTELS, AIRPLANES, TAXIS, RADIO AND TELEVISION APPEARANCES, SOLD-OUT CONCERT TOURS, AND PRESS INTERVIEWS WHICH COMPRISES THE DAILY ROUTINE OF THE POP SUPERSTAR. THE DIFFERENCE IS THAT THE MEMBERS OF **KAOMA** SHARE A WEALTH OF PROFESSIONAL EXPERIENCE, THE KIND IT TAKES MOST GROUPS YEARS TO AMASS. AS **KAOMA** PREPARE TO BRING **LAMBADA** TO THE U.S., THEY ARE TRANSFORMING THE MYTH OF "OVERNIGHT SUCCESS" INTO A RESOUNDING REALITY.

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FOR WEEK ENDING FEBRUARY 10, 1990

Billboard

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NEW AGE ALBUMS™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	39	NO BLUE THING MUSIC WEST MW-103 ★★ NO. 1 ★★ 23 weeks at No. 1	RAY LYNCH
2	2	43	DANCING WITH THE LION COLUMBIA OC 45154	ANDREAS VOLLENWEIDER
3	3	21	NIKI NANA PRIVATE MUSIC 2056	YANNI
4	5	69	CRISTOFORI'S DREAM NARADA 61021/MCA	DAVID LANZ
5	4	21	ELDORADO PRIVATE MUSIC 2054	PATRICK O'HEARN
6	6	5	YELLOWSTONE: THE MUSIC OF NATURE AMERICAN GRAMAPHONE AG3089	MANNHEIM STEAMROLLER
7	10	11	GARDEN CITY CYPRESS YD 0133	JOHN TESH
8	8	17	AND IT RAINED ALL THROUGH THE NIGHT NOUVEAU 228	BILL WOLFER
9	12	53	WATERMARK ● GEFFEN 24233	ENYA
10	7	65	DECEMBER ▲ ² WINDHAM HILL 1025/A&M	GEORGE WINSTON
11	11	37	THE NARADA COLLECTION TWO NARADA N-39117/MCA	NARADA ARTISTS
12	9	47	WINDHAM HILL SAMPLER '89 WINDHAM HILL 1082/A&M	VARIOUS ARTISTS
13	14	69	DEEP BREAKFAST ● MUSIC WEST MW-102	RAY LYNCH
14	18	9	THEMES POLYDOR 839 518-2	VANGELIS
15	13	13	LILY ON THE BEACH PRIVATE MUSIC 2057	TANGERINE DREAM
16	21	3	ABACUS MOON SONIC ATMOSPHERES 80026	DON HARRISS
17	17	33	THE NATURE OF THINGS SHINING STAR SSP 113	BRUCE BECVAR
18	15	29	LIVING THE NORTHERN SUMMER MUSIC WEST MW-133	JIM CHAPPELL
19	19	9	BIG MAP IDEA ECM 839 253	STEVE TIBBETTS
20	16	17	HISTORY OF MY HEART PRIVATE MUSIC 2058	SUZANNE CIANI
21	23	9	INSTRUMENTS OF PEACE SOUNDINGS OF THE PLANET SP-7139	SOUNDINGS ENSEMBLE/SINGH KAUR
22	NEW	▶	MYSTIQUE SAMPLER ONE NARADA N-62009/MCA	NARADA ARTISTS
23	25	41	WINTER INTO SPRING ▲ WINDHAM HILL 1019/A&M	GEORGE WINSTON
24	NEW	▶	MOMENTS, DREAMS & VISIONS SILVER WAVE SD509	PETER KATER
25	24	39	AUTUMN ▲ WINDHAM HILL 1012/A&M	GEORGE WINSTON

● 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.

ALBUM RELEASES

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

POP/ROCK

ADAM ANT
Manners & Physique

▲ LP MCA MCA-6315/NA
CA MCAC-6315/NA

THE JEREMY DAYS
The Jeremy Days

▲ CD PolyGram 837216-2/NA
CA 837216-4/NA

EDWIN HAWKINS
Face To Face

▲ LP PolyGram 841811-1/NA
CA 841811-4/NA

JOHN WILLIAMS
Stanley And Iris, Original Motion Picture Soundtrack

▲ CD Varese Sarabande VSD-5255/NA
CA VSC-5255/NA

JAZZ/NEW AGE

SPENCER BREWER
Dorian's Legacy

▲ LP Narada N-63008/NA
CA NC-63008/NA

DOUG CAMERON
Mil Amores

▲ LP Narada N-63010/NA
CA NC-63010/NA

ROSEMARY CLOONEY WITH THE L.A. JAZZ CHOIR
Sings Rodgers, Hart, & Hammerstein

▲ CD Concord Jazz CCD-4405/NA
CA CJ-405-C/NA

MICHAEL DAVIS
Sidewalk Cafe

▲ LP Voss 72903/\$8.98
CA 72903/\$8.98

DOTSERO
Off The Beaten Path

▲ CD Nova 9023-2/NA
CA 9023-4/NA

ERIC ESSIX
First Impressions

▲ CD Nova 8920-2/NA
CA 8920-4/NA

VICTOR FELDMAN & THE GENERATION BAND
The Best Of Victor Feldman And The Generation Band

▲ CD Nova 8922-2/NA
CA 8922-4/NA

CLARE FISCHER
Lembrancas

▲ CD Concord Picante CCD-4404/NA
CA CJP-404-C/NA

TONY GUERRERO
Different Places

▲ CD White Light/Nova WLP-116-2/NA
CA WLP-116-4/NA

MATT HARRIS
Hit And Run

▲ LP Voss 72904/\$8.98
CA 72904/\$8.98

DEBORAH HENSON-CONANT
Caught In The Act

▲ CD GRP 9600/NA
CA 9600/NA

LANGSTON HUGHES WITH CHARLES MINGUS AND LEONARD FEATHER
Weary Blues

▲ CD Verve 841660-2/NA
CA 841660-4/NA

ANTONIO CARLOS JOBIM & ELIS REGINA
Elis And Tom

▲ CD Verve 824418-2/NA
CA 824418-4/NA

DIDIER LOCKWOOD
Didier Lockwood

▲ CD Nova 8921-2/NA
CA 8921-4/NA

ANNE HOWARD MAXWELL
Shadow Of My Heart

▲ LP Voss 72905/\$8.98
CA 72905/\$8.98

CHET MCCRACKEN
Flight To Moscow

▲ LP Voss 72902/\$8.98
CA 72902/\$8.98

JOAO PARAHYBA
The New Lambadas

▲ CD Happy Hour HH5010-2/NA
CA HH5010-4/NA

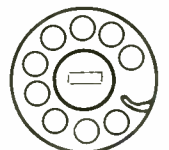
VARIOUS ARTISTS
Black And Blue, Original Broadway Cast

▲ CD DRG CDSBL-19001/\$14.98
CA SBL-19001/\$10.98

To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to New Releases, Billboard, Suite 700, 9107 Wilshire, Beverly Hills, Calif. 90210.

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RETAIL TRACK

(Continued from page 44)

New York was one-time chart burner **Tiny Tim**. Wearing a paisley coat, the high-voiced singer was shopping for a personal cassette player and the key feature he was seeking was auto-reverse... Why is it that Musicland doesn't have its Manhattan stores listed in the Yellow Pages?

'T WAS THE SEASON: If you work at Musicland headquarters and know how to bake cookies, watch out for **Ruth LeVine**, Eugster's capable assistant, when the holidays arrive. Among her many outside interests, LeVine prepares Christmas cookies for elderly shut-ins in the Twin Cities.

In December, during the same time LeVine attended a daylong meeting of the Minnesota Corporate Travel Assn., of which she is president, she spent her evenings whipping up those goodies. Among the volunteer bakers that she recruited was **Su Rehnberg**, Musicland's promotions coordinator.

Assistance in preparing this column was provided by Billboard retail editor **Ed Christman** and Boston correspondent **David Wykoff**.

FOR THE RECORD

In the Jan. 27 issue, the record label of rap artists **A Tribe Called Quest** was incorrectly identified. They are on the Jive/RCA label.

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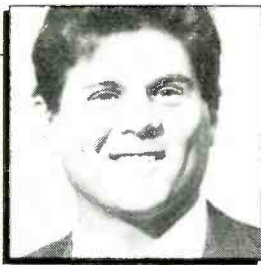
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Gospel LECTERN



by Bob Darden

THERE IS NO MORE unlikely music star than **John Michael Talbot**. A member of a monastic Franciscan community near Eureka Springs, Ark., Talbot wears monastic garb, writes heavily religious songs, never tours (although he does perform occasionally), and sells millions of records for Sparrow.

That's not all. Talbot has written seven books, has a new wife, Viala (they were married in a monastic marriage last year), spends half of each day in prayer, and gives all of his royalties to buy medical care and food for the needy in the Third World. And he hasn't given any interviews in the past couple of years. Obviously, Talbot is not Forbes magazine cover material!

Fortunately, he's talking again. And after 20 or so albums, he has a lot to talk about.

"I've never had any goals for the albums I've recorded," he says. "They were all done to worship God. I happen to be a musician, so when I worship, music comes out. Sometimes when I start making music, the more classical music emerges, or the choral things. Sometimes I write in a bombastic mode or a poetic or an instrumental mode. It's a matter of mood—and that's how I choose to listen to things as well. I don't feel I've done a bad album, although at the moment the 'Songs For Worship' series is my least favorite.

"What I've tried to do is get goals out of my music and let my music be music. If it is music people like to listen to, wonderful. But I don't make the music for people, I make it for God. I'll let God take care of the people. It's funny, but I sell a lot more now than I ever did in my secular days with **Mason Proffitt**—back in 1968-71 when I was *trying* to sell records!"

Not surprisingly, Talbot doesn't see a lot of the people

he used to run with back in his Mason Proffitt days. Talbot doesn't leave the community much and it's not exactly a "must" stop for touring artists.

"However, in recent years, so many of those artists either have found a specific Christian relationship or are full of misery—and not a few are dead," he says. "Not long ago I was on the '700 Club' as part of a program on the '60s. **Noel Stookey** was there, **Barry McGuire** was there, and **Roger McGuinn** from the Byrds. Well, since Mason Proffitt was in that genre of country-rock, we played a lot with the Byrds and I got to know Roger. He flew in the day I flew out—if I'd known he was coming, I would have stuck around!"

One of Sparrow's latest releases is a two-CD set called

John Michael Talbot is a very unlikely music star

"The Master Collection." It is composed of songs Sparrow president **Billy Ray Hearn** and Talbot selected from his recordings of the past decade. It is a collection centered around the themes of solitude and silence and comes with a 30-page booklet written by Talbot.

Sparrow is also releasing "Hiding Place," a series of songs that grew out of his struggles and experiences in the Arkansas monastic community.

Actually, that Talbot writes at all is amazing since music is simply not a priority in his life.

"God is the priority in my life," he says, "then my wife, then my community. My music ministry comes after all of those things. My days are structured to give first to all of those relationships. And out of them, comes my music. I've found that music comes naturally out of my morning prayer. I don't sit down and write a song, I write as the Spirit leads during my prayer time. What I'm praying that day, that's what comes out in the songs. And, because I pray thematically, some of my albums come out thematically. I tend to not concoct a theme. Instead, the Lord works a theme in my heart. Or it may happen when I am meditating on the mystic writings that the music comes out."

Williams, Honi Coles, Bobby McFerrin, and Benny Carter and his orchestra. Carter's band in itself reads like a who's who of jazz instrumentalists: **Phil Woods, James Moody, Jimmy Heath, Clark Terry, Jon Faddis, Harry "Sweets" Edison, Slide Hampton, Hank Jones, Ray Brown, and Louis Bellson**, among others.

The lineup, needless to say, is formidable, the cause worthy. Look for Ella. Undoubtedly, she'll be the one wearing red.

BASS INSTINCTS: Altoist **David Sanborn**, who will also grace Carter's band during the tribute (a *serious* reed section, this), hosted a nifty edition of "Night Mu-

Amex is sponsoring a 'Hearts For Ella' benefit

sic" on Jan. 28 when he invited bassist **Charlie Haden's Liberation Music Orchestra** to help politicize the proceedings. Inspired by Martin Luther King Jr.'s birthday, Haden led his revolutionary ensemble in an original titled "Spiritual." It featured an exceptionally rich arrangement by **Carla Bley** and fiery trombone play by **Ray Anderson**. The band is slated to record in April. (Haden, incidentally, has a new issue upcoming with **Chet Baker** on **Soul Note**, the Italian label that has finally found a distribution home with **Nowo USA**, in New Jersey. Anderson awaits the reissue of his **Gramavision** album "Blues Bred In The Bone," expected any day now by **Mesa/Blue Moon**. His follow-up effort is scheduled for release in March.)

FROM EAST TO WEST AND BACK: **Milcho Leviev**, co-founder of the West Coast group **Free Flight**, was the director of **Bulgaria's Radio and Television Orchestra** during the '60s and a guest conductor for the **Sofia Philharmonic**. In 1968, he was expelled from the **Union of Bulgarian Composers** for assorted transgressions neatly and officially categorized as "hooliganism." Last month, L.A.'s stalwart jazzman returned to Bulgaria a hero, his first visit in 20 years.

Jazz BLUE NOTES



by Jeff Levenson

TWO PHOTOS BY ANNIE LEIBOVITZ, both recently shot for American Express' stylish "card member" ad campaign, capture the heart of their subjects. One features Brother **Ray Charles**, sitting on a piano stool irrepressibly possessed by joy and, no doubt, by the music within him. There's nothing but body language there, and with it he communicates more about the eternal spirit than a toothy pack of televangelists.

The other picture is equally riveting and far bolder. **Ella Fitzgerald**, dressed to the nines in a flaming red dress with leopard coat in hand, poses at the side of a classic convertible (with red interior, of course), looking quite snappy. Obviously, at age 72, she has reclaimed the zestful countenance of a teenager itching to kick out the jams. Go to it, woman!

Ella knows how to have a good time. The First Lady of Song was discovered by altoist **Benny Carter** at the Apollo Theatre's amateur night in 1934. That led to a job with drummer **Chick Webb's** big band and her first hit recording, "A-Tisket, A-Tasket," through which she became the first true celebrity singer of the swing era. In the ensuing years, especially during her association with **Norman Granz** and his **Verve** label, she continued to attract a huge following while she redefined the art of interpreting America's songbook.

In keeping with its signature ad campaign, American Express will romance Ella with a superstar tribute benefiting the American Heart Assn. on Feb. 12 at New York's Avery Fisher Hall. "Hearts For Ella" will feature a host of headliners bearing musical valentines: **George Shearing, Linda Ronstadt, Cab Calloway, Andre Previn, Dizzy Gillespie, Lena Horne, the Manhattan Transfer, Itzhak Perlman, Jessye Norman, Joe**

FOR WEEK ENDING FEBRUARY 10, 1990

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TOP INSPIRATIONAL ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★ NO. 1 ★★				
1	1	13	CARMAN BENSON 2588	9 weeks at No. 1 REVIVAL IN THE LAND
2	2	13	PETRA DAYSRING 1578/A&M	PETRA PRAISE: THE ROCK CRIES OUT
3	3	9	SANDI PATTI WORD 8456/A&M	THE FINEST MOMENTS
4	6	17	RUSS TAFF MYRRH 17900/A&M	THE WAY HOME
5	4	73	MICHAEL W. SMITH WORD 8412/A&M	I 2 (EYE)
6	5	13	STEVE GREEN SPARROW 1196	THE MISSION
7	9	17	VARIOUS ARTISTS WORD 7508/A&M	OUR HYMNS
8	11	181	AMY GRANT ▲ MYRRH 3900/A&M	THE COLLECTION
9	12	81	AMY GRANT MYRRH 5199/A&M	LEAD ME ON
10	13	13	PETRA STARSONG 8138/SPARROW	PETRA MEANS ROCK
11	10	13	FIRST CALL MYRRH 6889/A&M	GOD IS GOOD
12	8	45	SANDI PATTI WORD 9503/A&M	SANDI PATTI AND THE FRIENDSHIP COMPANY
13	18	9	RAY BOLTZ DIADEM 30571	THE ALTAR
14	14	97	CARMAN BENSON 2463	RADICALLY SAVED
15	7	13	MICHAEL W. SMITH REUNION 2522/A&M	CHRISTMAS
16	16	85	GLAD BENSON 2445	THE ACAPELLA PROJECT
17	20	29	DENIECE WILLIAMS GATEWAY 1173/SPARROW	SPECIAL LOVE
18	21	9	STEVEN CURTIS CHAPMAN SPARROW 1369	MORE TO THIS LIFE
19	15	33	WHITE HEART SPARROW 1194	FREEDOM
20	28	89	TAKE 6 ● REUNION 25670/A&M	TAKE 6
21	37	13	P.I.D. FRONTLINE 9078/BENSON	BACK TO BACK
22	NEW▶		DAVID MEECE SPARROW 8137	LEARNING TO TRUST
23	17	45	AMY GRANT WORD 5057/A&M	A CHRISTMAS ALBUM
24	25	17	MARGARET BECKER SPARROW 1202	IMMIGRANT'S DAUGHTER
25	NEW▶		RICH MULLINS REUNION 0053/A&M	NEVER PICTURE PERFECT
26	19	9	TWILA PARIS STARSONG 8128/SPARROW	IT'S THE THOUGHT
27	24	29	LARNELLE HARRIS BENSON 2506	I CAN BEGIN AGAIN
28	26	21	MICHAEL CARD SPARROW 1179	SLEEP SOUND IN JESUS
29	38	17	DEBBY BOONE LAMB & LION 3024/BENSON	BE THOU MY VISION
30	27	69	RAY BOLTZ DIADEM 30296	THANK YOU
31	RE-ENTRY		JON GIBSON FRONTLINE 9051/BENSON	BODY AND SOUL
32	NEW▶		MICHAEL CARD SPARROW 1219	THE BEGINNING
33	32	97	SANDI PATTI ● WORD 8412/A&M	MAKE HIS PRAISE GLORIOUS
34	NEW▶		TWILA PARIS BENSON 01048	WARRIOR IS A CHILD
35	22	221	SANDI PATTI ▲ IMPACT 3910/BENSON	HYMNS JUST FOR YOU
36	NEW▶		MIKE WARNKE DAYSRING 4185/A&M	TOTALLY WEIRD
37	34	13	WHITE CROSS PURE METAL 601848/SPECTRA	TRIUMPHANT RETURN
38	33	13	INTEGRITY'S HOSANNA INTEGRITY'S HOSANNA MUSIC 002/SPARROW	JUBILEE
39	23	57	BEBE & CECE WINANS SPARROW 1169	HEAVEN
40	36	5	THE BROOKLYN TABERNACLE CHOIR WORD 8509/A&M	LIVE AGAIN

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Erol's Extends Drop-Off-Anywhere Plan Seen As Latest Volley In Vid-Chain Wars

BY BILL HOLLAND

WASHINGTON, D.C.—Erol's Inc., the 200-store, Springfield, Va.-based video chain, will extend its revolutionary drop-off-at-any-location tape-return policy March 1 to all locations. The move comes after having successfully initiated the policy at 56 of its northern Virginia stores in a four-month test.

According to industry observers, Erol's is the first video chain in the country to put in place such a landmark customer convenience policy.

The move, not yet formally announced, is seen by insiders as a strong competitive move against Blockbuster Entertainment, which in the past year has opened two franchises with a total of 45 stores (and more on the way) on Erol's home turf

in the Virginia and Maryland suburbs around the D.C.-Baltimore area.

Last summer, Erol's dropped its membership fees in reaction to the opening of the new Blockbuster stores.

"Balancing" or shifting of returned tapes from one store to another, according to Troy Cooper, Erol's VP of operations, will be accomplished in a one-day computer turnaround and by weeklong deliveries through an ongoing contract with UPS.

No specific budget figure has been mentioned. Cooper would only say that "if we had to buy our own trucks, we wouldn't have gone into this."

Cooper says Erol's is best-equipped to handle the bookkeeping chores that accompany the massive change

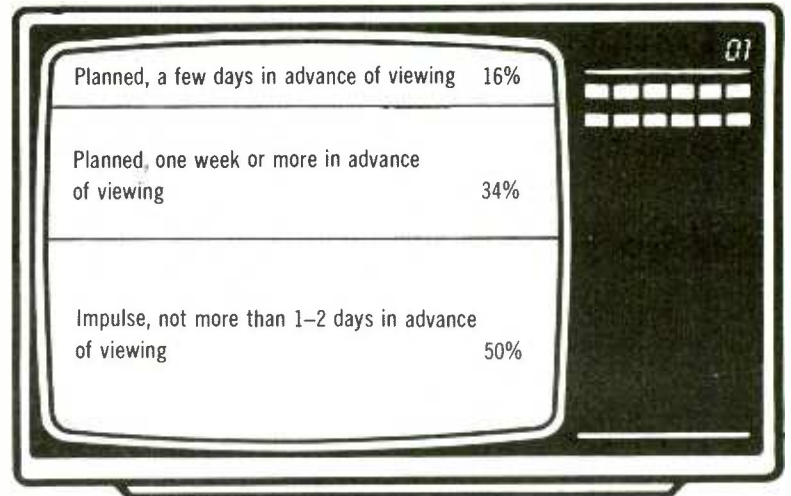
in policy because of the huge, centralized computer facility located in its headquarters office.

"It's not very often that a chain has a chance to offer the public a service that is unduplicatable [by other chains] at this point or maybe never," Cooper says. "And this is one of those times."

Industry sources say that it would be difficult for the two Blockbuster franchisers to match the policy move, and nearly impossible for the two to attempt a swap-and-return policy with each other.

Blockbuster, however, has not been sitting still as the hometown turf skirmishes continue, and has fired back with nationally produced new TV and radio ads that extol the virtues of the chain. The ads hit

(Continued on page 57)



Taping From Standard Vs. PPV Cable Is Addressed In Survey

BY PAUL SWEETING

NEW YORK—Comparatively little attention is paid these days to the VCR's ability to record programs from traditional pay-cable services such as HBO or Showtime. Concern over pay-cable recording has been replaced by fear of the supposedly bigger threat of recording from pay-per-view services.

The potential for recording from pay-per-view has led to efforts to encode PPV transmissions with some sort of copy protection system. Two companies, Macrovision and Eidak, are attempting to market such technology.

But according to a 1989 consumer survey conducted by New York-based research firm Link Resources, PPV households that subscribe to cable TV and own a VCR are more likely to record programs from traditional pay-cable channels than from pay-per-view services. Nearly 61% of such households say they record programs from pay cable, according to the survey, compared to only 50% who record from PPV.

Among those 61% of cable and VCR households that record from cable, three programs are recorded each month, on average, and movies are the most frequently recorded programs. Among households that recorded PPV events, 22.7% said they had used their VCR to record once or twice in the past year, 6.8% said three or four times in the past year, and 20.5% more than four times in the past year.

The survey did not distinguish between such pay-per-view events as concerts or boxing matches and movies. The distinction is important to the prerecorded video industry, and Link says it is considering refin-

ing future surveys to allow such a distinction.

The study's most surprising finding concerns the degree of consumers' involvement with pay-per-view. More than one-third of consumers (34.1%) planned their PPV viewing one week or more in advance of a program's broadcast. Another 15.9% planned to watch several days in advance (see chart).

Even among those falling into the "impulse" category—some 50%—are consumers who plan their viewing as much as two days in advance of a program's broadcast.

To some extent, these findings represent an artifact of PPV technology. More than 90% of PPV households in the survey use their telephone to place an order for a PPV event. Only 6.8% use their cable converter box. The need to place a telephone order, plus the time required to process the request, indicates that consumers contemplate their orders some time in advance. As more cable homes are equipped with two-way, addressable decoders allowing for nearly instant ordering of PPV, the planning time frame is likely to contract.

Another factor reflected in the results, according to Vickie Matus, a Link analyst, is the difference between planning to watch an event and actually placing an order. "The question asked people when they planned their purchase, not when they actually placed the order," Matus says. "Those are two different things. In future surveys we will try to develop more on this distinction."

According to Matus, consumers begin planning to watch an event "as soon as the ads start running for it. Advertising for special (Continued on page 57)

Go-Video Goes Ahead With New VCR-2

BY JIM McCULLAUGH

LOS ANGELES—Go-Video Inc.—the controversial marketer of the VCR-2 dual-deck videocassette recorder—says it now plans to sell that product in consumer electronics stores at a \$995 suggested list price as early as March 28.

The company has continually come under fire from the software community ever since announcing several years ago its intent to market a VCR capable of one-on-one dubbing. The software camp believes the machine promotes illegal duping.

At the same time, the Scotts-

dale, Ariz.-based company has renewed its legal efforts against the Japanese VCR manufacturers that Go-Video claims are conspiring to block its efforts at bringing the VCR-2 to market.

In 1987, Go-Video sued a number of Japanese companies on anti-trust grounds, including Hitachi, Akai, Mitsubishi, Toshiba, and others. The suit claimed the Japanese companies are engaged in a conspiracy to monopolize the VCR market in the U.S. and are preventing the marketing of dual-deck VCRs in the U.S. Subsequently, Go-Video and a number of the companies it sued reached settlement accords.

A new suit, however, has been filed in the U.S. District Court in Phoenix, an expansion of the original complaint, against JVC, Matsushita, Sony, Panasonic, Sharp, Sanyo, and NEC. Those companies had not reached any settlement with Go-Video.

The new complaint, which alleges monopolies with regard to DAT, HDTV, as well as single-deck VCRs, is asking for both injunctive relief and treble money damages as provided by federal statutes.

Designed and engineered by Go-Video, the deck, according to the company, "can play one tape while recording on another, duplicate tapes with incredible quality, edit tape to tape, and record two different TV programs simultaneously."

Other features of the VCR-2 in (Continued on page 59)



Oz-some. Executives of West Coast Video and National Video draw the winning ticket in the promotional sweepstakes Let The Ruby Slippers Of Oz Take You Home. The winner, Richard Anthony of San Diego, will receive a commemorative pair of ruby slippers, created from the mold used for the original slippers in "The Wizard Of Oz." Shown, from left, are Elissa Levitt, promotional coordinator; Gary Delfiner, VP of promotions; Harry Kalish, VP of advertising; and Steve Goldberg, VP of operations.

Survey Finds Shoppers Go For Big Screen Also, Greater Awareness Of Home Theater, HDTV

LOS ANGELES—Consumers are indicating a greater willingness to buy TVs with larger screen sizes, are increasingly aware of home-theater systems and HDTV, are moving toward laserdisk hardware, and are interested in purchasing audio and video equipment of the same brand. These are some of the findings of "Consumer Intentions: Home Theatre In The '90s," a just-issued survey conducted by the audio/video group of Mitsubishi Electric Sales America. Mitsubishi has a diverse line of audio/video consumer electronics components.

The survey is based on interviews with 250 consumers chosen from a random sample of 2,960 consumers in the top 20 U.S. markets. Respondents, according to MESA, are primarily affluent. More than 50% are college graduates, while at least 60% are professionals. Average age is 37.9; average income, \$63,100.

Below are some of the specific findings of the study:

• **Ideal TV Screen Size:** Seventy percent of the respondents current-

Most respondents expect to complete their audio/video systems in two years

ly own a direct-view color TV with a screen size of 25-29 inches. But 41% say they would like to own a larger screen. The preferred screen size is 33.5 inches.

• **Desirable Product Attributes:** A high-quality TV picture, the ability of components to work well together, easy-to-use equipment, and a unified remote control for audio and video functions are cited by re-

spondents as the product attributes in which they are most interested.

• **Purchasing A Home-Theater System:** By a margin of greater than two to one, respondents indicate that they would buy a home theater system piece by piece rather than all at once. The majority of respondents—60%—anticipate completing their audio/video systems purchase within a year or two.

• **Manufacturer Recognition:** While most would build an audio/video system eventually, the majority—85%—of those interested in purchasing a home-theater system would prefer buying all components from one brand, if that brand offered high-quality equipment and a unified remote-control apparatus.

• **Priorities Of Component Purchasing:** Hi-fi loudspeakers, big-screen TVs, and Surround Sound speakers are considered priority
(Continued on page 56)

FOR WEEK ENDING FEBRUARY 10, 1990

Billboard

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TOP VIDEODISKS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			Compiled from a national sample of retail store sales reports.					
			★ ★ NO. 1 ★ ★					
1	5	5	WHEN HARRY MET SALLY...	Nelson Home Entertainment Pioneer LDCA, Inc. 77326	Billy Crystal Meg Ryan	1989	R	24.95
2	NEW ▶		WHO FRAMED ROGER RABBIT	Amblin Entertainment Pioneer/Image Ent. 942	Bob Hoskins Christopher Lloyd	1988	PG	29.99
3	3	9	GHOSTBUSTERS II	RCA/Columbia Pictures Home Video Pioneer LDCA, Inc. 50166	Bill Murray Dan Aykroyd	1989	PG	24.95
4	1	31	GONE WITH THE WIND: THE FIFTIETH ANNIV. ED. ▲ ◇	Turner Entertainment Co. Pioneer LDCA, Inc. 901678	Clark Gable Vivien Leigh	1939	G	49.95
5	NEW ▶		BAMBI	Walt Disney Home Video Pioneer/Image Ent. 940	Animated	1942	G	29.99
6	4	21	RAIN MAN	MGM/UA Home Video Pioneer LDCA, Inc. 101648	Dustin Hoffman Tom Cruise	1988	R	29.95
7	19	3	ROAD HOUSE	MGM/UA Home Video Pioneer LDCA, Inc. ML101703	Patrick Swayze Ben Gazzara	1989	R	24.95
8	20	3	WORKING GIRL	CBS-Fox Video Pioneer LDCA, Inc. 1709-80	Melanie Griffith Harrison Ford	1989	R	39.98
9	2	13	LAWRENCE OF ARABIA	RCA/Columbia Pictures Home Video Pioneer LDCA, Inc. 30133	Peter O'Toole	1962	PG	49.95
10	6	23	THE WIZARD OF OZ: THE FIFTIETH ANNIVERSARY EDITION ▲ ◇	Turner Entertainment Co. Pioneer LDCA, Inc. ML101656	Judy Garland Ray Bolger	1939	G	24.95
11	9	37	DIE HARD	CBS-Fox Video Pioneer/Image Ent. 1666-80	Bruce Willis Bonnie Bedelia	1988	R	49.98
12	14	17	THE LAND BEFORE TIME	Amblin Entertainment MCA Home Video 80864	Animated	1988	PG	24.98
13	10	21	STAR WARS	CBS-Fox Video Pioneer/Image Ent. 5023	Mark Hamill Carrie Fisher	1977	PG	69.95
14	8	67	TOP GUN	Paramount Pictures Pioneer LDCA, Inc. 1629	Tom Cruise Kelly McGillis	1986	PG	29.95
15	NEW ▶		THE EMPIRE STRIKES BACK	CBS-Fox Video Pioneer LDCA, Inc. 1425-85	Mark Hamill Harrison Ford	1980	PG	69.98
16	11	5	LEVIATHAN	MGM/UA Home Video Pioneer LDCA, Inc. ML101707	Peter Weller Richard Crenna	1989	R	24.95
17	12	23	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford	1981	PG	34.95
18	7	11	SCROOGED	Paramount Pictures Pioneer LDCA, Inc. 23841	Bill Murray	1988	PG-13	24.95
19	NEW ▶		JANET JACKSON'S RHYTHM NATION 1814	A&M Records Inc. Image Entertainment 38408	Janet Jackson	1989	NR	29.98
20	18	23	TEQUILA SUNRISE	Warner Bros. Inc. Warner Home Video 11821	Mel Gibson Michelle Pfeiffer	1988	R	24.98

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

Voyager Bows Interactive Disk Of Calif. Quake Of '89

BY CHRIS MCGOWAN

sistant VP of marketing.

WHEN THE EARTH MOVES: Voyager Company has just released "The Great Quake Of '89," the first in a series of ABC News Interactive laserdisks. The \$49.95, CAV disk offers news coverage (including exclusive video footage) of the 7.1-Richter-scale Northern California earthquake that rocked the San Francisco and Monterey Bay areas and caused widespread destruction.

Also included are chapters on the massive 1906 San Francisco quake, the geologic causes of earthquakes, and a tour of the entire San Andreas Fault. Schools, libraries, and consumers with

compatible Macintosh and Apple computers can purchase the disk along with a HyperCard program to run it. ABC and Voyager will donate a portion of revenues from the title to the American Red Cross.

"The Great Quake Of '89" will be the first of many interactive, timely special reports on laserdisk from ABC News Interactive, according to William Lord, the firm's VP.

Now that libraries are replacing card catalogs with computers, it will not be much longer before they also have large selections of CAV-format historic and encyclopedic laserdisks (such as Voyager's "Great Quake" and "Louvre" disks) with the computer software to order and access them. Such "laser libraries" will undoubtedly replace many books and most microfiche as disk storage capacity increases and hardware prices drop.

FULLER, BUTOH, and Nicholson: Criterion Collection recently released Sam Fuller's visionary films "Shock Corridor" and "The Naked Kiss" (\$44.95 each) on laserdisk, as well as "Dance Of Darkness" (\$49.95), a survey of Butoh, an iconoclastic Japanese avant-garde dance. Set for late February from Criterion: "Five Easy Pieces" (\$49.95), in which Jack Nicholson stars as an angry, alienated young man who gives up a promising career as a pianist to drift around the country; and Alfred Hitchcock's "Notorious" (CLV, \$49.95; CAV, \$99.95), which stars Cary Grant and Ingrid Bergman in a tale of postwar intrigue. Criterion mastered this 1946 classic directly from the original Nitrate camera negative.

DAVID DELGROSSO has been named VP of marketing at Image Entertainment. A 20-year veteran of the consumer electronics industry, Delgrosso comes to Image from the Luxman Division of Alpine Electronics, where he was as-

KARAJAN ON SONY: Sony Classical has acquired the rights to 45 videotaped performances by the late maestro Herbert von Karajan. Sony will release all 45 concerts on laserdisk over the next three years. The first three titles in the series are set for spring release.

Karajan personally supervised the video productions, which he initiated himself in 1983, intending to capture his performances for posterity on high-quality video with multitrack digital audio.

LASER SCANS

FEBRUARY Laser Fare: MCA Home Video's "Parthenood"

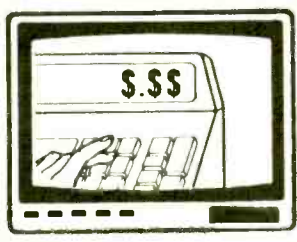
(\$39.98); J2's "Elephant Man" (the CBS telecast of the Broadway play) and "The Return Of The Pink Panther" (\$29.95 each); Paramount's newly digital "The Godfather" and "The Godfather, Part II" (\$44.95 each); and Warner's "See You In The Morning" (\$29.98) and "The Turn Of The Screw" (\$24.98) are among the new releases this month.

LASER REVIEWS: "Batman" (Warner Home Video, wide screen, \$39.98) has a rudimentary plot but packs a strong visceral charge thanks to outlandish characters, imaginative set designs, harrowing action sequences, and a moody Danny Elfman score. The blockbuster's latter three attributes lose impact when seen in the pan-and-scan VHS "Batman" but deliver full voltage in this letterboxed laserdisk edition with digital surround sound.

"Lethal Weapon 2" (Warner Home Video, wide screen, \$29.95) has a larger aspect ratio than "Batman," meaning that it is best viewed on a big-screen TV. But, like "Batman," "Lethal" is an action film with great stunts, original predicaments, heavy violence, and a forgettable storyline. And it has two endearing characters in odd-couple cops Mel Gibson (the crazy white bachelor) and Danny Glover (the bourgeois black family man). The wide-screen "Lethal Weapon 2" disk plays great on a 27-inch TV, but you might want to stick with the VHS version (which is not wide-screen) if you have a tiny set.

"Illumination" (LumiVision, CAV, \$29.95) is 37 minutes of constantly shifting, iridescent abstract images set to the instrumental music of Iasos, Constance Demby, John Serrie, and Tom Moore. The gorgeous kaleidoscopic visuals and serene soundtrack make for a pleasing combination that should appeal strongly to the new age crowd.

STORE MONITOR



by Earl Paige

SHOWDOWN ON SHOWS: The proliferation of home video trade shows that has brought on much-publicized adjustments by the Video Software Dealers Assn. has broader implications because of the way video specialty stores and suppliers alike are diversifying, says John Marioiello, president of J.D. Store Equipment. "We have been invited to attend Comdex, the computer show. It's now the second largest show in Las Vegas," says Marioiello of the Nov. 12-13 event. "We will have a large exhibit there. We have been going to FMI [Food Marketing Institute] because of all the grocery store activity in video. Now we understand the East Coast Video Show is expanding to Atlanta, Chicago, and coming to the West Coast. Then there's the music business," he says, referring to the upcoming National Assn. of Recording Merchandisers annual convention in Los Angeles, March 10-13. NARM is a relatively new involvement for J.D., which has been encouraging video specialty stores to expand into prerecorded music. "Of course we're involved in VSDA," says Marioiello, who has been involved on the board of VSDA's Southern California Chapter. "Now American Video Assn. is getting more important," he says of the buying co-op that is expanding its annual trade event and discussing regional shows (Billboard, Feb. 10). Marioiello adds that he could mention the regular distributor events, such as two dealer day promotions from Baker & Taylor Feb. 1 in Atlanta and Feb. 8 in Los Angeles. Whereas J.D. has looked to trade shows as its main marketing outreach, the firm may find some relief from the pressure in opening regional offices. J.D. closed a small Long Island, N.Y., facility, and on May 1 will bow a 48,000-square-foot stocking warehouse and showroom in Baltimore with a \$6.5 million inventory, claims Marioiello. Additionally, J.D. now has a 1,200-square-foot Canadian facility in Toronto, headed up by Richard McMahon, president of J.D. Store Equipment Canada.

CD STORES ADD VIDEO: National Compact Disc in Studio City, a suburb of L.A., is adding videodisks, after earlier putting a videotape rental section in one of its stores, notes Robert Brownell, president. Two stores also carry prerecorded audiocassettes. "When we started out four years ago, the record/tape stores were barely into CD. Now when you look around at how dominant CD is, it's like they are CD-only—like we were in the beginning."

L.A.'s OTHER VALLEY: The world knows it because the returning space shuttles land there at Edwards Air Force Base, but many people in the home video industry are still unaware of the great Antelope Valley, an hour north of L.A., say retailers still developing the area and hoping it stays a secret. The potential became known to Music Plus "when we opened and advertised for help. It was like lines for concert tickets. There just weren't any stores up there where young people could work," says Alan Schwartz, director of marketing. The one Music Plus store is in a sprawling shopping center in Lancaster

within sight of a Warehouse Entertainment outlet. "No one believes the posted population figures up there," adds Schwartz, who sees the whole Antelope Valley filling in from Interstate 5 on the west clear over to Barstow and Victorville. Among indigenous retailers mining what is called the high desert are Jay Gruenwald and his wife, Lorita. They are just building their fourth Prime Time Video store, a unit just west of Victorville, with the others in Apple Valley. The east end of the Antelope Valley is heavily populated with people working in and around L.A., a two-hour drive up Interstate 15 "but with very reasonable housing," says Jay. "Plus, it's beautiful and peaceful up here. The air is clean." Gary Moore, president of Major Video until it was sold to Blockbuster Entertainment, and now a franchisee, has just opened the first Blockbuster in Victorville. Hank and Dixie Cartwright, founders of Major, now live in the Antelope Valley and are steadily adding stores, the latest with the Blockbuster identity. Although Hank and Dixie still maintain a home in Las Vegas, almost the whole Cartwright family is involved with MV Entertainment. The heart of the valley is Palmdale and Lancaster, directly north of Pasadena but separated from greater L.A. by a mountain range.

AVA EXPANSION: A lot of the plans and strategies are still under wraps, but AVA is poised for its most dramatic growth ever, boasts Tom Daugherty, chairman and head of two-store North Of Hollywood, Hayden Lakes, Idaho, following a two-day board meeting. "We're talking of a computer network for the eight directors, leasing time on a satellite communications system—there are just a lot of things coming together," says Daugherty, totally upbeat about the recent directors meeting at AVA's Chandler, Ariz., headquarters. It was the first time all eight directors sat down with Michael Weiss, the executive VP hired this past September, who replaced AVA founder John Power. Power also attended in his present capacity as a consultant. AVA's director roster is finally stabilized, too, notes Daugherty, following a period of nearly total turnover in early 1988, when Power sold the organization to its members. AVA's board, in addition to Daugherty, now the veteran, includes three elected in May 1988: Ken Hosteter, of single store West Michigan Video, Grand Rapids, Mich.; Bill Mitchell, who runs two Tapes To Go Of Medina, Medina, Ohio; and William Patterson, head of five-store Columbus Tape & Video, Columbus, Ga. Newer are Roger Gould Jr., who has seven stores in Centerbrook, Conn., among them five Valley-Shore Video outlets; Jay Gruenwald, head of four-store Prime Time Video, Apple Valley, Calif.; John Power, head of single unit MultiVideo, Bellflower, Calif.; and John Sharpe, head of two-store World Video, Hattiesburg, Miss. Commenting on AVA growth, Mitchell says, "We did go through a period of turnover. We had a lot of good directors, but they all had various problems with their own businesses. Right now we have the strongest board ever—eight people who all do business in a different way, and who are very eager to try new ideas." Mitchell himself just added a yogurt section in one of his stores. Sharpe says, "People tend to have misgivings about AVA. We are essentially a buying group representing 2,800 members and 5,200 stores. We're bigger than Blockbuster. We buy \$22 million worth of software a year."

NEW AVA PUSH: Keyed to the release of "Wired," (Continued on page 57)

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	Driving Miss Daisy (Warner Bros.)	5,705,721	895 6,375	6	16,045,457
2	Born on the Fourth (Universal)	4,640,940	1,311 3,540	5	39,160,104
3	Tango & Cash (Warner Bros.)	3,569,812	1,575 2,266	5	49,491,822
4	War of the Roses (Fox)	3,234,491	1,523 2,124	7	71,416,222
5	Internal Affairs (Paramount)	3,175,053	986 3,220	2	15,656,136
6	Tremors (Universal)	3,153,395	1,477 2,135	1	7,871,155
7	Always (Universal)	2,405,970	1,206 1,995	5	34,125,875
8	Steel Magnolias (Tri-Star)	2,376,950	1,370 1,735	10	64,115,820
9	Little Mermaid (Buena Vista)	2,174,414	1,530 1,421	10	68,066,110
10	Back To The Future Part II (Universal)	1,774,965	1,473 1,205	9	109,858,821
11	Glory (Tri-Star)	1,700,460	402 4,230	6	9,503,430
12	Look Who's Talking (Tri-Star)	1,614,060	1,281 1,260	14	126,454,008
13	Music Box (Tri-Star)	1,009,470	462 2,185	5	3,223,917
14	Ski Patrol (Triumph)	899,413	582 1,545	2	4,309,260
15	Christmas Vacation (Warner Bros.)	755,895	833 907	8	67,977,712
16	Blaze (Buena Vista)	604,463	809 747	5	17,796,038
17	Leatherface (New Line Cinema)	565,793	684 827	2	6,305,279
18	Enemies, A Love Story (Fox)	508,285	80 6,354	6	2,992,544
19	Roger & Me (Warner Bros.)	479,614	102 4,702	5	2,955,277
20	Harlem Nights (Paramount)	372,133	322 1,156	10	59,041,778
21	All Dogs Go to Heaven (MGM/UA)	349,639	684 511	10	23,863,375
22	She-Devil (Orion)	340,768	568 600	7	14,004,769
23	Strike It Rich (Millimeter)	331,875	206 1,611	—	331,875
24	The Bear (Tri-Star)	245,920	464 530	13	30,293,741
25	Everybody Wins (Orion)	230,016	449 512	1	978,905
26	Henry V (Goldwyn)	224,752	46 4,886	—	2,730,881
27	Wizard (Universal)	211,200	640 330	6	12,321,070
28	Downtown (Fox)	188,362	136 1,385	2	1,826,908
29	My Left Foot (Miramax)	183,934	38 4,840	11	2,086,026
30	Family Business (Tri-Star)	179,335	403 445	6	11,758,679
31	The Fabulous Baker Boys (Fox)	125,661	165 762	16	17,598,492
32	Mortal Passions (MGM/UA)	109,036	215 507	—	109,036
33	Crimes and Misdemeanors (Orion)	104,829	108 971	15	17,112,505
34	We're No Angels (Paramount)	102,169	132 774	6	10,401,974
35	Drugstore Cowboy (Avenue)	96,313	78 1,235	16	3,728,803
36	Camille, Claudel (Orion Classics)	82,452	11 7,496	—	728,244
37	Brain Dead (Concorde)	78,039	39 2,001	1	171,335
38	sex, lies and videotape (Miramax)	69,562	88 790	25	24,380,883
39	Indiana Jones (Paramount)	67,308	102 660	35	197,035,089
40	Mystery Train (Orion Classics)	63,204	13 4,862	11	670,636

Rentrak Gets Long-Sought Financing

NEW YORK—Rentrak Corp., the pay-per-transaction videocassette-leasing company, says it has received \$750,000 in financing from private investors who have agreed to provide additional capital the company needs for growth.

Portland, Ore.-based Rentrak has also released third-quarter financial results that show a net loss of \$1.04 million on revenues of \$4.8 million, compared with a loss of \$786,941 on \$2.53 million in sales in the same period the year before.

The net loss per share for the quarter that ended Dec. 31 was 30 cents; in the year-earlier period, the loss was 22 cents.

Rentrak says it added 246 retailers to its PPT program in the recently ended quarter and that it was supplying 1,003 accounts with videotapes by Dec. 31. It was servicing 356 retailers at the end of the previous year.

The investor group, led by a Seattle-based venture capital fund, Cable Howse Transition Fund, will

loan Rentrak up to \$2.25 million and will obtain the right to acquire up to 2.25 million shares of stock at either \$1.25 or \$2.03, depending on when the right is exercised.

The group may also invest an additional \$1 million in the company.

In a statement, Rentrak chairman Ron Berger says: "This investment brings to a successful conclusion a nine-month search for the funds necessary to make PPT a successful distribution method in the home video market."

TOP VIDEOCASSETTES RENTALS™

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			★ ★ NO. 1 ★ ★				
1	1	5	WHEN HARRY MET SALLY . . .	Nelson Home Entertainment 7732	Billy Crystal Meg Ryan	1989	R
2	2	6	ROAD HOUSE	MGM/UA Home Video 901703	Patrick Swayze Ben Gazzara	1989	R
3	11	3	LICENCE TO KILL	CBS-Fox Video 4755	Timothy Dalton	1989	PG-13
4	3	5	STAR TREK V: THE FINAL FRONTIER	Paramount Pictures Paramount Home Video 32044	William Shatner Leonard Nimoy	1989	PG
5	4	5	LOCK UP	IVE 68901	Sylvester Stallone	1989	R
6	6	6	SEE NO EVIL, HEAR NO EVIL	RCA/Columbia Pictures Home Video 70223-5	Gene Wilder Richard Pryor	1989	R
7	8	4	WEEKEND AT BERNIE'S	IVE 68904	Andrew McCarthy Jonathan Silverman	1989	PG-13
8	7	10	K-9	Universal City Studios MCA Home Video 80880	James Belushi	1989	PG-13
9	5	9	GHOSTBUSTERS II	RCA/Columbia Pictures Home Video 50163-5	Bill Murray Dan Aykroyd	1989	PG
10	18	2	DO THE RIGHT THING	Universal City Studios MCA Home Video 80894	Danny Aiello Ossie Davis	1989	R
11	9	5	GREAT BALLS OF FIRE	Orion Pictures Orion Home Video 8743	Dennis Quaid Winona Ryder	1989	PG-13
12	10	10	BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13
13	12	11	SCROOGED	Paramount Pictures Paramount Home Video 32054	Bill Murray	1988	PG-13
14	14	16	WORKING GIRL	CBS-Fox Video 1709	Melanie Griffith Harrison Ford	1988	R
15	15	12	SAY ANYTHING	CBS-Fox Video 1701	John Cusack Ione Skye	1989	PG-13
16	13	12	THREE FUGITIVES	Touchstone Pictures Touchstone Home Video 950	Nick Nolte Martin Short	1989	PG-13
17	19	5	RENEGADES	Morgan Creek Productions MCA Home Video 80895	Kiefer Sutherland Lou Diamond Phillips	1989	R
18	17	5	ADVENTURES OF BARON MUNCHAUSEN	RCA/Columbia Pictures Home Video 50153-5	John Neville Eric Idle	1989	PG
19	20	21	RAIN MAN	MGM/UA Home Video 901648	Dustin Hoffman Tom Cruise	1988	R
20	16	5	A NIGHTMARE ON ELM STREET 5: THE DREAM CHILD	New Line Cinema Media Home Entertainment M012550	Robert Englund	1989	NR
21	21	16	MAJOR LEAGUE	Morgan Creek/Mirage Prod. Paramount Home Video 32270	Tom Berenger Charlie Sheen	1989	R
22	22	16	THE DREAM TEAM	Universal City Studios MCA Home Video 80882	Michael Keaton	1989	PG-13
23	NEW ▶		EDDIE AND THE CRUISERS II: EDDIE LIVES!	IVE 62029	Michael Pare	1989	PG-13
24	24	4	WOMEN ON THE VERGE OF A NERVOUS BREAKDOWN	Orion Classics Orion Home Video 5043	Carmen Maura Fernando Guillen	1988	R
25	25	15	WHO FRAMED ROGER RABBIT	Amblin Entertainment Touchstone Home Video 940	Bob Hoskins Christopher Lloyd	1988	PG
26	27	22	BEACHES	Touchstone Pictures Touchstone Home Video 797	Bette Midler Barbara Hershey	1989	PG-13
27	26	9	THE MIGHTY QUINN	CBS-Fox Video 4761	Denzel Washington Robert Townsend	1989	R
28	23	13	SCANDAL	Miramax Films HBO Video 0332	John Hurt Joanne Whalley-Kilmer	1989	NR
29	30	13	DEAD CALM	Warner Bros. Inc. Warner Home Video 11870	Sam Neill Nicole Kidman	1989	R
30	29	2	LISTEN TO ME	Weintraub Ent. Group RCA/Columbia Home Video 10323	Kirk Cameron Jami Gertz	1989	PG-13
31	34	15	PET SEMATARY	Paramount Pictures Paramount Home Video 1949	Fred Gwynne Dale Midkiff	1989	R
32	32	23	THE NAKED GUN	Paramount Pictures Paramount Home Video 32100	Leslie Nielsen	1988	PG-13
33	37	21	BILL & TED'S EXCELLENT ADVENTURE	Orion Pictures Nelson Home Entertainment 8741	Alex Winter Keanu Reeves	1988	PG
34	28	5	SHAG: THE MOVIE	Hemdale Film Corp. HBO Video 0214	Phoebe Cates Annabeth Gish	1989	PG
35	33	13	LEVIATHAN	MGM/UA Home Video 901624	Peter Weller Richard Crenna	1989	R
36	NEW ▶		THE HEIST	HBO Pictures HBO Video 0363	Pierce Brosnan Tom Skerritt	1989	NR
37	31	12	CHANCES ARE	RCA/Columbia Pictures Home Video 90207-9	Cybill Shepherd Robert Downey, Jr.	1989	PG
38	35	25	TEQUILA SUNRISE	Warner Bros. Inc. Warner Home Video 11821	Mel Gibson Michelle Pfeiffer	1988	R
39	36	12	TROOP BEVERLY HILLS	RCA/Columbia Pictures Home Video 90205-7	Shelley Long	1989	PG
40	38	16	CRIMINAL LAW	Hemdale Film Corp. HBO Video 0211	Gary Oldman Kevin Bacon	1989	R

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

HOME VIDEO

newsline..

THREE STRIKES, YOU'RE OUT. Kodak, Pepsi, and Coca-Cola were three companies seeking to tie in with the videocassette release of MCA's "Field Of Dreams," due March 16. All three were interested in putting a commercial on the front end of the potentially Oscar-bound baseball fantasy, hopefully involving star Kevin Costner. But at presstime, according to sources close to the various negotiations, the idea looked washed up, as Costner was reluctant to appear in a sponsor's commercial. At least some of the suitors also wanted to use the actor's likeness in their own advertising or promotional campaigns, but Costner cried foul. For its part, MCA was seeking something in the neighborhood of \$6 million for a tie-in, including promotional support, which may also have caused potential sponsors to balk.

COKE IS IT. Coca-Cola, among the companies most aggressively seeking video sponsorship opportunities, has secured a 15-year exclusive on soft-drink promotions involving videos released by Disney Home Video or its subsidiary label, Touchstone Home Video. The deal is part of a larger agreement between Coke and Disney covering Disney's theme parks and all theatrical motion pictures. The deal, in essence, gives Coke right of first refusal on any promotion in the beverage category. It also grants Coke exclusive rights in the same category to use certain Disney characters in advertising and consumer promotions. Coke has recently placed ads for various products on the videocassette versions of "Indiana Jones And The Last Crusade," Nelson's "When Harry Met Sally . . ." and Warner's "Batman." It has also been involved in promotional tie-ins with "Who Framed Roger Rabbit" from Disney Home Video, although there was no ad on the cassettes.

NOTES AND QUOTES. The Great First-Quarter Sell-Through Experiment has certainly dominated discussion in the video industry for the past several weeks. Herewith is a sampling of commentary on the subject collected by Billboard: "I Think 'Lethal Weapon 2' could end up being one of the most profitable [rental] movies for specialists since 'Dirty Dancing,'" says Kirk Kirkpatrick of distributor WaxWorks/VideoWorks. "Most of them did not bring in 'Batman'-like numbers, because most of them have good memories. Because mass merchants have evidently turned it down unbelievably, here is a blockbuster title that will pay for itself in a week or two of rentals and I say 'yahoo!' Specialists deserve this . . ."

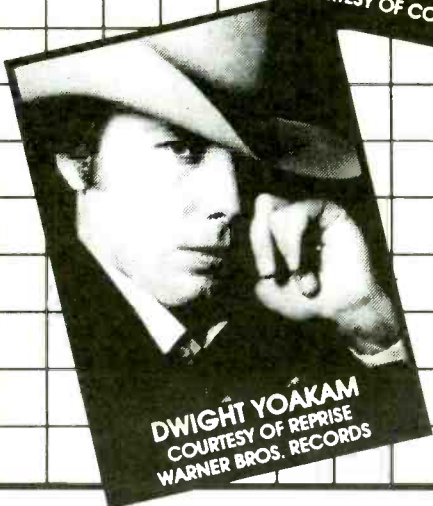
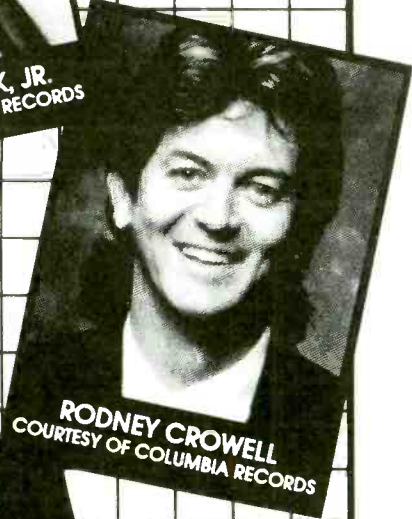
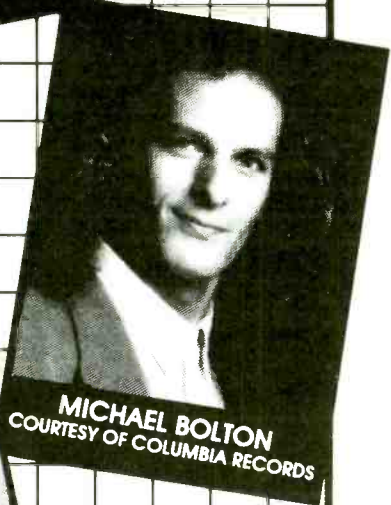
"The retailers collectively are going to make it known what they think is good for their businesses," says Jim Ulsamer of Baker & Taylor. "They have their feelings about whether sell-through is right for them and how do we know that they're wrong. Maybe retailers really do know what is best for their business" . . . "I'm not sure the manufacturers have yet discovered how to deal with direct accounts," says Mitch Perliss of Music Plus. "We sit down with some manufacturers who give us ridiculous goals. We need dating and three months to reach the numbers. The studios need to get into the mind set that it's a reorder and catalog business. It's not an in-and-out kind of thing. All three of the studios [with the big three titles] were looking for some bloody big numbers . . ."

"The difference between this industry and other sale-oriented industries is that the majors don't control the manufacturing and distribution capacity," says Doug Harvey of Target's internal rackjobber Jetco. "That makes them reluctant to rely on a reorder pattern and risk the vagaries of duplication capacity. They would rather pick a number and go for it" . . . John Thrasher at Tower Video, Sacramento, Calif., says, "Warner told everyone at the outset that they were going to have a sustained campaign. They really weren't looking to load up everybody in February with a ton of product. They expected this title would sell about 6 or 7 million units over the course of the year, that it would build over the course of the year through Christmas. Everybody placed their orders based on that and then everyone panicked."

OUR NEIGHBOR TO THE NORTH. The Video Software Dealers Assn. has opened a Canadian office. It will be managed by Lander Redford Management Services Inc., with Karen Lander, president of the firm, as the primary contact for VSDA. The office will process Canadian membership applications, consult on legislative issues, provide information services, and help to coordinate the new annual Canadian video expo, which will be held April 29-30 in Toronto. Contact the office at VSDA, Suite 801, 2 Sheppard Ave. East, North York, Ontario M2N 5Y7, Canada. Phone: 416-226-5917; fax: 416-226-1669.

MAGNUM FORCE. Magnum Entertainment has been named a member of the VSDA's Manufacturers Advisory Committee for the 1990-91 association year. The committee meets twice a year to exchange ideas and talk with leading home video suppliers about mutual interests and concerns.

NO COPYING ALLOWED. MCA Home Video has signed a one-year agreement with Macrovision to apply the anti-copying process to MCA tapes. 1990 is the fifth year that MCA will use the process. Other home video
(Continued on page 59)



Welcome To The

DIGITAL

Decade

1990 NARM CONVENTION

March 10 - 13 • Los Angeles, CA

SPECIAL EVENTS

Opening Cocktail Reception
Store Managers Party
hosted by Tower Records
Special Program for Spouses,
Companions and Guests

PRODUCT PRESENTATIONS BY:

BMG DISTRIBUTION • RCA Records/Arista/BMG Classics
BMG International/Private Music
CBS RECORDS, INC. • Columbia/Epic & Associated
Labels/WTG/Sony Classics/CMV
CEMA DISTRIBUTION
INDEPENDENT MANUFACTURERS & DISTRIBUTORS
MCA DISTRIBUTING CORP. • POLYGRAM
WARNER/ELEKTRA/ATLANTIC CORP.

plus ...

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I am a Retailer Distributor One Stop Manufacturer Other Supplier
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Name _____ Company _____

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NARM Member Yes No NARM Company Number _____

I want to join NARM and attend the Convention. Please send me information.

Return to: NARM, 3 Eves Drive, Suite 307, Marlton, NJ 08053 (609) 596-2221



TOP VIDEOCASSETTES SALES™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
Compiled from a national sample of retail store sales reports.								
			★ ★ NO. 1 ★ ★					
1	1	11	BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13	24.98
2	3	17	BAMBI	Walt Disney Home Video 942	Animated	1942	G	26.99
3	2	15	WHO FRAMED ROGER RABBIT	Amblin Entertainment Touchstone Home Video 940	Bob Hoskins Christopher Lloyd	1988	PG	22.99
4	4	19	THE LAND BEFORE TIME	Amblin Entertainment MCA Home Video 80864	Animated	1988	G	24.95
5	5	142	THE WIZARD OF OZ: THE FIFTIETH ANNIV. ED. ▲ ◆	Turner Entertainment Co. MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	24.95
6	6	11	NEW KIDS ON THE BLOCK: HANGIN' TOUGH LIVE	CBS Music Video Enterprises 19V-49030	New Kids On The Block	1989	NR	19.98
7	7	26	NEW KIDS ON THE BLOCK: HANGIN' TOUGH	CBS Music Video Enterprises 14V-49022	New Kids On The Block	1989	NR	14.95
8	8	14	LAWRENCE OF ARABIA	RCA/Columbia Pictures Home Video 50133	Peter O'Toole	1962	PG	29.95
9	11	12	PAULA ABDUL: STRAIGHT UP	Virgin Records America, Inc. Virgin Music Video 50141	Paula Abdul	1989	NR	19.98
10	9	116	GONE WITH THE WIND: THE FIFTIETH ANNIV. ED. ▲ ◆	Turner Entertainment Co. MGM/UA Home Video 901678	Clark Gable Vivien Leigh	1939	G	89.95
11	12	14	JANET JACKSON'S RHYTHM NATION 1814	A&M Records Inc. A&M Video 61900	Janet Jackson	1989	NR	24.98
12	14	81	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
13	10	22	THE BEST OF EDDIE MURPHY: SATURDAY NIGHT LIVE	Eddie Murphy Television Enterprises, Inc Paramount Home Video 12741	Eddie Murphy	1989	NR	19.95
14	15	2	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R	19.98
15	13	15	TEENAGE MUTANT NINJA TURTLES: CASE OF THE KILLER PIZZAS	Family Home Entertainment 27314	Animated	1989	NR	14.95
16	27	2	JANE FONDA'S LIGHT AEROBIC AND STRESS REDUCTION WORKOUT	Jane Fonda Warner Home Video 652	Jane Fonda	1990	NR	29.98
17	20	6	BOBBY BROWN: HIS PREROGATIVE	MCA Music Video 88001	Bobby Brown	1989	NR	19.95
18	16	54	JANE FONDA'S COMPLETE WORKOUT	Jane Fonda Warner Home Video 650	Jane Fonda	1989	NR	29.98
19	17	9	1990 PLAYMATE VIDEO CALENDAR	HBO Video 0312	Various Artists	1989	NR	29.99
20	19	10	BON JOVI: NEW JERSEY- THE VIDEOS	PolyGram Music Video 081-325-1	Bon Jovi	1989	NR	19.95
21	23	6	THE LITTLE MERMAID	Starmaker Ent. Inc. 2001	Animated	1978	G	9.95
22	18	58	BACK TO THE FUTURE ▲ ◆	Amblin Entertainment MCA Home Video 80196	Michael J. Fox Christopher Lloyd	1985	PG	19.95
23	22	66	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.95
24	24	107	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
25	33	2	KATHY SMITH'S ULTIMATE STOMACH AND THIGHS WORKOUT	Fox Hills Video M032466	Kathy Smith	1990	NR	19.95
26	34	9	BEGINNING CALLANETICS	Callan Productions Corp. MCA Home Video 80892	Callan Pinckney	1989	NR	24.95
27	37	207	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
28	29	15	MILLI VANILLI IN MOTION	Arista Records Inc. 6 West Home Video SW-5703	Milli Vanilli	1989	NR	14.98
29	21	27	BEETLEJUICE	Warner Bros. Inc. Warner Home Video 11785	Michael Keaton	1988	PG	19.95
30	26	5	STAR TREK V: THE FINAL FRONTIER	Paramount Pictures Paramount Home Video 32044	William Shatner Leonard Nimoy	1989	PG	89.95
31	31	69	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
32	36	18	DEF LEPPARD: IN THE ROUND IN YOUR FACE ▲	Bludgeon Riffola, LTD. PolyGram Music Video 080599-3	Def Leppard	1989	NR	24.95
33	40	32	PINK FLOYD: DELICATE SOUND OF THUNDER	CBS Music Video Enterprises 24V-49019	Pink Floyd	1989	NR	24.98
34	NEW ►		PAUL MCCARTNEY: PUT IT THERE	PolyGram Music Video 081 649-3	Paul McCartney	1990	NR	24.95
35	32	11	RUDDOLPH THE RED NOSED REINDEER	Family Home Entertainment 27309	Animated	1989	NR	14.95
36	30	8	POISON: SIGHT FOR SORE EARS	Enigma Music Video PolyGram Music Video 75910	Poison	1989	NR	19.95
37	39	40	KATHY SMITH'S FAT BURNING WORKOUT	Fox Hills Video FH1059	Kathy Smith	1988	NR	19.95
38	28	16	BIG	CBS-Fox Video 4754	Tom Hanks	1988	PG	19.98
39	25	15	IT'S A WONDERFUL LIFE	Hal Roach Studios Film Classics, Inc. V5003	James Stewart Donna Reed	1946	NR	9.95
40	35	6	DEPECHE MODE 101	Warner Reprise Video 38155-3	Depeche Mode	1989	NR	19.98

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HOME VIDEO

COMING SOON

A WEEKLY PREVIEW OF UPCOMING VIDEO RELEASES*

TITLE (MPAA RATING) STARS STUDIO/LIST PRICE	PREBOOK CUTOFF (STREET DATE)	BOX OFFICE IN MILLIONS (# OF SCREENS)	P-O-P AVAILABILITY
APARTMENT ZERO (R) Colin Firth, Hart Bochner Academy/\$89.95	2/15/90 (3/1/90)	\$.504 (14)	Flier, Poster
CATCH ME IF YOU CAN (PG) Matt Lattanzi, M. Emmett Walsh, Geoffrey Lewis MCEG/Virgin/\$89.95	2/20/90 3/7/90	NA	(4) Counter- card, Poster, Bumper Stickers, Shelf Talker
RIVER OF DEATH (R) Michael Dudikoff, Robert Vaughn, Donald Pleasance Cannon/\$89.95	2/15/90 (3/1/90)	\$.504 (280)	Poster, Mobile, Ad Mat, Sell Sheet
THE RUNNIN' KIND (R) David Packer, Pleasant Gehman CBS/Fox/\$79.98	2/13/90 (3/1/90)	\$.028 (159)	Poster

* INFORMATION FURNISHED BY VIDEO FORECASTER

OTHER TITLES

AN AFFAIR TO REMEMBER Cary Grant, Deborah Kerr CBS/Fox/\$39.98 Prebook cutoff: 2/8/90; Street: 3/1/90	GHETTO BLASTER Richard Hatch, R.G. Armstrong, Richard Jaekel Prism/\$79.95 Prebook cutoff: 2/15/90; Street: 3/8/90
THE BIG PICTURE Kevin Bacon, J.T. Walsh, Jennifer Jason Leigh RCA/Columbia/\$79.95 Prebook cutoff: 2/8/90; Street: 2/27/90	THE GUMSHOE KID Jay Underwood, Tracy Scoggins Academy/\$79.95 Prebook cutoff: 2/15/90; Street: 3/1/90
BITTER HARVEST Ron Howard, Art Carney Fries/\$14.95 Prebook cutoff: 2/8/90; Street: 3/7/90	JAILBAIT: BETRAYED BY INNOCENCE Barry Bostwick, Lee Purcell, Paul Sorvino Monarch/\$79.95 Prebook cutoff: 2/9/90; Street: 2/28/90
DEAD MATE Elizabeth Mannino, David Gregory Prism/\$79.95 Prebook cutoff: 2/15/90; Street: 3/8/90	THE NEON EMPIRE Ray Sharkey, Martin Landau, Gary Busey Fries/\$89.95 Prebook cutoff: 2/8/90; Street: 3/7/90
DESK SET Spencer Tracy, Katharine Hepburn CBS/Fox/\$39.98 Prebook cutoff: 2/8/90; Street: 3/1/90	THE THIRD SOLUTION Treat Williams, F. Murray Abraham RCA/Columbia/\$79.95 Prebook cutoff: 2/8/90; Street: 2/27/90

To get your company's new video releases listed, send the following information—title, performers, distributor/manufacturer, format(s), prebook cutoff, ship date, box-office gross, and suggested list price (if available)—to Video Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.

SHOPPERS GO FOR BIG TV SCREEN, SAYS SURVEY

(Continued from page 52)

items by those most interested in home-theater systems. Some 50% say they plan to purchase new primary speakers and 31% Surround speakers in the the near future. Big-screen TVs are planned purchases by 52% of participants. While audio/video receivers are a current priority of less than 30%, 65% plan to buy this component in the future. Also, respondents are almost as willing to purchase a laserdisk player right away—23%—as they are a CD player—27%. However, 54% say they will buy a laserdisk player later on, versus 44% who intend to eventually purchase a CD player.

• **Awareness Of And Interest In Home-Theater Systems:** 52% of total respondents say they are familiar with the home-theater-system concept. Half of those who qualified as being interested in home-theater systems had not heard of the concept before the survey. However, once educated, they express a desire to own a complete system.

• **Location Of Main TV In Relation To Audio System:** Seventy percent of respondents say their primary TV resides in the same room as

their hi-fi system.

• **Interest In Audio/Video Components:** A unified remote control, hi-def TV, and some kind of component incorporating Dolby Surround Sound are of prime interest to respondents. Those interested in home-theater systems show far greater interest in all product categories than the total sample, and particular interest—65%—in HDTV.

• **Preferred Source For Purchasing A Home Theater System:** Forty-two percent of respondents say they would consider a designer/custom installer of integrated audio/video systems as a source from which to buy a complete package.

• **Willingness To Remodel The Home:** Thirty-seven percent say they would be willing to remodel to accommodate a home-theater system.

FOR THE RECORD

Producer Ross Hunter was incorrectly identified in Billboard's Jan. 6 "Video Decade" issue.

TAPING FROM CABLE

(Continued from page 51)

events, like concerts, has really escalated in the past year or so, and that advertising starts much earlier."

Still in question, Matus says, "is what effect such advertising is having on people's behavior."

Overall, among the most media conscious households—those with both cable and a VCR—40% place a PPV order at least once a month. Fourteen percent place an order more frequently than twice a month. Over 59% order less than once a month.

Interest in pay-per-view is relatively high among households who do not currently have access to a PPV service, the survey found. Forty-seven percent of all households, and 50% of households with both VCR and cable, expressed interest in PPV. Interest was lowest among households with cable but with a VCR. Only 27.1% of such households expressed an interest in pay-per-view.

The growth in the population with both a VCR and cable is fueled by the growth in first-time VCR buyers and first-time cable subscribers among households that already have the other technology, the study says. Seven percent of cable/VCR households made their first VCR purchase within one year of the survey, while 16% subscribed to cable for the first time in the past year.

The vast majority of households with both cable and VCR (79%) own but a single VCR. Roughly one-fifth own two or more VCRs.

EROL'S EXTENDS POLICY

(Continued from page 51)

Washington, D.C.-market stations last month.

Gary Krolock, operations manager for Blockbuster/United Cable, which has 35 stores in the Maryland suburbs north of D.C. as well as the Baltimore and York and Lancaster, Pa., areas, says the spots have already helped increase memberships by as much as 35% in some of its suburban D.C. area stores.

John Burkley, operations manager at Blockbuster/Capitol Entertainment, which now has nine outlets, says the franchise has seen "a substantial increase in business" since the ads hit the airwaves Jan. 15. Neither Blockbuster franchise charges membership fees.

STORE MONITOR

(Continued from page 53)

AVA is promoting what it claims will be a monthly series of merchandising promotions. The first was for "Batman." A merchandising kit, an eight-foot banner, mobile, or poster, and suggestions for developing a special section on John Belushi product are all part of the package.

HIGH PROFILE FOR AVA: Directors of AVA introduced new exec VP Michael Weiss, who had two stores in Chicago in 1978 under the **That's Entertainment** logo. He comes to AVA from J2 Communications.

ROCK AND ROLL'S HOTTEST PIANO MAN IS NOW PLAYING ON VIDEO AT THE NEW LOW PRICE OF

\$14.98

SELLING POINTS

- Billy Joel's current album ("Storm Front") and single ("We Didn't Start The Fire") are both #1 best sellers...
- Billy Joel's current nationwide tour is a sellout smash...
- Billy Joel's music videos have already gone platinum and are still selling strong...
- Billy Joel's incredible popularity shows no signs of diminishing...

STREET DATE:
March 1, 1990

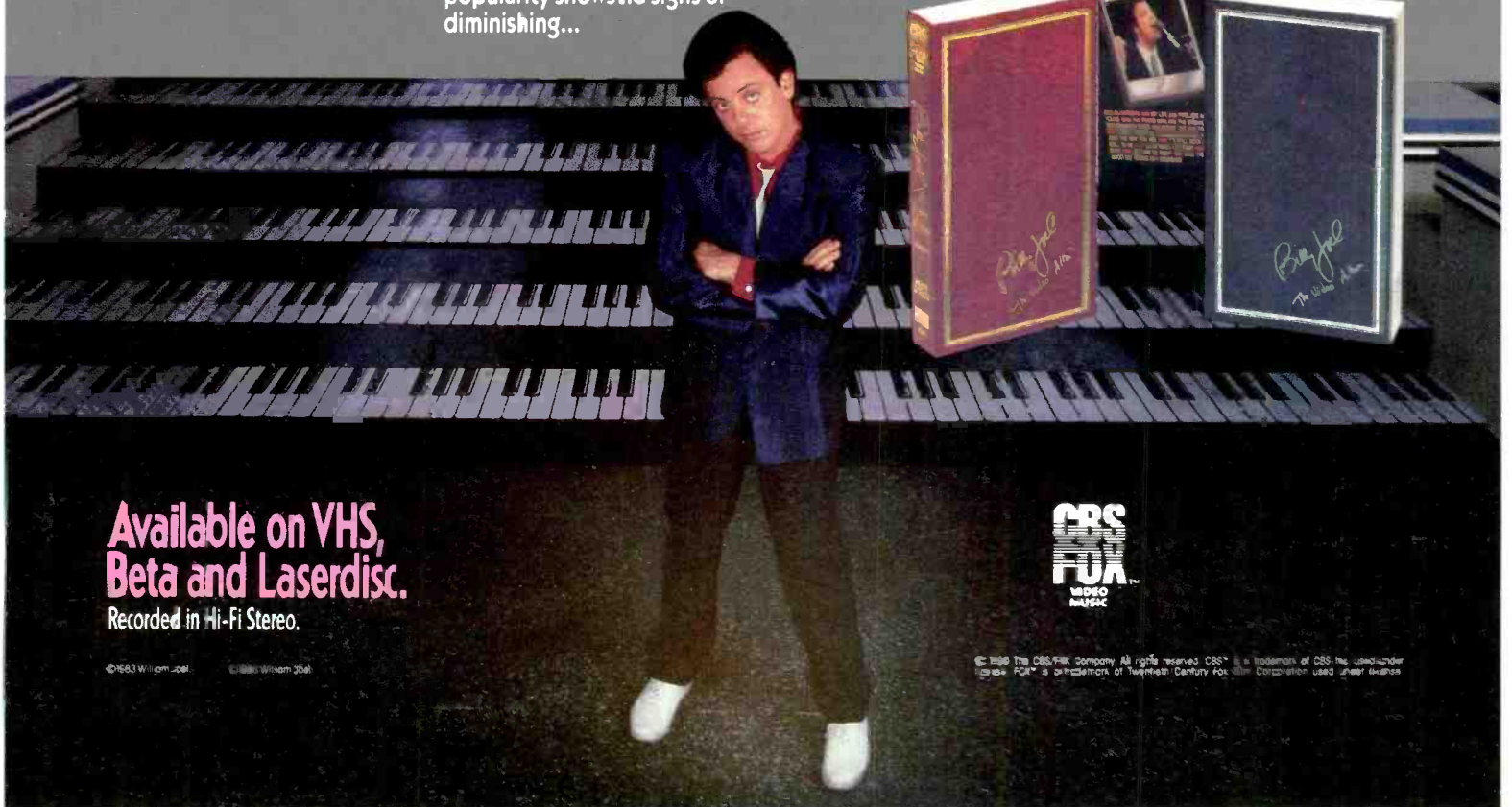
SPECIAL ORDER CUT-OFF DATE:
February 20, 1990

THE BILLY JOEL VIDEO TRILOGY COLLECTION

BILLY JOEL: THE VIDEO ALBUM I
Spans 13 years of Billy Joel's music: "Piano Man," "All For Love," "Tell Her About It," "Honesty," "Sometimes A Fantasy," "The Night is Still Young," "Pressure," "Stiletto/My Life," "Keepin' The Faith," "A Matter of Trust," plus 10 more exciting videos!
CATALOG NUMBER 6198

BILLY JOEL: THE VIDEO ALBUM II
More of Billy Joel's music and video magic: "You're Only Human," "Everybody Loves You Now," "Upover Girl," "You May Be Right," "Big Shot," "The Longest Time," "Allentown," "Los Angeles," "It's Still Rock 'n' Roll To Me," "Baby Grand," and others!
CATALOG NUMBER 3569

BILLY JOEL LIVE FROM LONG ISLAND
Billy Joel's acclaimed 1983 homecoming concert at Nassau Coliseum! Includes "Allentown," "My Life," "Prelude/Angry Young Man," "Piano Man," "The Stranger," "Scandinavian Swicks," "Morin' Out," "Pressure," "Scenes From An Italian Restaurant," "Just The Way You Are," "It's Still Rock 'n' Roll To Me," "Sometimes A Fantasy," "Big Shot," "You May Be Right," "Only The Good Die Young," and "Souvenir."
CATALOG NUMBER 6897



Available on VHS, Beta and Laserdisc.
Recorded in Hi-Fi Stereo.



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HAVE YOU EVER

SEEN A MAGAZINE

DEVOURED?

YOUR VIDEO AD

WILL BE

CONSUMED

AT NARM.

ISSUE DATE: March 17
AD CLOSE: February 20

For ad details, call:

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Alex Kelly
212-536-5223

MIDWEST
Ken Karp
212-536-5017
LOS ANGELES
Arty Simon
213-859-5369
Anne Rehman
213-859-5313

SOUTH
Lynda Emon
615-321-4293

WE'VE GOT HUNGRY RETAILERS.

Billboard
THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME
Studio

NEWSLINE

(Continued from page 54)

companies that use the system include CBS/Fox, Disney, HBO, MGM/UA, Media, Orion, and Warner.

A TAXING SITUATION. Prism Entertainment and Paramount Home Video will tie their March release of the comedy "Tax Season" into a retailer promotion with the Video Software Dealers Assn. U.S. video dealers will receive a free copy of VSDA's "Finally... How To Depreciate Videocassettes" with every order of "Tax Season" placed by March 6. "Finally..." explains the two acceptable methods of depreciating videos as determined by the Internal Revenue Service last May. VSDA executive VP Pam Horovitz points out that this is the first time the VSDA has entered into a co-promotion tied in with a title.

THINKING EASTER: Fries Home Video is readying a spring/Easter push for its "CareBears" titles. The focal point is a 5-foot, in-store display that holds four each of nine different titles. Each title has a suggested list of \$14.95. Order date is Feb. 28; street date is March 14. At the same time, Fries is reducing the price on nine of its movie titles as part of a "price busters" program. Price points ranging from \$59.95-\$79.95 are being permanently reduced to \$29.95. Among the titles are "LBJ: The Early Years," "The Siege Of Firebase Gloria," and "True Blood."

FOR WEEK ENDING FEBRUARY 10, 1990

Billboard

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TOP SPECIAL INTEREST VIDEOCASSETTES SALES

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.		Suggested List Price
			TITLE	Program Supplier, Catalog Number	
HEALTH AND FITNESS™					
1	3	161	CALLANETICS ♦	MCA Home Video 80429	24.95
★★ NO. 1 ★★					
2	1	53	JANE FONDA'S COMPLETE WORKOUT	Warner Home Video 650	29.98
3	4	161	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ♦	Warner Home Video 070	29.98
4	2	15	BEGINNING CALLANETICS	MCA Home Video 80892	24.95
5	6	161	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video 8100	14.95
6	5	65	KATHY SMITH'S FAT-BURNING WORKOUT	Fox Hills Video FH1059	19.95
7	13	3	KATHY SMITH'S ULTIMATE STOMACH AND THIGHS WORKOUT	Fox Hills Video M032466	19.95
8	8	99	START UP WITH JANE FONDA	Warner Home Video 077	19.95
9	9	43	SHIRLEY MACLAINE'S INNER WORKOUT	Vestron Video 5270	29.98
10	12	67	SUPER CALLANETICS	MCA Home Video 80809	24.95
11	11	49	ANGELA LANSBURY: POSITIVE MOVES	Wood Knapp Video WK1016	29.95
12	14	161	JANE FONDA'S NEW WORKOUT ♦	Warner Home Video 069	29.98
13	10	103	KATHY SMITH'S STARTING OUT	Fox Hills Video FH1027	19.95
14	7	161	KATHY SMITH'S BODY BASICS	JCI Video 8111	14.95
15	16	161	JANE FONDA'S EASY GOING WORKOUT ♦	Warner Home Video 058	29.98
16	NEW ▶		JANE FONDA'S LIGHT AEROBIC WORKOUT	Warner Home Video 652	29.98
17	17	143	JANE FONDA'S P. B. & R. WORKOUT	Warner Home Video 046	29.98
18	15	27	KATHY SMITH'S PREGNANCY WORKOUT	Fox Hills Video M032223	19.95
19	NEW ▶		RAQUEL WELCH'S BODY AND MIND	HBO Video 0358	29.99
20	NEW ▶		BODY SCULPTING WITH RACHEL HUNTER	HBO Video 0356	19.99

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

MPAA Set Piracy-Raid Record In 1989

NEW YORK—The Motion Picture Assn. of America, in conjunction with federal, state, and local officials, staged 227 piracy raids in 1989, setting a new record for the organization. The raids against video retailers and suspected distributors of pirated videos netted 86,375 illegally copied cassettes, worth an estimated \$5.6 million at retail.

MPAA investigators also assisted federal agents in raids against 19 operations involved in alleged satellite signal piracy.

The number of raids last year represented a 17% increase over 1988. The majority of the actions were conducted by the U.S. Marshals Office and resulted from civil lawsuits filed by MPAA member companies. Ninety-five searches related to criminal cases and involved either the FBI or state and local enforcement agencies. Federal criminal cases are handled by the U.S. Attorneys Offices and typically involve charges of copyright violations, a felony. State and local prosecutions are generally brought under state "true name and address" statutes.

During 1989, 66 individuals were charged under federal or state criminal law. Thirty-seven defendants were either convicted or pleaded guilty; one defendant was acquitted of criminal charges. The other 36 were ordered to pay an aggregate of

GO-VIDEO TO BOW VCR-2

(Continued from page 51)

clude HQ Copy circuitry, a 155-channel cable-ready tuner, multi-channel TV sound, an advanced remote control, and on-screen programming.

The company, which displayed at the recent Consumer Electronics Show in Las Vegas, recently previewed the VCR-2 at two Phoenix retailers—the Sharper Image and Buzz Jensen's Sound Advice.

D&H Distributing Co., the Maryland-based consumer electronics distributor, has signed on as wholesaler of the product.

"The only limitation on how many we can sell is how many we can produce," Go-Video chairman Terry Dunlap says. "We're expecting a minimum of 60,000 units to be made in 1990."

Korean consumer electronics manufacturer Samsung will make the deck for Go-Video. In addition, Samsung has received a nonexclusive license from Go-Video to make and sell the VCR-2 under Samsung's own name. A spokesperson for the company says Go-Video already has orders for 30,000 units.

On the software front, Dunlap says Go-Video has a written agreement with the Motion Picture Assn. of America and its member studios that "essentially says they will not take any action against our company, our vendors, and our customers because we want to make it a product that helps to protect copyrighted material. If the studios want to put a pre-encoded signal on their tapes, our machine picks up that signal and prevents it from being copied. They also have the option of using Macrovision. We're not being hassled anymore by the software camp."

\$73,775 in fines and \$194,900 in restitution to the MPAA. Ten defendants were sentenced to prison terms or confinement to a community halfway house. An additional \$934,177 in damages was awarded to MPAA member companies in 1989 as a result of civil lawsuits.

"Under the new federal sentencing guidelines, we're seeing tougher penalties being meted out to violators," MPAA president Jack Valenti said in a statement.

Raids were conducted against suspected pirates in 27 states and Puerto Rico in 1989. The largest number,

58% of the total, took place in California, followed by New York, Texas, Florida, and Illinois. Southern California has recently been the focus of intense enforcement of piracy laws.

In the last decade, the MPAA has been involved in 1,011 raids against suspected pirates. Those searches have resulted in the seizure of 3,162 film prints and 346,837 allegedly pirated cassettes. During that period, 475 individuals have been convicted of criminal charges relating to piracy and another 384 cases were settled as a result of civil lawsuits.

PAUL SWEETING

FOR WEEK ENDING FEBRUARY 10, 1990

Billboard

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TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	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	17	BAMBI	Walt Disney Home Video 942	1942	26.99
2	2	19	THE LAND BEFORE TIME	Amblin Entertainment/MCA Home Video 80864	1988	24.95
3	4	16	TEEN MUTANT NINJA TURTLES: KILLER PIZZAS	Family Home Entertainment 27314	1989	14.95
4	3	69	CINDERELLA	Walt Disney Home Video 410	1950	26.99
5	6	228	DUMBO ▲♦	Walt Disney Home Video 24	1941	29.95
6	7	75	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
7	5	37	TEEN MUTANT NINJA TURTLES: THE SHREDDER...	Family Home Entertainment 23981	1987	14.95
8	8	52	TEEN MUTANT NINJA TURTLES: HOT RODDING...	Family Home Entertainment 23980	1989	14.95
9	17	15	WINNIE THE POOH: THE GREAT HONEY POT ROBBERY	Walt Disney Home Video 903	1989	12.99
10	11	15	WINNIE THE POOH: THE WISHING BEAR	Walt Disney Home Video 920	1989	12.99
11	9	173	ALICE IN WONDERLAND ▲♦	Walt Disney Home Video 36	1951	29.95
12	13	121	LADY AND THE TRAMP	Walt Disney Home Video 582	1955	29.95
13	12	6	THE LITTLE MERMAID	Starmaker Ent. Inc. 2001	1978	9.95
14	15	11	RESCUE RANGERS: CRIMEBUSTERS	Walt Disney Home Video 923	1989	12.99
15	16	67	TEEN MUTANT NINJA TURTLES: HEROES...	Family Home Entertainment 23978	1988	14.95
16	14	123	AN AMERICAN TAIL ♦	Amblin Entertainment/MCA Home Video 80536	1986	29.95
17	18	15	WINNIE THE POOH: NEW FOUND FRIENDS	Walt Disney Home Video 902	1989	12.99
18	10	10	RUDOLPH THE RED NOSED REINDEER	Family Home Entertainment 27309	1989	14.95
19	22	56	THE JETSONS MEET THE FLINTSTONES	Hanna-Barbera Home Video 1119	1987	29.95
20	19	12	SANTA CLAUS IS COMING TO TOWN	Family Home Entertainment 27312	1989	14.95
21	20	17	HOW THE GRINCH STOLE CHRISTMAS!	MGM/UA Home Video M201011	1966	14.95
22	25	37	NUTS ABOUT CHIP 'N' DALE	Walt Disney Home Video 447	1989	14.95
23	21	12	FROSTY THE SNOWMAN	Family Home Entertainment 27311	1989	14.95
24	24	2	BEETLEJUICE VOLUME 1	Warner Home Video 11940	1989	14.95
25	23	8	THE LITTLE DRUMMER BOY	Family Home Entertainment 27315	1989	14.95

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Artists Step Behind Camera For PSA Vidclip Series

BY MELINDA NEWMAN

NEW YORK—The next videotape programmers receive from Michael Stipe won't be the latest clip from his band, R.E.M.—it will be a series of public-service announcements produced by Stipe and partner Jim McKay's video company, C-00.

The pair has formed Direct Impact, a nonprofit offshoot of C-00 that is distributing Direct Effect—a series of PSAs—to networks and music video outlets.

Many of the PSAs, which deal with such subjects as AIDS prevention, pro-choice rights, racism, and environmental issues, are being directed by artists more frequently seen in front of a camera, such as KRS-One and Natalie Merchant, than behind one.

The producers and directors will unveil the first clip series at a press conference in New York on Tuesday (6). Among the other participants debuting PSAs are Jem Cohen, who directed R.E.M.'s video for "Talk About The Passion"; Jane Pratt, editor in chief of Sassy magazine; and film maker Jim Herbert.

"I think the media needs a kick in

the butt," says Stipe, explaining why he felt the need to start such a venture. "[TBS owner] Ted Turner took a strong pro-choice stance and I think it's time for people to take a stand. We're certainly not coming at this from the extreme left and I don't think we'll look that way."

While Stipe says, "We're trying to present ourselves in a way that is interesting and provocative to more than just MTV or alternative stations," given the average \$1,500 budget per spot, McKay thinks the spots won't look "slick" enough for the networks. Therefore, he is relying on the more adventurous local and regional music video shows for exposure. "The spots will go to the networks and to the bigger outlets, such as MTV and CNN," says McKay. "And then after the press conference we'll go out to small stations that have music video shows, whether they be cable or local channel. The music video shows will be a big target of ours. I'm pretty certain that the networks won't play the spots and some of the other places might give them a splash and then ignore them. I'm counting on the local and the regional video shows."

McKay is familiar with local shows through his and Stipe's 2-year-old C-00, which has produced videos for R.E.M., the Rollins Band, and Flat Duo Jets.

"We'd send these videos out to MTV and they'd get played on '120 Minutes' twice and that's about it," says McKay. "But then [we realized] they were getting played all over the

Kay says. "These channels are often responding to people's needs and desires more effectively than the bigger stations."

Direct Impact has had no trouble finding directors. "We've approached people and been approached," says Stipe. "People have come to us and said, 'I like your message, how would you like to do this?' We've gotten nothing but positive response from everyone. Everybody has some cause they feel really strongly about. If someone doesn't have a clue as to how to handle a camera, we'll hook them up with people who do know how."

"It's very exciting to be in the middle of this; it's like the indie music scene in the early '80s," Stipe says. "It's something that hasn't been really explored."

McKay adds that most of the spots won't be the artists giving personal testimonials or simple talking heads. "They will be short films with a political message," he says. "For example,

the spot about racism doesn't cite statistics, it's more that love knows no color. It features random Super 8 footage of an interracial couple."

Tackling issues in such a manner fits in with Direct Impact's criteria on considering a project. "Our requirements are that the subjects that we take on aren't being covered in the media enough or in a way that isn't getting across. I mean, we wouldn't do a 'Just Say No' clip," McKay says.

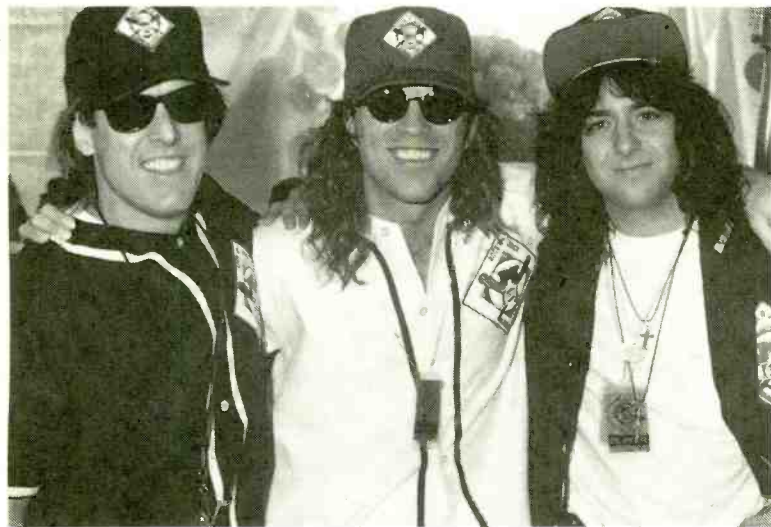
Direct Impact eschewed the idea of endorsing specific organizations through its PSAs. "We originally thought about having Greenpeace or NARAL [the National Abortion Rights Action League] sponsor them, but we found that not only was that extremely time-consuming, but they're used to making their own spots," McKay says.

Instead, McKay says, Direct Impact will produce the spots "on our own and then offer them to organizations to use if they want to."

'The media needs a kick in the butt'

place by the local stations. At that point I realized there are places out there doing different things and I assume a lot of those places are a lot more independent of corporate decision making and don't have to go through a million things to see if they can play the PSA.

"I'm glad these outlets are out there because I think it's in the true spirit of 'think global, act local,'" Mc-



Slugging Away. MTV sponsored the first annual Rock N' Jock Diamond Derby in Los Angeles Jan. 21. The softball game, which featured musicians, actors, and athletes, benefited the T.J. Martell Foundation. Highlights will air on the music channel in April. The final score saw the Salamanders yield to the Aardvarks 9-3. Above, John Cannelli, MTV VP talent and artist relations, left, engages in locker-room banter with Atlantic artist Kip Winger, center, and Riki Rachtman, host of MTV's "Headbangers Ball." Below, participants present a \$15,000 check to the T.J. Martell Foundation. Shown, from left, are Abbey Konowitch, MTV senior VP programming; Harriet Seidler, MTV senior VP marketing and promotions; Mark Langston, California Angels; Steven Adler, Guns N' Roses; Tony Martell, president, T.J. Martell Foundation; Sammy Hagar, Van Halen; Darryl Strawberry, N.Y. Mets; Bret Michaels, Poison; and MTV VJ Julie Brown. (Photo: Jeff Kravitz)



by Melinda Newman

ROVING ROBINSON: As we announced last week in Inside Track, Hit Video USA program director Lou Robinson has departed his Houston post for New York and the revamped video promotion department at EMI, effective Feb. 5.

"This was just a step in the right direction," says Robinson, who worked at Hit Video for 16 months. "This is a chance to work for a record company in New York. I'd talked to a few different labels and EMI was the one that really seemed to fit my personality."

Robinson feels good about Hit Video's position and the changes he made while there. "I think the station is much stronger now," he says. "I came from B104 radio in Baltimore and so I brought a lot of radio formats to the channel. My goal was to close the gap between radio and video stations."

"I also think we developed a Hit Video attitude. Before, it was basically songs; now people know they're watching Hit Video. I accomplished everything I set out to do here."

While at Hit Video, Robinson was quite vocal about his displeasure over labels and their exclusivity deals with MTV. It will be interesting to see how he handles the situation now that he's on the other side of the fence.

Folks interested in Robinson's old position should contact Connie Wodlinger, head of Wodlinger Broadcasting, which owns Hit Video USA. Her address is Suite 3500, 1000 Louisiana St., Houston, Texas 77002. In the meantime, music director Bill Bowen will take care of the channel's programming.

GEFFEN GOINGS ON: Expect former Elektra VP of video production Robin Sloane to resurface at Geffen in the creative services department. An official announcement is pending, but the word is that Sloane will oversee all creative facets of Geffen projects.

On the video front, Karen Sobel-Silver, who is in charge of national singles and video promotion, will continue to handle video promotion for the national outlets and oversee the video department. However, her assistant, Lara Speranza, is now handling service to local and regional shows. She can be reached at 213-285-2730.

The video department, which will also handle dis-

tribution for Asylum (or whatever it's called), once that label gets up and running, has started its own mailing service—meaning its clips will come separately from the usual Warner/Reprise package. Club promotion will still be serviced through Warner Bros. Speaking of bundles, congratulations to Sobel-Silver and her husband, who are expecting their first child in June.

ON THE MOVE: Steve Seidmon has returned to MTV Networks as MTV's VP, programming, under Doug Herzog, senior VP, programming. He had previously served as the network's VP of research before departing to be director of the entertainment division of Decision Research Corp. At MTV, he will be responsible for programming and scheduling on-air elements of MTV, as well as overseeing the acquisitions area. Also at the label, Carole Robinson has been upped to VP, press relations. Her previous title was director, MTV program publicity.

Caprice Carmona, director of video promotion at Enigma Records, has departed that post. Her last day was Jan. 24 and she has announced no future plans. People interested in applying for the position should contact Sam Kaiser, senior VP of promotion at the label, at 213-390-9969. In the interim, Carmona's promotion duties are being handled by Kaiser's assistant, Julie Rech, who can be reached at the same number above, extension 204.

EARTH TO VH-1: As part of its continuing commitment to environmental issues, the channel will present Earth Day Weekend, April 20-22. The weekend programming will include a two-hour Earth Day prime-time special featuring celebrity interviews, political commentary, pro-social music programming, and an overview of environmental public affairs and policy issues; a round-table discussion on the environment with political humorists and activists; messages from heads of major environmental organizations, highlighting the mission and goals of each group; documentaries examining global environmental issues; and musical performances and videoclips highlighting "socially responsible" themes.

Preceding the weekend will be a 60-day-long Earth Day countdown, offering daily environmental tips and information. Concluding the weekend will be the launch of Phase II of VH-1/Greenpeace's successful World Alerts campaign. Phase I of the program, which features shortform environmental messages from celebrities, has generated more than 100,000 telephone calls to Greenpeace's hot line since it started last summer. Tied in with the program will be an affiliate marketing campaign designed to promote activity from local cable system operators.

**"You gotta remember
I'm forever your girl"**

—Paula Abdul

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Billboard THE CLIP LIST™


A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.
Lists do not include videos in recurrent or oldies rotation.



Continuous programming
1775 Broadway, New York, NY 10019



Continuous programming
1775 Broadway, New York, NY 10019



14 hours daily
1899 9th St. NE, Washington, DC 20018

ADDS

Phil Collins, I Wish It Would Rain Down
Terence Trent D'Arby, To Know Someone Deeply
Fine Young Cannibals, I'm Not Satisfied
The Hooters, Brother Don't Walk Away
Biz Markie, Just A Friend
Richard Marx, Too Late To Say Goodbye
Peter Murphy, Cuts You Up
Kevin Paige, Anything I Want
Rush, The Pass
They Might Be Giants, Birdhouse In Your Soul

ADDS

Julia Fordham, Manhattan Skyline
John Lee Hooker, In The Mood
Chris Rea, The Road To Hell
Lisa Stansfield, All Around The World
Tanita Takaram, We Almost Got It Together
Eurythmics, Baby's Gonna Cry
k.d. lang, Pullin Back The Reins
UB40, Here I Am (Come And Take Me)
Elton John, Sacrifice

ADDS

Janet Jackson, Escapade
Bardeux, Thumbs Up
Smokey Robinson, Everything You Touch
Randy Crawford, Wrap You Up
Miki Howard, Love Under New Management

BUZZ BIN

The Jesus & Mary Chain, Head On
Psychedelic Furs, House

FIVE STAR VIDEO

Tracy Chapman, Born To Fight
Shawn Colvin, Steady On
Everything But The Girl, Driving
Nanci Griffith, I Don't Want To Talk About It
Bonnie Raitt, Have A Heart

HEAVY

Soul II Soul, Jazzie's Groove
Club Nouveau, No Friend Of Mine
Paula Abdul, Opposites Attract
Michelle, No More Lies

HEAVY

Paula Abdul, Opposites Attract
Aerosmith, Janie's Got A Gun
B-52's, Room
Janet Jackson, Escapade
Joan Jett, Dirty Deeds
Michael Penn, No Myth
Tom Petty, Free Fallin'
Rolling Stones, Almost Hear You Sigh
Roxette, Dangerous
Skid Row, I Remember You
Rod Stewart, Downtown Train
Warrant, Sometimes She Cries

ARTIST DEVELOPMENT

Eddie Brickell & New Bohemians, A Hard Rain A-Gonna Fall
Kate Bush, Sensual World
David Byrne, Dirty Old Town
Sara Hickman, Simply
Indigo Girls, Get Together
Yonda Shepard, Don't Cry (Iene)
Soul II Soul, Jazzie's Groove
Judson Spence, Drift Away

MEDIUM

Quincy Jones, I'll Be Good To You
The Calloways, I Wanna Be Rich
The Good Girls, Your Sweetness
Cheryl Lynn, Whatever It Takes
Janet Jackson, Rhythm Nation
Prince, Scandalous
Jeff Redd, I Found Lovin'
Troop, Spread My Wings
Abstrac, Right And Hype
Michael Jeffries, Not Through Being With You
The Temptations, Soul To Soul
Earth, Wind, & Fire, Heritage
Entouch, All Night
Regina Belle, Make It Like It Was
Sybil, Walk On By

ACTIVE

Babyface, Tender Lover
Bad English, Price Of Love
Eddie Brickell & New Bohemians, A Hard Rain's A-Gonna Fall
Jane Child, Don't Want To Fall In Love
Alice Cooper, House Of Fire
Enuff Z'nuff, Fly High Michelle
Peter Frampton, More Ways Than One
The Front, Fire
The Grateful Dead, Just A Little Light
Great White, House Of Broken Love
Kiss, Forever
Lenny Kravitz, Let Love Rule
Alannah Myles, Black Velvet
Nuclear Valdez, Summer
Michelle Shocked, On The Greener Side
Stevie Ray Vaughan, The House Is Rockin'

NEW MUSIC

Jon Anderson, Far Far Cry
David Benoit, Linus And Lucy
Black Velvet Band, Let It Flow
Blue Nile, Downtown Lights
Julee Cruise, Rockin' Back Inside My Heart
Tim Finn, Not Even Close
The Grateful Dead, Just A Little Light
Innocence Mission, I Remember Me
Kaoma, La Lambada
Opal, Empty Box

HIT VIDEO

10 hours daily
1000 Louisiana Ave., Houston, TX 77002

MEDIUM

The Alarm, Love Don't Come Easy
The Cult, Sweet Soul Sister
Depeche Mode, Personal Jesus
L.A. Guns, Never Enough
McAuley Schenker Group, Anytime
Iggy Pop, Living On The Edge Of The Night
Joe Satriani, Big Bad Moon
The Smithereens, A Girl Like You

CURRENT

The Alarm, Love Don't Come Easy
Nuclear Valdez, Summer
Hugh Harris, Alice
Innocence Mission, I Remember Me
Black Velvet Band, Let It Flow
Each Life A Mystery, We Are Going To Eat You
The Creatures, Standing There
The Jesus & Mary Chain, Head On
The Wonder Stuff, Don't Let Me Down, Gently
Soundgarden, Hands All Over
Aerosmith, Janie's Got A Gun
Enuff Z'nuff, Fly High Michelle
Lord Tracy, Out With The Boys
The Smithereens, A Girl Like You
Tom Petty, Free Fallin'
Alannah Myles, Black Velvet
The Hooters, Brother Don't Walk Away
Kevin Paige, Anything I Want
Janet Jackson, Escapade
Seduction, Two To Make It Right
The Chimes, 1-2-3
Ruby Turner, It's Gonna Be Alright

ADDS

Peter Frampton, More Ways Than One
Tim Karr, Rubbin' Me The Right Way

BREAKOUTS


Animal Logic, There's A Spy (In The House Of Love)
Tracy Chapman, Born To Fight
Diving For Pearls, Gimme Your Good Lovin'
Faith No More, Epic
Giant, Innocent Days
Havana Black, Lone Wolf
Junkyard, Simple Man

WEEKLY TRACKS

9 hours weekly
6311 Romaine St., Los Angeles, CA 90038

POWER

Rod Stewart, Downtown Train
Seduction, Two To Make It Right
Paula Abdul, Opposites Attract
Cover Girls, We Can't Go Wrong
Janet Jackson, Escapade
Expose, Tell Me Why
Roxette, Dangerous
Lou Gramm, Just Between You And Me
Skid Row, I Remember You
Babyface, Tender Lover
Billy Joel, I Go To Extremes
New Kids On The Block, This One's For The Children
Warrant, Sometimes She Cries
Michael Bolton, How Am I Supposed To Live...
Madonna, Oh Father



The Nashville Network
13 Hours Weekly
2806 Opryland Dr., Nashville, TN 37214

ADDS

The Chimes, 1-2-3
Billy Joel, I Go To Extremes
Sadao Watanabe, Any Other Fool
Joan Jett, Dirty Deeds
Kiss, Forever
Nine Inch Nails, Down In It



Continuous programming
704 18th Ave. South, Nashville, TN 37203

CURRENT

Keith Whitley, It Ain't Nothin'
Paul Overstreet, Seein' My Father In Me
Ricky Van Shelton, Statue Of A Fool
Jann Browne, Tell Me Why
Wild Rose, Go Down Swingin'
Restless Heart, Fast Movin' Train
Oak Ridge Boys, No Matter How High
Jo-Ei Sonnier, If Your Heart Should Ever Roll This Way
Vern Gosdin, That Just About Does It, Don't It
Baillie And The Boys, I Can't Turn The Tide
Kathy Mattea, Where've You Been
Exile, Keep It In The Middle Of The Road
Eddie Rabbit, On Second Thought
Patty Loveless, Chains
Alan Jackson, Here In The Real World
Ronnie Milsap, A Woman In Love
Les Taylor, Shoulda, Coulda, Woulda Loved You
Lorrie Morgan, Out Of Your Shoes
Highway 101, Honky Tonk Heart
Willie Nelson, There You Are
Sawyer Brown, The Race Is On
Rodney Crowell, If Looks Could Kill
Ricky Skaggs, Let It Be You

HEAVY

Seduction, Two To Make It Right
Roxette, Dangerous
Aerosmith, Janie's Got A Gun
Paula Abdul, Opposites Attract
Rod Stewart, Downtown Train

MEDIUM

Janet Jackson, Escapade
Expose, Tell Me Why
Alannah Myles, Black Velvet
Cover Girls, We Can't Go Wrong
Kevin Paige, Anything I Want
The U-Krew, If U Were Mine
Bad English, Price Of Love
Kylie Minogue, Wouldn't Change A Thing
D-Mob, C'Mon And Get My Love
Michael Penn, No Myth
Biz Markie, Just A Friend

HEAVY

Kentucky Headhunters, Walk Softly On This Heart...
Kathy Mattea, Where've You Been
Rodney Crowell, Many A Long & Lonesome Highway
Ricky Van Shelton, Statue Of A Fool
Dolly Parton, He's Alive
James House, Hard Times For An Honest Man
Jo-Ei Sonnier, If Your Heart Should Ever Roll This Way
Travis Tritt, Country Club
Willie Nelson, There You Are
Nitty Gritty Dirt Band, When It's Gone
Eddie Rabbit, On Second Thought
Shane Barmby, A Rainbow Of Our Own
Patty Loveless, Chains
Restless Heart, Fast Movin' Train
Exile, Keep It In The Middle Of The Road
Baillie And The Boys, I Can't Turn The Tide
Oak Ridge Boys, No Matter How High
Charlie Daniels, Simple Man
Charley Pride, Amy's Eyes
Keith Whitley, It Ain't Nothin'

MUSIC VIDEO

VIDEO TRACK

LOS ANGELES

THE CRAMPS ARE surrounded by "Bikini Girls With Machine Guns" in their new video from the forthcoming "Stay Sick!!!" album on Enigma. DNA's Rocky Schenck directed the offbeat rock'n'roll clip, which mixes raucous band performance with footage of bathing beauties wielding automatic weapons. Fiona Prendergast produced; David Naylor executive produced.

Propaganda Films' Howard Wofinden directed the latest Britny Fox clip, "Dream On," from the band's Columbia album, "Boys In Heat." Michael Bay produced.

Mark Romanek directed Miki Howard's "Until You Come Back To Me" video, lensed at Hollywood's S.I.R. stage. MGMM's Alex Abramowicz produced the R&B clip from the Atlantic artist's eponymous album.

Windmill Entertainment, in association with **Extended Wings Productions**, produced the debut video for Arista's **Jeff Thompson**. **Chip Miller** produced "U.S. Male," a rockabilly, country-upswing number. Director **Tony Kunewalder** shot Thompson on a Santa Monica stage set to resemble the Grand Ole Opry, and mixed performance footage with several exterior shots. **Brian Greenberg** and **William MacCullum** directed photography using black-and-white and color 35mm, 16mm, and Super 8 film.

NEW YORK

BLACK & WHITE TELEVISION recently shot a number of clips, including L.L. Cool J's "Jinglin' Baby," a video house party lensed in Queens; **Surface's** "Can We Spend Some Time," featuring a Dali-esque melting clock, and **Shelley Thunder's** "Working Girl." **Paris Barclay** directed the three videos; **Jim Czarnecki** produced "Jinglin' Baby" and

"Can We Spend Some Time"; and **Billy Kent** produced "Working Girl."

"The Cosby Show's" **Malcolm-Jamal Warner** got behind the camera to direct a **Profile Records** video for **Special Ed**. "I'm Magnificent" was produced by **Kevin Swayne**.

The **Raindogs** and a team from **Scorched Earth Productions** have wrapped "I'm Not Scared," the first video from the new **Atco** band's album "Lost Souls." **Ernie Fritz** directed with producer **Hakon Overas**.

OTHER CITIES

MICHAEL MONROE'S VIDEO "Man With No Eyes" is a **Red Car** production lensed in Tokyo on New Year's Eve. **Victor Ginzburg** directed the live performance shoot staged at the Tokyo Dome. **Ron Mohrhoff** produced. The song is from Monroe's new PolyGram album.

Flash Frame Inc.'s Marius Penczner and **Len Epand** have wrapped a pair of Memphis-based clips for Mercury artists **Daniele Alexander** and **David Lynn Jones**. Penczner directed Alexander's "Where Did The Moon Go Wrong?," a dramatically lit video about a relationship gone sour. Epand produced. Penczner and Epand also directed and produced Jones' "Lonely Town," a lonely-hearts clip about a man looking for love in the beer halls on Beale Street. Noted Nashville session players **Eddie Bayers**, **Brent Rowan**, and **Jim Horn** play drums, guitar, and sax in the clip.

French director **Michel Meyer** reeled "The Tease," the second video culled from **Bandera's** album on **Island Records**. Meyer shot live footage of Bandera in the band's home town of Miami and then created explosion effects through layered animation and paintbox special effects. **Tami Feldman** of New York's **VSC Post 1** was director of special effects. **Lynn Staats** oversaw production for **Island Records**.

NEW VIDEOCLIPS

This weekly listing of new video-clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to Billboard, New Video-clips, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif.

HEAVY D & THE BOYZ
Gyrlz, They Love Me
Big Tyme/MCA
Pamela Gibson/Atlantis Productions
Rolando Hudson

JESUS AND MARY CHAIN
Head On
Automatic/Warner Bros.
M-OCEAN Pictures
Howard Greenhalgh

ELTON JOHN
Sacrifice
Sleeping With The Past/MCA
Mike Bodnarczuk/LimeLight
Aleks Keshishian

KISS
Rise To It
Hot In The Shade/Mercury
Joseph Sassone/Mark Freedman Productions
Mark Rezyka

MOTLEY CRUE
Without You
Dr. Feelgood/Elektra
Kim Dempster, Sharon Oreck/O Pictures
Blanche White

STEVIE SALAS
The Harder They Come
Colorcode/Island
Larry Perel/The Foundry
Doug Free

TROOP
Spread My Wings
Attitude/Atlantic
Karolyn All/Renge Films
Bill Parker

ALL ABOUT EVE
December
Scarlet And Other Stories/Phonogram
Roger Hunt/VIVID
Tony Vanden Ende

BLACK CROWES
Jealous Again
Shake Your Money Maker/Geffen
Vincent Giordano/Windmill Entertainment
Vincent Giordano

PHIL COLLINS
I Wish It Would Rain Down
... But Seriously/Atlantic
Paul Flattery, Irene Crinita/FYI
Jim Yukich

SHAWN COLVIN
Steady On
Steady On/Columbia
Giuliana Schnitzler/Flash Frame Inc.
Richard Litvin

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 - Tape Custom Duplicators
 - Compact Disc Replicating & Manufacturing Plants
 - Compact Disc Replicating & Manufacturing Systems & Equipment
 - Video Replication
 - Packaging Services
 - Cartridges, Cassette, Reel & Parts, Jewel Box Manufacturers
 - Envelopes & Mailers
 - Jackets, Sleeves & Labels
 - Polybag & Shrinkwrapping
 - Record & Tape Duplicating & Processing Equipment
 - Record & Tape Processing Equipment

- Record & Tape Manufacturing Equipment
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- Professional Record/Tape/CD Supplies & Accessories
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- Video Music Producers/Production Facilities
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Ad Makers Weigh Merits Of Live Vs. Synth Sounds

BY BROOKE COMER

NEW YORK—The impact of the techno-explosion on commercial music production in the '80s is inarguable. By the middle of the decade, taking its cue from the record business, advertising music sounded as slick and synthesized as the hit dance tracks that lifted that industry out of

a recession.

The question for the '90s is how, and if, synthesizers will continue to stamp music with their indelible mark. What are the virtues of computerized sound? Is the trend going strong or wearing thin, and thus signifying the return of acoustic music?

A listen to the top pop hits shows a fairly even mix of synthesizer and

acoustic instrument styles, with many bands incorporating the sounds of both. Much of the sound driving the advertising industry is based upon what is popular in the music market.

The percentage of acoustic instruments used in commercial music can range from 20%-60%, and arguments for and against synthesized sounds

vary.

Harley Flaum, whose New York music house Radio Band has produced noteworthy music for spots including ones for L'Oreal, R.C. Cola, and Hyatt Hotel, believes acoustic music is making a comeback. "The past 15 years have seen remarkable improvements in synths," he says. "But has the techno-revolution blinded people into thinking it can be used for everything?"

With the remarkable advances in technology, Flaum feels certain assumptions were made. "One particularly false assumption was made by agency clients—that synthesizers were an inexpensive way to reproduce acoustic music," he says.

Approximately 50% of the work Flaum sees is a combination of acoustic and synthesized sounds; all-synthesized music makes up 30% and acoustic instruments constitute 20%.

Synthesized demos are cost effective. "But to record a 26-piece orchestra to postscore a 30-second spot, each musician getting union scale, costs the client \$2,600, plus \$350 in-house studio time. Synth programmers work track by track at double scale, plus six or seven hours of studio time," Flaum says.

Although the standard pay for a synth programmer is double scale (approximately \$156 per hour), many are beginning to cut their own deals. Because the musician's union has no fixed rules regarding programming, some charge as much as \$300 per hour depending on experience and equipment. In addition, some programmers charge a cartage fee that

can run from \$150-\$600, depending upon the type and amount of equipment they bring along.

"It's less expensive to record that orchestra live," says Flaum. "In a live session, agency people can hear the finished piece and suggest changes within the hour. And it sounds better. We use synths every day, but we also have more and more live rhythm sections coming in."

Acoustic sound may never replace
(Continued on page 66)

Producer Chris Kimsey Aims To Extend String Of Successes With Duran Duran

BY JESSE NASH and GEORGE FLOWERS

NEW YORK—Duran Duran is celebrating its first decade with a greatest-hits album that, according to founding member Nick Rhodes, is more a compilation of the group's favorite recordings than its most successful singles. Appropriately, it is called "Decade," and it was 10 years ago that vocalist Simon Le Bon joined Rhodes, John Taylor, Roger Taylor, and Andy Taylor (none of the Taylors being related) and formed Duran Duran.

Along the way, seven albums have been released, 18 million records have been sold, and the band has reshuffled its membership. In 1986, Roger Taylor and Andy Taylor left; Warren Cuccurullo (guitar) and Sterling Campbell (drums) have recently joined the band. A new producer, Chris Kimsey, has undertaken the next album, slated for June release. Of late, Duran Duran has been working with producer Jonathan Elias, but the general consensus is that Kimsey is a change for the better. "We wanted someone who was used to working with groups, and someone who knew how to make rock records," says bassist John Taylor.

In Kimsey, there is a long, successful track record of producing top-notch rock'n'rollers, including five albums for the Rolling Stones (who reportedly recom-

mended him to Duran Duran).

"I think I can give them confidence to give a stronger performance, and confidence in themselves," explains Kimsey, who says he has been a Duran Duran fan for many years.

Kimsey tries to avoid exerting too much influence on performers. As he puts it, "I just like to get the band onto the tape—not me onto the tape."

A former studio engineer, Kimsey knows well how to capture a band's sound. His approach, according to the members of Duran Duran, is very laid back. He does not push the performers beyond what he perceives their limitations are. He prefers to come back another day and finish a track when the members are fresh.

For Kimsey, the role of a producer is to nurture, not to nudge: "I think bands like to work with me because they know I'm not going to walk all over them. I'm there to help them do what they want."

Duran Duran has taken a lot of flak over the years from the media, and each member has his own theory about why; all seem to agree that their lackluster performance at 1985's Live Aid concert—which saw them reunited

for the first time after two offshoot projects, "Power Station," with John Taylor and Andy Taylor, and "Arcadia," which featured Le Bon, Rhodes, and Roger Taylor—was a major embarrassment.

Explains John Taylor: "We were the biggest group in the world and we were completely unrehearsed and flimsy." He says that other groups that performed, like U2, were totally together, and the contrast was remarkable. He feels Duran Duran was having trouble living up to its own hype.

Part of Kimsey's job is to help restore the acceptance the group once enjoyed—to serve notice that Duran Duran is alive and well. He gives them a lot of credit: "Many bands by now would have said forget it, and split up."

Kimsey will produce at least two albums for Duran Duran. However, he downplays the importance of each project; what really matters, he says, is the music, which he feels must flow with minimal effort. Albums cannot be labored over, in Kimsey's view.

He recalls that some of the Stones' projects took close to a year to produce, and that at the end everyone (including the Stones) was saying, "Oh, God! I can't listen to that anymore!"

Kimsey expects the current Duran Duran project to take about three months to complete. "If you go on any longer you start to get insecure. It's better just to do it, put it out, and then go on to the next thing."

Keyboardist Rhodes says the group has always been skeptical of outside producers because they have taken such an active role themselves, but when they met Kimsey the chemistry was right. "He came well recommended, was very easygoing, and had a good overview. We needed an organizer. He's definitely the right man for this project," he says.

Kimsey is essential to the re-elevation of Duran Duran to a position of prominence. With "Decade," the group is showcasing its former projects; the next album or two will determine its future. "We're very aware of the struggle we're involved in," says Le Bon. "We will not be killed off."

It is hoped that Kimsey will breathe fresh air into the group, along with new life.

PRO
FILE



Producer Chris Kimsey, right, and John Taylor of Duran Duran have high expectations for the band's upcoming album, due out this summer. It represents Kimsey's first project with the band. He was reportedly recommended to the group by the Rolling Stones, for whom he has produced five albums. (Photo: David Allen)



Studer Powerplay. Powerplay Studios in Switzerland completed its first production with the new Studer D820 48-track digital recorder. Three live concerts featuring the Vienna Arts Orchestra were recorded on Sony 24-track digital and completed on the D820. Matthias Ruegg, above, leader of the Vienna Arts Orchestra, gave the unit a thumbs-up review. The project will be released as a double live CD.

'Wheel Of Fortune' Music Getting Another Promo Spin

NEW YORK—King World Television is rereleasing audio from its "Wheel Of Fortune" musical promotional campaign first launched in 1987.

The campaign features an updated version of Buck Killebrew and Wayne Pittman's 1968 hit "I'm A Girl Watcher," titled "I'm A Wheel Watcher." The video features Billy Dee Williams, Kool & the Gang, and boxer Ray "Boom Boom" Mancini.

Initially sent to 1,500 radio stations and 200 television stations nationwide, the success of the spots prompted the rerelease. Produced and designed by Duncan Pain, basic tracks were recorded at Interlock Studios, Hollywood. Additional tracks were recorded at Studio Ultima in West Los Angeles. Vocals by James "J.T." Taylor, who was still with Kool & the Gang at the time, were tracked at Hit Factory, New York, with preliminary mixing at Studio 55 and final mixes done at Ground Control.

Tracks were recorded on Studer analog gear using a range of consoles that included Harrison, SSL, and Neve.

The project was approached like a regular recording project, with music recorded before the video was shot, according to Pain. Usually commercial music is written to match the visuals. "The project was approached

... with an MTV-style video, rather than the way most television commercials are conceived," says Pain.

He notes that pop music plays an ever-increasing role in TV promotional campaigns. "It's clear to me that the use of pop-influenced music in commercials is growing," says Pain. "I'm seeing more large artists becoming involved in advertising tracks. Kool & the Gang are up there with a whole battery of artists doing record-quality tracks for commercials. It's obvious to me that companies are using major artists and record-quality tracks to sell products." He notes that while artists have long been used for commercials, the quality of these productions has gotten higher in recent years.

"The difficulty with any promotion is that the public is constantly being bombarded with new messages. Something really has to jump out at the youth market to have any real impact," he says.

"The success of ... spots which deliberately utilize music that will be competitive with what you hear on the radio today, as opposed to the traditional TV-theme fare, is a strong indication to the television industry that pop music can play a significant role in expanding a show's demographics when it comes to drawing younger audiences."

AUDIO TRACK

ACME RECORDING Studio, a 16-track room in Chicago that caters primarily to regional bands and independent labels, has the unusual distinction of being the only Chicago-based facility to offer **Sony 1630 CD** mastering.

Acme, which has also been operating a cassette production/duplication business for several years, began mastering CDs in the fall of 1988, according to business manager **Jim Rasfeld**. The studio's founder, the late **Mike Rasfeld** (Jim's brother), purchased the \$50,000 Sony PCM 1630 system because "no other studio in Chicago had one, and people here had been flying to the coasts to oversee that step," says Rasfeld. "It's the last step of quality control—making the 3/4-inch master that the CD plant makes a glass master from. Mike figured that with the CD market growing, there would be a market here for mastering them."

A major deciding factor in Acme's 1630 purchase was the fact that **Bonneville Broadcasting** in suburban Northbrook, which owns Chicago AC station **WTMX**, among others, planned to convert its music library to compact disk, and to issue automated programming on CD.

"They were thinking of buying a 1630," says Rasfeld, "and instead, we bought one, and have been renting it to them. Since we knew they'd be renting it for a year, it made the whole thing financially possible."

Since its installation, the 1630 has not only been serving Bonneville, according to chief engineer **Paul Smith**. "We've been doing four or five jobs a month," he says, "including some independent albums." Another major client has been the **Chicago Symphony Orchestra**, which recorded a project live on a 3/4-inch 2-track machine, edited and assembled tracks onto another 3/4-inch machine, and then mastered the CD at Acme.

The actual 1630 mastering process involves converting the audio signal to a digital signal and recording it on 3/4-inch videotape. Smith says it is similar to the F1 digital recording process, which converts the audio signal to a digital signal and records it onto half-inch videotape—a sort of digital-at-home technique that has been practiced at Acme for some time.

So far, the CD mastering service is "more than breaking even," according to Smith. "We've gotten work from the other major studios in town," he notes, including **Universal**, **Chicago Trax**, and the smaller **Seagrape**.

"We're carving out a niche with this service," says Smith. "We figure a lot of independent labels will be wanting to release their back catalog on CD, and that's the type of clients we're looking for, as opposed to straight digital music clients—that market is already covered by the coasts and Nashville." Chicago's **Flying Fish Records**, Smith says, is utilizing Acme for that purpose, "and we'd like to work with more."

MOIRA McCORMICK

NEW YORK

AT THE HIT FACTORY, producer **Jellybean Benitez** remixed "Who's (Continued on next page)"

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AUDIO TRACK

(Continued from preceding page)

That Boy" for CBS/Sony artist Seiko Matsuda. Hugo Dwyer engineered.

A&M act Tragedy was in Power Play working with producer Marley Marl on an upcoming project. Ivan "Doc" Rodriguez engineered, assisted by Everett Ramos. Kevin Bachelor was in with the Boogie Down

Productions crew. KRS-ONE produced with Dwayne Sumal at the desk. Michael Nucedar assisted. Road Runner Records had metal rockers Rest In Pieces mixing an upcoming release. Brian Martin engineered, assisted by Barry Sandoval.

At Recordamatt Studios, B. Stewart mastered tracks for a self-pro-

duced cassette release on Plan B.

LOS ANGELES

AT ARTISAN SOUND, engineer Greg Fulginiti mastered albums for the Church with Shep Lonsdale; Hurrican with producer Michael Jackson; Nitzer Ebb for Dave Donnelly; and John Coltrane for Andy McKaie.

Paul Lani was in Larrabee mixing Donovan's album project for PolyGram. Keith Cohen mixed two songs for Prince's next movie. Titled "Round And Round" and "Tick Tick Bang," the songs are for Paisley Park Records. Laura Branigan's "Moonlight On Water" was mixed by Cohen. Richard Perry produced the track for Atlantic.

Producer Keith Forsey was in Studio A at Conway Recording with Billy Idol. The two completed Idol's latest album for Chrysalis. Tommy Vicari engineered, assisted by Bryant Arnett. Steve Perry worked on his self-produced album; Mick Guzauski engineered. Disney put the pieces together for a project that includes such artists as Robert Palmer, Roxette, Natalie Cole, and Lauren Wood.

At Take One Recording, producer Mark Opitz tracked Redhouse's debut project for SBK. Marc DeSisto was at the board in the facility's new Solid State Logic room (G-Series 4000). Steve Montgomery assisted.

Sonny Southon's debut album for Siren was in full swing at Powertrax (32-track digital, API with full Neve flying fader automation). David Kershbaum produced with DeSisto at the desk.

Michael Jay worked on the upcoming Peter Allen release for RCA/BMG at Hollywood's TRAX Recording. The project includes "Making Every Moment Count," an Allen/Melissa Manchester duet, "So Much Depends On Love," a cut featuring vocals by the 17-member Friends In Christ Singers, and "See You In The Spring," which features Martika on background vocals.

NASHVILLE

STEVE EARLE tracked material for his new MCA album at the Sound Emporium. Earle produced with Joe Hardy and Mark Coddington at the board. Tim O'Brien worked on cuts for BMG with producer Garth Fundis. Gary Laney was at the controls. Matraca Berg cut with producers Wendy Waldman and Josh Leo for BMG. Dennis Richey ran the board.

Aaron Tippin worked on tracks and vocals at the Music Mill with producer Ray Baker. Jim Cotton and Paul Goldberg engineered the RCA project. The Rizzutos tracked for PolyGram with producer Butch Curry. Joe Scaife and Mike McCarthy engineered.

OTHER CITIES

DR. FREEZE WAS IN AT Studio 4 in Philadelphia cutting tracks with Jimmy Salimone and Phil Nicolo for MCA. Freeze produced. Ruffhouse artist Courageous Chief worked on cuts with producer Tracey Cobb. Jim "Jiff" Hinger was at the board.

The Grateful Dead stopped in Cri-

teria in Miami to mix an upcoming release. The final product is slated for release to San Francisco radio stations in an effort to assist the Bay area in its earthquake recovery. John Cutler produced. Dan Healy engineered. Mike Spring assisted on the 24-track Dolby SR mixdown. In Criteria's SSL 6000-equipped Studio E, guitarist Yngwie Malmsteen continued work on his next album. Tom Fletcher produced the PCM digital sessions with Malmsteen. Roger Hughes assisted.

Keith Cohen was in Paisley Park in Minneapolis working on tracks for Prince. Tom Garneau assisted at the 64-input SSL 6000 E-Series console with Total Recall.

Hyde Street Studios in San Francisco had A&M artist Robyn Hitchcock in working on tracks and mixes for his latest solo album. Wendy Bardsley engineered, with Larry Schalit assisting.

Pebbles cut lead vocals on "Stay With Me" for MCA at Cheshire in Atlanta. The La'Face production team, L.A. & Babyface (aka De'Rock and Kayo), was at the console with engineer Jim Dutt. Mike Alvord assisted. De'Rock and Kayo continued vocal work on MCA/Motown artist Johnny Gill. Jim Dutt was at the SSL, with second Alvord. Thom Kidd engineered the mix of Barbara White's AIR album. Alvord assisted.

At White Crow in Burlington, Vt., Boston's O+ (O Positive) was in recording its debut album for Epic. Titled "Toy Boat, Toy Boat, Toy Boat," it was engineered and produced by Peter Walsh.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

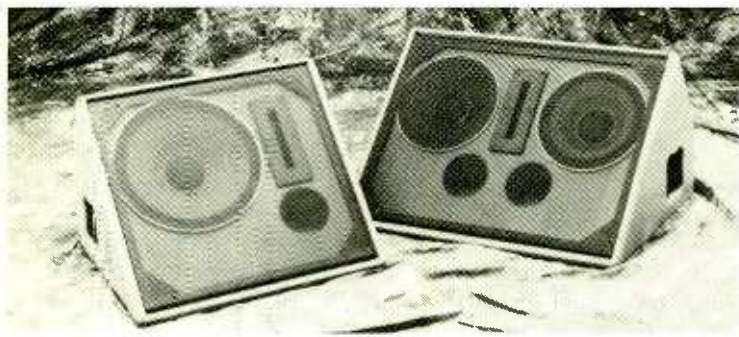
NEW PRODUCTS



Marshall debuted its newest series of tube amplifiers, the JCM 900 Series. Available in both heads and combos, there are two models: the Hi-Gain Dual Reverb and the Hi-Gain Master Volume Mk III. The Dual Reverb is a two-channel amp with separate reverb level controls for each channel. The Mk III offers gain sensitivity control and a switchable double output Master Volume for separate lead and rhythm presets. Contact: 516-333-9100.



The new MTS-1 stage speaker system, introduced by Electro-Voice, incorporates designs and components derived from its MT-4 Manifold Technology concert systems. Manifold Technology is designed to combine the output of multiple drivers into a single output, eliminating the nonuniform coverage and phase cancellation associated with conventional speaker systems used side by side. The new line is a compact-manifolded, two-way bi-amped main speaker system that delivers high sound-pressure levels, minimal distortion, and constant coverage using smaller enclosures with smaller frontal areas than conventional concert systems, according to the company. Contact: 616-695-6831.



JBL Professional presented upgraded versions of its Concert Series line of sound-reinforcement loudspeaker systems at the National Assn. of Music Merchants expo. The models combine the recently introduced vented-gap-cooling, low-frequency transducers and the 2450J compression driver. The new wedge diffraction monitors above combine the transducers and drivers with a new 2396 diffraction horn. The 4802A, right, is a high-power, two-way monitor system using two 12-inch low-frequency transducers. The 4805A, left, is a two-way system containing a single 15-inch transducer. Contact: 818-893-3639.

LIVE MUSIC WEIGHED AGAINST SYNTH SOUNDS

(Continued from page 64)

The synth tracks most ears have grown accustomed to, but a combination of the two "makes for interesting colors, and I expect to see more of that," Flaum says.

Crushing Enterprises in New York specializes in songwriting, underscoring, and sound design. Synth music is "the sound that's going down now, because this business goes with what's hot," says the facility's Joey Levine. "If an acoustic LP goes to the top of the charts, that will set a new trend. I don't see any overwhelming trend today, except dance music—Madonna and Paula Abdul."

Five years ago, 20% of Crushing's work was acoustic—just as it is today. "Acoustic instruments are being used in conjunction with synths, but I see more synth work—not a return to acoustics," Levine says. He disagrees that the cost of synth sessions is encouraging an acoustic return. "Of course it costs more to pay a specialist to imitate real instruments," he says. "But that sound is in. And you can make it work for you."

In Chicago, Lanie Stewart of Minute Men Music reports agency cutbacks on music budgets, which prohibits the hiring of live players and stimulates the trend toward synth-based sessions. "Four players at union scale cost more than one programmer, who works four times as long because he charges per double, not per player," he explains. "And 16-bit digital sampling is the cleanest sound you can get, just like real players."

Today 80% of Minute Men's work is synthesized. Just three years ago, acoustic music held an 80% majority. During the mid- to late-'80s, the company's beer campaigns needed "a heartland sound that required real music. Now the trend is voice-over postscored music, which is much easier with synths," says Stewart. That's why Minute Men demos go to final with very little acoustic intervention along the way. "We just don't have as many real musicians in as we did two years ago. That's true all over Chicago." Stewart, however, does not see synths as competition. "From my perspective, synths are growing with, and not against, the industry."

Dain Blair at L.A.'s Killer Music does not foresee a return to acoustic music "because we never left acoustic music. Even when New York houses convinced everyone the [New England Digital] Synclavier was the only way to go, we held out." At the height of the techno-explosion, 60% of Killer's sessions featured live musicians.

Economics are less a motivation than warmth and energy. "Live players bring something special to a session, a certain magic happens. As good as samples are, synths can't capture the overtones of acoustic instruments," Blair says. That is why music for General Motors, Mr. Goodwrench, Nissan, and Texaco are totally acoustic.

According to Blair, more music houses should be bringing in live players. "Advertising follows the flavor of the month," he says. "Sound design is wonderful. It's very rhythmic, but normally there's no melody to latch onto and people burn out on it. The emotional bonding between visuals, audio, and audience just doesn't happen [with synthesized sound]."

Nashville might seem the last bastion to be hit by the synth explosion, but Dan Williams of Dan Williams Music confirms that "even country music got slick during the mid-'80s." The synthesizer invasion is linked, he believes, "to the urban cowboy craze, but it's getting more traditional again, with new acts coming out with acoustic music."

Williams, who also produces albums, notices the "real music" trend extending beyond country and into heavy metal and rock. "Agencies follow trends in the music business, to give their spots a contemporary sound. After the synth saturation, they want something different—something acoustic."

Williams is not ruling out the role of synths, though. He sees commercial music moving toward a combination of live and synthesized instruments, like the material topping the charts. "There's definitely a renewed preference for the great feel of a live player, but also for the perfection that clock records offer," he says.

ARISTA'S VICTORY AT SEA

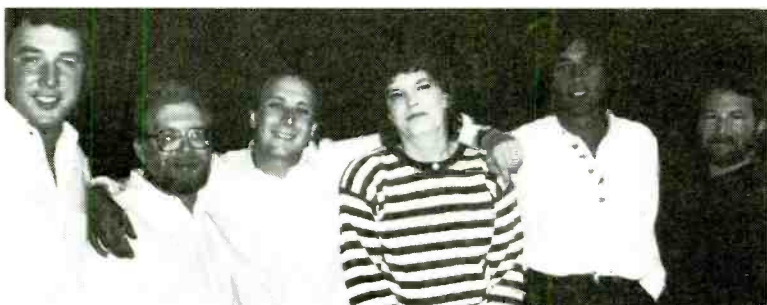
For the second consecutive year, Arista Records took to the Caribbean to hold its annual convention aboard the luxury liner Sea Goddess I. The theme was, appropriately, "Arista '89: Sailing Toward A Record Breaking Year." Key Arista personnel, including representatives from the new Nashville division and BMG, met on Dec. 9 in the port of St. Thomas to discuss the past year and future projects, such as the launching of Arista's La Face Records. Highlights of the five-day convention were the music presentation by Arista president Clive Davis and the formal dinner reception, which included the traditional year-end sales and promotion awards.



Arista president Clive Davis, left, is awarded a platinum plaque to commemorate Arista recording group Milli Vanilli's multiplatinum performance in 1989. Presenting Davis with the award, from left, are Tony Anderson, VP of R&B promotion; Rick Bisceglia, VP of pop promotion; and Jim Cawley, former senior VP of sales.



Former senior VP of sales and distribution Jim Cawley, back row, third from left, welcomes BMG distribution president Pete Jones and his crew to the Arista convention. In the back row, from left, are Jim Kelly, BMG; Barry Levine, BMG; Cawley; Jones; Richie Gallo, BMG; Rick Cohen, BMG; and Bob Morelli, BMG. In the front row, from left, are Kirk Bonin, director, R&B marketing, and Lauren Moran, senior director, national sales.



VP of pop promotion Rick Bisceglia, third from left, announces pop promotion awards and promotions. Pictured, from left, are George Hess, director, national dance promotion; Johnny Powell, regional promotion director; Bisceglia; Linda Alter, national promotion director; Jeff Backer, regional promotion director; and Greg Feldman, associate director of promotion.



Arista president Clive Davis, left, presents awards to the company's newest inductees into its "10-Year Hall of Fame." Shown, from left, are Davis; Roy Lott, executive VP of operations; Jeff Backer, regional promotion director; and Michael Pollack, VP of law.



VP of rock promotion Sean Coakley, second from left, announces rock promotion awards and promotions for his staff. Shown, from left, are Jay Ziskrout, director, rock promotion; Coakley; Janelle Burke, national rock coordinator; Diane Gentile, associate director, rock promotion; and Hilaire Brosio, director, West Coast rock promotion.



VP of R&B promotion Tony Anderson, second from right, announces that this year's R&B promotion awards go to Connie Johnson, second from left, national director of R&B promotion, and C.C. McClendon, center, regional promotion director. Congratulating the winners are executive VP Bill Berger, left, and executive VP of operations Roy Lott, right.



Cawley, third from right, relaxes after announcing his staff's sales awards and promotions. Shown, from left, are Ken Antonelli, director, West Coast sales and marketing; Dave Santaniello, manager, video marketing and sales; Roberta Rotberg, associate director, sales and advertising; Cawley; Lauren Moran, senior director, national sales; and Kirk Bonin, director, R&B marketing.

Latin Notas



by Carlos Agudelo

DOMINICAN MERENGUE BAND LEADER, composer, producer, singer, and brass player **Wilfrido Vargas** is recovering satisfactorily in Miami after a benign tumor was extirpated from one of his lungs. The last word is that he is in high spirits and still plans to appear at New York's **Merengue Festival** Tuesday (6) at Madison Square Garden. Vargas was nominated for a Grammy award for his latest production, "Animation" (Sonotone).

The videoclip "Mi Mundo," based on the song of the same name by salsa artist **Luis Enrique**, premiered on the program **MTV Internacional** Jan. 21. The video was produced by **Abraham Pulido**, who is noted for his work with **Franco De Vita**. The production took place in New York.

Cuban-born singer, composer, and recording artist **Hansel Martínez** (CBS) is the latest Latin artist to benefit from an advertising and promotion campaign. The well-known charanguero will appear in Miller Genuine Draft commercials nationwide plugging "hot salsa and cold beer." The song "La Esquina Habanera" will be the first to be adapted as a commercial.

CONCORD PICANTE is coming out with three more albums in its excellent Latin jazz series. One is **Tito Puente's** 99th (or is it his 100th?) album, "Góza Mi Timbal," on which he plays timbales, marimba, vibraphone, and chékere. The disk includes salsa, merengue, cha cha cha, and, why not, a lambada-styled Puente composition titled "Lambada Timbales."

Another album in the series is **Poncho Sánchez's**

seventh release on the label, "Chile Con Soul," featuring Puente as guest percussionist. Sánchez's album, which he considers one of his best, has the liner notes written by one of the great players of all time—basketball players, that is—**Kareem Abdul-Jabbar**, an avid jazz and Poncho fan.

The third Concord Picante release is by **Claire Fischer**, a veteran keyboardist who played with **Cal Tjader** and has arranged and written with the likes of **Prince**, **Paul McCartney**, and **Dizzy Gillespie**, among others. The album, which has a distinctly Brazilian sound, is called "Lambrancas," Portu-

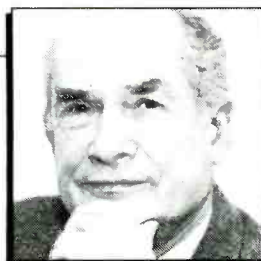
Vargas will go from the operating table to the stage

guese for remembrances. Fischer is one of the increasing number of performers fighting for the preservation of the rain forest through his music. One of the songs is titled "Xapuri, The Ballad Of Chico Mendez." Xapuri is an area of the Amazon jungle where the destruction of the forest is being contested. Mendez was an activist who, after winning an important legal battle against the government of Brazil, was apparently murdered by one of the ranchers in the region.

SPEAKING OF PUENTE, The Tito Puente Scholarship Fund (a tax-exempt, nonprofit organization), in association with the New York Urban Coalition Inc. and with major sponsorship from Budweiser, invites you to its 10th anniversary celebration, at New York's Windows On The World April 7, 6:30 p.m.-1:30 a.m. Music will be provided by Puente himself along with **Johnny Pacheco** and **Billy Taylor**. There will be food and drink aplenty, souvenirs, and lots of fun for all!

Checks for \$125 per person should be made payable to The Tito Puente Scholarship Fund. For information, call Robert Rodriguez, 212-219-4510, or Joe Conzo, 212-519-7141.

Classical KEEPING SCORE



by Is Horowitz

MARKING TIME: BMG may still have rights to the A&M-distributed classical catalogs, but the flow of new releases from Nimbus, Delos, and Denon has just about dried up in anticipation of the move to PolyGram.

While Nimbus will issue a new Hanover Band disk in February, the Schubert 9th Symphony conducted by **Roy Goodman**, and a Prima Voce CD devoted to vintage **Beniamino Gigli** sides, neither Denon nor Delos will release any product that month. And all three labels plan a product blackout in March.

Come April, though, new release patterns shift into high gear. Delos, for instance, will have another entry in its high-riding American composer series with Walter Piston's Symphonies Nos. 2 and 6, performed by the Seattle Symphony under **Gerard Schwarz**.

Initial Nimbus releases under PolyGram auspices will include the first of a Mozart symphony series by the Hanover Band with No. 41, as well as a William Byrd choral program by this year's Grammy nominee, the Christ Church Cathedral Choir directed by **Stephen Darlington**.

New Denon material will include a set of Corelli Concerti Grossi played by **I Solisti Italiani**, and a batch of C.P.E. Bach Symphonies performed by **Camerata Bern**.

A&M, meanwhile, is helping Denon craft a major promotion celebrating the Japanese label's 80th anniversary. It will kick off in the spring, and tie in with Denon's hardware division.

Nimbus, too, plans a promotion of its own later this year in behalf of the Austro-Hungarian Haydn Orchestra, a featured attraction at the Esterhazy Festival, in Hungary, next September. The orchestra, under its director, **Adam Fischer**, is made up of musicians from

both sides of what used to be called the Iron Curtain, and the fete this year is expected to attract more than the usual number of attendees now that separatist walls have crumbled.

NEW ENTRY: AVM Records, in association with DCC Compact Classics, is a new contender in the midprice and superbudget arena, with material that draws largely on product from the Bulgarian state record company, Balkanton.

The first six CDs, released late in January, list at \$8.98. Among the titles is an all-Liszt CD billed as holding the "Three Piano Concertos." The "Third Concerto"

A&M's Nimbus, Delos, Denon releases slowed

is an orchestration of Liszt's "Concerto Pathétique," originally written for two pianos.

In February AVM will debut its superbudget "Composer's Best" line, listing at \$4.98, and selling to dealers at \$2.90 in jewel box or \$3.10 in longbox, says **Jerry Tolmich**, AVM national sales manager. Coming next, in March, is an opera line at midprice.

PUBLISHING NEWS: Classical, the magazine started last December by Unique Communications two months after the demise of Ovation, has acquired **Keynote Magazine**, published for the past 13 years by WNCN New York. Beginning in April, Classical will inaugurate a New York edition that will publish WNCN program listings and, perhaps, the listings of competitive classical station WQXR as well. **Warren Bodow**, WQXR chief, confirms negotiations are under way. "We're talking," he says, "but we're not there yet."

Sedgwick Clark, longtime editor of **Keynote**, moves over to Classical. Former Ovation editor **Charles Passy** continues as Classical editor.

The March issue of **Keynote** will be the magazine's last. "We weren't looking to sell," says **Matthew Field**, WNCN GM. "The offer was just too good."

FOR WEEK ENDING FEBRUARY 10, 1990

Billboard

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TOP LATIN ALBUMS™

		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
POP	1	1	53	ANA GABRIEL TIERRA DE NADIE CBS 80054
	2	2	3	KAOMA LAMBADA EPC 46010
	3	4	11	ISABEL PANTOJA SE ME ENAMORA EL ALMA RCA 9952
	4	3	37	JOSE LUIS RODRIGUEZ TENGO DERECHO A SER FELIZ POLYGRAM 838351-4
	5	5	5	RICARDO MONTANER UN TOQUE DE MISTERIO TH-RODVEN X
	6	6	37	JULIO IGLESIAS RAICES CBS 80123
	7	7	17	DYANGO SUSPIROS CAPITOL-EMI LATIN 421266/CAPIOTL-EMI LATIN
	8	10	17	ROBERTO CARLOS SONRIE CBS DCL-80179
	9	11	35	FRANCO DE VITA AL NORTE DEL SUR CBS 80093
	10	8	57	CHAYANNE CHAYANNE CBS 80051
	11	12	11	MIRIAN HERNANDEZ MIRIAN HERNANDEZ CAPITOL-EMI LATIN 42162/CAPIOTL-EMI LATIN
	12	9	5	DANIELA ROMO QUIERO AMANECER CON ALGUIEN CAPITOL-EMI LATIN 42227/CAPIOTL-EMI LATIN
	13	17	3	TERESA GUERRA LOS CREADORES DE LA LAMBADA TH-RODVEN 2678
	14	14	29	LOS BUKIS Y PARA SIEMPRE FONOVISA 8828
	15	25	3	BRAULIO LOS EXITOS DE BRAULIO CBS 80185
	16	22	5	XUXA XUXA GLOBO 9113
	17	13	5	MARISELA 15 EXITOS FONOVISA 8836
	18	15	27	EMMANUEL QUISIERA CBS 80124
	19	20	31	MARISELA MARISELA ARIOLA 9577
	20	23	95	ISABEL PANTOJA DESDE ANDALUCIA RCA 6956
21	—	1	CAMILO SESTO EL AMOR DE VIDA GLOBO 9942	
22	19	3	FRANCO MUCHO MAS CAPITOL-EMI LATIN 042279/CAPIOTL-EMI LATIN	
23	—	7	LISSETTE ASUNTOS DE MUJER CAPITOL-EMI LATIN 42238/CAPIOTL-EMI LATIN	
24	16	41	LUIS MIGUEL EN BUSCA DE UNA MUJER WEA LATINA 56119/WEA	
25	18	5	RAPHAEL MARAVILLOSO CORAZON CBS 80250	
TROPICAL/SALSA	1	2	23	LUIS ENRIQUE MI MUNDO CBS 80146
	2	1	13	FRANKY RUIZ MAS GRANDE QUE NUNCA TH-RODVEN 2664
	3	6	3	LALO RODRIGUEZ SEXSACIONAL! TH-RODVEN 2661
	4	3	5	LA PATRULLA 15 EL CANTINERO TTH 00-1
	5	4	23	JUAN LUIS GUERRA Y LA 440 OJALA QUE LLUEVA CAFE KAREN 126
	6	9	15	GILBERTO SANTARROSA SALSA EN MOVIMIENTO COMBO 2062
	7	5	25	CHANTELLE CHANTELLE CON UN TOQUE DE CLASE WEA LATINA 56559
	8	7	35	EL GRAN COMBO AMAME COMBO 2060
	9	8	57	EDDIE SANTIAGO INVASION DE LA PRIVACIDAD TH-RODVEN 2575
	10	17	3	VARIOS ARTISTAS LOS GRANDES DEL MERENGUE KAREN 128
	11	10	9	WILFRIDO VARGAS ANIMACION SONOTONE 1432
	12	12	23	HANSEL SOLO CBS 80148
	13	21	13	CONJUNTO CHANEY EL CONJUNTO DEL AMOR HIT MAKERS HM-76
	14	25	3	BOBBY VALENTIN AQUI ESTA LA SALSA SONOTONE 21501
	15	15	27	TITO NIEVES YO QUIERO CANTAR RMM 1683
	16	11	35	DAVID PABON ES DE VERDAD TH-RODVEN 2620
	17	14	9	WILLIE CHIRINO ACUARELA DEL CARIBE CBS 80228
	18	—	1	JOHNNY Y REY NIGHT GOLD POLYGRAM LATINO 4214/POLYGRAM-LATINO
	19	—	1	LOS HERMANOS ROSARIO FUERA DE SERIE KAREN 133
	20	19	11	GRUPO NICHE SUTIL Y CONTUNDENTE CBS 80155
21	—	9	GRUPO NICHE LO MEJOR DEL GRUPO NICHE SONOTONE 5811	
22	13	13	GRUPO NICHE GRANDES EXITOS GLOBO 9878	
23	16	25	JOE ARROYO FUEGO EN MI MENTE FUENTES 5674	
24	—	1	LAS NENAS DE RINGO Y JOSSIE EL PODER GENUINO RINGO 1944	
25	20	17	JOSE ALBERTO MIS AMORES RMM 1684	
REGIONAL MEXICAN	1	1	23	BRONCO A TODO GALOPE FONOVISA 8830
	2	2	5	GRUPO MAZZ NO TE OLVIDARE CAPITOL-EMI LATIN 42186/CAPIOTL-EMI LATIN
	3	3	29	VICENTE FERNANDEZ POR TU MALDITO AMOR CBS 80127
	4	4	25	RAMON AYALA TRISTES RECUERDOS FREDDIE 1474
	5	9	17	LOS TIGRES DEL NORTE MI BUENA SUERTE FONOVISA 8831
	6	5	15	LOS CAMINANTES NO CANTAN MAL LAS RANCHERAS LUNA 71184
	7	6	15	LOS FLAMERS LOS FLAMERS RCA 9857
	8	7	13	LOS YONICS A TU RECUERDO FONOVISA 8832
	9	10	53	LA MAFIA EXPLOSIVO CBS 80072
	10	8	33	FITO OLIVARES LA NEGRA CATALINA GIL 2031
	11	16	9	JUAN VALENTIN CANCIONES DE MI PUEBLO CAPITOL-EMI LATIN 42138
	12	15	5	LOS HUMILDES NI ME VIENE NI ME VA FONOVISA 8827
	13	14	13	GRUPO LA SOMBRA CHI-TOWN BOYS ARE BACK FREDDIE 1490
	14	17	65	BRONCO UN GOLPE MAS FONOVISA 8808
	15	24	19	LOS TEMERARIOS INCONTENIBLES TH-MEX 2513
	16	18	111	LINDA RONSTADT CANCIONES DE MI PADRE ELEKTRA 60765
	17	19	5	JOHNNY HERNANDEZ NO ME HAGAN MENOS CAPITOL-EMI LATIN 42134
	18	13	61	ANTONIO AGUILAR CON BANDA MUSART 2021
	19	11	71	JOAN SEBASTIAN CON TAMBORA MUSART 90014
	20	25	9	VARIOS ARTISTAS DE LO NUESTRO LO MEJOR CBS 80156
21	12	7	SELINA Y LOS DINOS SELINA CAPITOL-EMI LATIN 42144/CAPIOTL-EMI LATIN	
22	20	17	GRUPO AUDAZ NI JUANA LA CUBANA CAPITOL-EMI LATIN 42178/CAPITOL	
23	—	35	LATIN BREED BREAKING THE RULES CBS 80094	
24	23	11	GRUPO LA FIEBRE ON THE RIGHT CBS 80168	
25	21	21	EMILIO NAVAIRA EMILIO NAVAIRA AND THE RIO BAND CBS-CRL-80140	

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EMI-ELECTROLA TO SPLIT INTO THREE MARKETING GROUPS IN WEST GERMANY

(Continued from page 4)

years.

Electrola, headed by Lothar Meinerzhagen, an 11-year EMI veteran, will be responsible for the marketing of domestic product and continental European repertoire.

EMI Classics will handle all of EMI's classical repertoire and is also charged with expanding the catalog, seeking, in particular, product from Eastern Europe. Managing director will be Bernhard Krajewski, who has been with EMI for 32 years.

Parallel with this development, EMI-Electrola GmbH will adopt a dual administrative setup, with Helmut Fest as managing director of marketing and Friedrich Wottawa as managing director of operations.

The new EMI-Electrola strategy is very much in line with the restructuring of the WEA operation in West Germany after the acquisition of Teldec, and also with the recent devolution of management at CBS U.K. (Billboard, Dec. 23).

WEA in Germany has separate sales forces for WEA, Teldec, and classical product, and there are hints that BMG-Ariola in Germany is considering the possibility of a separate sales division for one or all of its distributed labels.

Fest describes the new EMI-Electrola strategy as the logical corollary of the flurry of acquisitions by the big five record companies. "We have a situation where there is an enormous amount of product com-

ing into the pipeline and, under the existing structure, there is a real danger of a bottleneck," says Fest.

He adds, "The only way to expand, now that the megacompanies have nothing much left to acquire, is by augmenting sales and marketing operations to deal with the product which now comes from so many sources.

"We have tremendous product coming from Chrysalis, SBK, Enigma, I.R.S., and from the increased activities of EMI U.S. and Capitol, and we also have great repertoire sources now in continental Europe. Two of our biggest acts last year were Soul Sister from Belgium and Roxette from Sweden. It is too much for one sales force to handle."

On the operations side of the business, for "devolution" read "concentration." EMI-Electrola has drawn up a four-year plan that will make its distribution center at Butzweiler Hof, near Cologne, West Germany, the pan-European supply base for all EMI classical repertoire.

At present, the center supplies product to EMI companies in Germany, Austria, and Switzerland. Work is now under way to enlarge the facility and to equip it with a management-information system.

Says Wottawa: "The Butzweiler Hof facility will take on increasing importance as we move toward the 1993 single-market situation."

SONY SHOWS OFF TINY DIGITAL MEMO RECORDER

(Continued from page 3)

\$698 (at an exchange rate of 143.25 yen to the dollar). Tapes will cost \$7.

The cassette is 30mm long, 21.5mm wide, and 5.5mm thick. It has a recording time of 120 minutes, with a tape width of 2.5mm.

The memo recorder incorporates a nontracking (NT) system. During playback with this system, the head rotates twice as fast as it does during recording, and consequently can scan different blocks of a track until all information is read.

This double scanning system is used together with a semi-conductor memory to accurately read the recording without relying on high-precision tracking. The NT system also enables the loading and servo mechanisms to be greatly simplified.

Conventional digital recorders use a rotary helical scanning sys-

tem that requires extremely accurate tape loading and servo mechanisms for high-precision tracking during playback.

The nonloading system, which eliminates the need for tape loading, is made possible by the relocation of the pinch roller and guide pin into the tape cassette. Together, the nontracking and nonloading systems make the memo recorder extremely compact.

Sony has 178 patents pending in relation to the development of this digital memo recorder, suitable for conferences, interviews, and all occasions when high-quality sound recording is necessary.

Meanwhile, Pioneer Corp. and Matsushita Electric have announced their plans to introduce combination CD-and-videodisk players that are capable of playing both

sides of a videodisk without the disk being manually turned over.

Pioneer's CLD-303 model is listed at \$697, the lowest price for a videodisk player with auto-reverse; the machine is being unveiled Friday (9). Pioneer will produce 5,000 units per month.

The new model will handle videodisk albums, videodisk singles, CDs, and CD singles. Pioneer's combi-players with auto-reverse function are presently priced at more than \$1,173.

Matsushita's combi-player LX-200 with auto-reverse function will appear Feb. 26, listed at \$754. The machine will be shipped to the U.S. in the summer.

Assistance in preparing this story was provided by Susan Nunziata in New York.

A&M, BMG, CBS AWARDED \$172,000 IN PARALLEL IMPORT CASE

(Continued from page 6)

anti-piracy operations, said the court victory was of particular significance to the Hispanic market, which he says is "disproportionately harmed by unauthorized importation."

In another action involving cooperative efforts by the FBI, the RIAA, and the Nimbus Records CD plant in Virginia, a federal grand jury in Wichita, Kan., returned an indictment Jan. 16 charging Robert L. Waddell of Wichita with eight counts of criminal copyright infringement and three counts of trafficking in counterfeit labels.

Four of the counts against Waddell could send him to jail for five years with a \$250,000 fine, while the other seven counts subject him to a possible one-year jail term and a \$25,000 fine.

Special agents of the FBI executed two search warrants in Wichita Dec. 19, allegedly seizing more than 5,000 illicit CDs and numerous business records relating to the manufacture, sale, and distribution of the suspect product.

D'Onofrio says that the case prevented the largest number of allegedly illicit CDs yet from reaching the U.S. market.

In yet another action, detectives in Grand Prairie, Texas, executed five search warrants Jan. 5 and seized more than 20,000 alleged bogus tapes, more than 75,000 J-cards, more than 55,000 blank loaded audiocassettes, and about \$1,300 in cash.

Arrested and charged with two felonies under the Texas Business and Commerce Code were Hatem Ali

Elaydi, Asghar Ali Saiyed, Ahmed Abu-Shlieba Mohamed, Saed Khalid El-Hamed, Rabah El Haddad, and Bassam Sharef Zahra. They are charged with improper labeling of sound recordings, for which they could face a penalty of up to five years in jail and a fine of \$250,000. They are also charged with possession of a controlled substance under 28 grams, a violation of the Texas Health and Safety Code, which carries a penalty of two to 10 years in jail and/or a fine of up to \$5,000.

Artists whose recordings were duped on the alleged counterfeit tapes included George Strait, Guns N' Roses, Mel McDaniel, Metallica, Randy Travis, Michael Jackson, Hank Williams Jr., and Stephanie Mills.

IRV LIGHTMAN

WEST GERMAN CD MAKER PLANS JOINT VENTURES

(Continued from page 3)

an venture.

A further joint venture has been finalized for Taiwan (30% Pilz-owned) and yet another in Seville, Andalusia, Spain, which will have an annual capacity of 24 million CDs. The plant is expected to be in operation by 1992. In the same way as in California, Spanish record companies will be invited to reserve capacity at the plant and will have the possibility of becoming shareholders.

Winkler says Pilz has bullish ex-

pectations about the expansion of the CD market for the remainder of this century and the company has more joint-venture plans in the works.

"We believe that, at present, the worldwide shortage of capacity is dictated by the inadequate production of injection molding machines," Winkler says. "At present, there are only three or four suppliers and a waiting time of 14 to 16 months."

Winkler says that the lowest ex-

factory price for a CD in the U.S., with guaranteed quality and customer service, is \$1.10 and that manufacturers selling below this price are selling their clients short. He claims that Pilz in Germany has cut its reject rate from the general industry level of 15%-18% to single figures.

Assistance in preparing this story was provided by Wolfgang Spahr.

Greenland Label Is Hot At MIDEM

BY MIKE HENNESSEY

CANNES—Not many people know this, but the album "Isimiit Ikkamut" by Ole Kristiansen could very easily achieve sealskin status this year.

The reason that this was not a major talking point at MIDEM was because Ole sings in Inuit, a language in which not too many industry people are all that fluent. But in his own country, Ole is a megastar. Some 18% of the population bought his last album, the equivalent of a 41.5-million-unit sale in the U.S.

Ole records for Ulo, one of the three record companies in Greenland (pop. 54,000), and "Isimiit Ikkamut" (or "From The Eye To The Wall") has sold 9,000 copies to date. Sealskin criterion—gold and platinum are pretty useless in the Arctic Circle—is 10,000 sales. "And," says Ulo chief Karsten Sommer, "most of our albums get pretty close to that figure."

Ulo has been in operation for 10 years, during which time it has released 60 titles, embracing rock music, ethnic drum dances, throat chanting, and, would you believe, Arctic reggae.

"Our sales are limited to Greenland, Alaska, and Northern Canada. Export of songs in the Eskimo language is not that easy," says Sommer.

CD penetration in Greenland, according to Sommer, is upward of 6,000. Sound carrier sales now are divided into 60% cassettes and 40% CDs.

More than 20 local acts are signed to the Ulo label and the company is equipped with a 24-track studio and a mobile facility, both digital. Manufacture of CDs is undertaken by Dandisc in Saks-kobing, Denmark, and cassette duplication by Holm Cassette of Broenshoej, Denmark.

Ulo is currently building a more sophisticated recording studio with the hope of attracting international artists for the purpose of making demos or full recordings. "We offer fresh air, a clean environment, good fish, and transportation by dog sled," says Sommer. "Danish singer Kim Larsen has recorded in our studio. We hope he is the first of many."

Aussies Eye Soviet Music Biz, See Royalty As Problem

■ BY GLENN A. BAKER

MOSCOW—A hike in the Soviet mechanical royalty rate is the prerequisite for an expansion in music business between the U.S.S.R. and the

West.

This conclusion was drawn following a mission to the Soviet Union by the Australian popular music industry, including representatives of record companies, music publishers,

and copyright administration as well as press and the Austrade governmental organization. Prime mover behind the expedition was Export Music Australia (EMA), an industry-owned promotional initiative.

They met senior officials from a wide spectrum of U.S.S.R. music authorities, such as Melodia Records, the VAAP copyright agency, Gosconcert, the U.S.S.R. Union of Composers, Gosteleradio, the Stas Namin Music Center, and the Mezhdunarodnaya Kniga cultural organization.

The current mechanical rate is an infinitesimal .05 kopek per album sold (half a cent). However, Soviet opinion concedes that a tenfold increase, at the very least, is required.

Chris Gilbey, chairman of Export Music Australia, says: "We've broken totally new ground in terms of creating relationships between Soviet and Australian music. This includes an agreement for the broadcasting of one hour of Oz Rock on Russian prime-time television every month, featuring artists like Kylie Minogue, Midnight Oil, Crowded

House, INXS, Jenny Morris, Black Sorrows, James Reyne, John Farnham, and Noiseworks."

Gilbey points out this deal will give Australia access to a market of 280 million people eager, in the new political climate, for entertainment hitherto unavailable. On the question of copyright remuneration, he takes heart at the Soviet attitude, not least of which the country's expressed wish to become a signatory to the Berne Convention.

"This is, of course, a necessary precursor to dealings between the U.S.S.R. and any Western music organizations," Gilbey says. "The Russians are greatly impressed by the fact that a single facilitating organization, the EMA, is able to visit them representing all facets of Australian music."

Emmanuel Candi, executive director of the Australian Record Industry Assn., believes that Australian record companies can be profitably active in the Soviet market in the long term, but prospects for publishers are less promising.

Brett Cottle of the Australasian

Mechanical Copyright Owners Society (AMCOS) agrees. "There is no short-term future for the music publishing industry in the Soviet Union," he says. "I knew the mechanical rate was low, but I had no idea how bad it and the performance royalty actually are. We're talking about selling 2,000 albums to make a single rouble. The prospect of a substantial increase, however, is very real."

Boris Kokin, a senior VAAP executive, counters too much optimism on that score by underlining the momentous political and social upheavals affecting the Soviet Union and the inevitable delay they will cause to improvement in copyright payments and similar issues.

Austrade executive Archie Wilson summarizes: "There are no big bucks to be made in the U.S.S.R. overnight, but when the Soviets decide to do business, it will be with people they trust and understand. Music is playing a major role in reaching that point, and Australia is going into the U.S.S.R. on the ground floor."

Prince Cancels Finnish Shows; Move Angers Promoter, Fans

HELSINKI, Finland—For the second time, Prince has called off planned concert appearances in Finland, May 8-9, with 14,000 tickets already sold. Fans were told he switched his entire European tour from spring to fall because of film commitments. Some cities, Helsinki among them, are dropped from the new schedule. The Purple One first angered Finnish fans in 1988 by calling off two sold-out shows at a 15,000-seat arena, citing "a tight schedule." Now Showco Inc., the tour's local promoter (in conjunction with EMA-Telstar), says it is disenchanted with the star and may seek compensation.

KARI HELOPALTIO

Pavarotti Benefit Sold Out In Ireland

DUBLIN, Ireland—Luciano Pavarotti's sold-out concert at the Point Theatre here April 4 will raise a minimum of \$150,000 to help clear the debts of the Dublin Grand Opera Society. Organizers say they could have sold the 7,000 tickets several times over. The DGOS staged Pavarotti's operatic debut, as the Duke in "Rigoletto," in Dublin's Gaiety Theater in 1963.

KEN STEWART

Tokyo Union Big Band Splits With Leader

TOKYO—Tokyo Union, fronted by saxophonist Tatsuya Takahashi since 1966 and one of Japan's leading big bands, has split up with its leader. The sax great, who is suffering from heart trouble, has chosen a new career training young musicians. Takahashi turned professional in 1951 in a jazz quintet. Tokyo Union backed many visiting international artists and won the Jazz Disk Japan annual award three times. Now there are only three major big bands left in Japan: Bobuo Hara and Sharps & Flats, Toshio Mori & the Blue Coats, and Toshiyuki Miyama & New Herd.

SHIG FUJITA

Brussels Sprouts New Pop/Rock Talent

BRUSSELS, Belgium—Belgian pop/rock acts, fired by the success of Technotronic's "Pump Up The Jam" (which hit No. 2 on the Billboard Hot 100), are determined to lift Belgium from its no-hope image in the realm of pop. Soul Sister, which made the U.S. top 40 with "The Way To Your Heart," has emerged with a version of "Blame You" remixed by John Luongo, who has remixed for Tina Turner, Roxette, and Robin Beck. The "Blame You" videoclip was shot in London with Nick Egan directing, and the band has also recorded 15 new tracks for an album aimed at the Anglo-American market.

MARC MAES

Irish Radio Surveys Expected In Spring

DUBLIN—The first two in-depth radio listenership surveys since commercial radio began in Ireland last July will be published here in the spring. Most of the 24 local stations licensed by the Irish Radio & Television Commission are now on the air, but advertising agency Saatchi & Saatchi Compton predicts that only 12, at most, will still be broadcasting by year's end. The state-run RTE group made a record \$2.85 million from advertising in November last year.

K.S.

Pioneer LDC Releases Laserdisk Stats

TOKYO—According to Pioneer LDC, there are now 9,351 titles available on laserdisk in Japan. Of that total, 3,434 are movies and 3,365 are music titles. Specialist consumer titles added another 798 titles, with the remainder for commercial use. The biggest-selling title on laserdisk in 1989 was "E.T. The Extra-Terrestrial," which sold for slightly more than \$50. The best-seller in the music catalog was "Heart On Wave" by pop duo Wink, which retailed here for \$16.50.

S.F.

Soviet Rock Comrades Unite As Brothers

LENINGRAD, U.S.S.R.—A rock music association called Brothers has been set up here, fronted by leading Russian musician Boris Grebenshikov, whose CBS Records debut album was released last year. The group incorporates some 25 Leningrad-based bands, among them Grebenshikov's own Aquarium as well as DDT, Dzhungli, and Noll. Together, they plan to mount charity shows, perform in penal colonies, promote music among young people, and link up with similar groups in other countries.

VADIM YURCHENKOV

Chrysalis Group Chief Laments Losses But Says Upturn 'Is In Sight' For U.S. Division

■ BY NIGEL HUNTER

LONDON—Chris Wright, chairman of the Chrysalis Group, which posted a loss of almost \$19 million for the year ended last August (Billboard, Feb. 3), makes no excuses for the situation, caused largely by deficits sustained by the American record division. He admits that the 1989-90 trading results will be unfavorable as well.

"They are likely to show a larger loss than I can be happy or comfortable with," Wright remarks, "but turning the corner is in sight."

He attributes the doleful condition of the American record division to several adverse factors. Among them was a change of distributor from CBS to CEMA and a massive return of unsold inventory. Also, several items contributing to the U.S. operation's \$21.7 million loss had been carried over from previous years.

"The U.S. company will suffer more losses this year and probably next. Yet the gross in the U.S. for the first six months of our current financial year has been more than the total for the previous year."

Wright observes that a company cannot trade forever on two or three superstars, particularly if some of them are in decline. Late delivery of new product for release has not helped Chrysalis' fortunes, either.

Wright declines to reveal the specifics of the U.S. division's 1989 revenues. Its sales for the 14 months ended Aug. 31, 1988, were \$41.6 million, yielding a pretax loss of \$6.1 million.

For the Chrysalis Group as a whole, revenues for the year ended Aug. 31, 1989, were \$157.7 million, compared with \$193 million for the previous 14 months. The company reported a pretax loss on ordinary activities of \$19 million, compared with a \$3 million profit for the previous 14 months. (All figures are based on an

exchange rate of \$1.65 to the pound sterling.)

As a result of the sale of 50% of Chrysalis Records to Thorn-EMI last year, the group showed an extraordinary profit of \$85.5 million, net of tax, disposal costs, and provisions for possible reductions in future income from the sale keyed to the deal formula.

A special dividend of 3 cents per ordinary share was paid on Aug. 20, 1989, and the Chrysalis board proposes a final dividend of a further 3 cents, payable to shareholders on April 6.

Continuing on Chrysalis Records' strategy for recovery, Wright explains: "We're now trying to strengthen the depth of our artist roster. This is particularly true for the middle range of talent, which is expensive and takes time to rebuild."

He is enthusiastic about the current health of Chrysalis Records U.K., enjoying a No. 1 success with

"Nothing Compares 2 U" by Sinead O'Connor. Volume targets budgeted for the year will be swiftly and easily surpassed.

"The music publishing division had an outstanding year through artists such as Wet Wet Wet," Wright continues. "In the States our house writers got covers by people of the caliber of Milli Vanilli, Cher, Rod Stewart, Barbra Streisand, Joe Cocker, and Whitney Houston."

While directing efforts to correct and make good past losses, Wright is not neglecting the future, and television obviously figures large in the Chrysalis Group's plans.

Chrysalis Television is already up and running, including Chrysalis TV Mobiles, which Wright describes as "the largest and best-equipped outside broadcast unit there is." The specialties are news and sport, with local news provided for London Weekend Television, English soccer coverage

(Continued on page 84)

Italian Broadcasters Assn. Fights No-National-Radio Idea

■ BY DAVID STANSFIELD

ROME—Fears that imminent government legislation may forbid Italy's commercial radio networks from broadcasting nationally has inspired a widespread publicity campaign to gain public and political support.

RNA, an association set up in 1986 to protect the interests of networks and stations aiming for network status, is leading the battle, and its 10-broadcaster membership claims a combined 10 million listeners a day.

No government legislation has

existed since Italy's first private station opened in 1975. Now, with more than 4,000 local, regional, and national commercial stations, parliament is poised to regulate the airwaves.

Associations representing local stations have been lobbying politicians vigorously for their own codes and standards. They want to imitate the U.S. system by making a clear distinction between commercial and community stations and setting up national associations to syndicate advertising.

But RNA is claiming that several

(Continued on next page)

EMI Gets Slice Of Castle's Pye Via Reciprocal Licensing Deal

CANNES—EMI wants a piece of the Pye it failed to buy: in this case, the Pye Records catalog of British rock and pop masters from the '50s, '60s, and '70s.

The outcome is an unusual reciprocal licensing deal, announced here at MIDEM, between Castle Communications and EMI Records U.K. Castle is a midsize British independent label specializing in catalog exploitation. It bought Pye from PRT last summer; EMI had also been interested in acquiring the line.

**MIDEM
REPORT**

Now, Castle will allow EMI access to the Pye masters (numbering approximately 55,000) for the major's midprice and budget reissue imprints, Fame and Music For Pleasure. In return, Castle can select repertoire from EMI-owned catalogs for compilations and reissues on its labels.

Although neither company has disclosed the terms of the pact, it is thought to circumvent the more conventional aspects of licensing: advances against royalties, for example. Each company's use of the other's repertoire is naturally subject to restrictions in the original recording contracts.

Czech Changes Free Up Music Industry Indie Record Companies, Studios, Stations Springing Up

■ BY PETER BELOHLAVEK

PRAGUE, Czechoslovakia—This Eastern European nation, with a deep democratic tradition from prewar years, is reorganizing with some rapidity following the "velvet revolution" before Christmas.

The strong ideological control over the music industry and media has been ended, and the new multi-party government now in power pending free elections is laying emphasis on a market economy and private enterprise.

As a consequence, Supraphon, Panton, and Opus, the existing state record companies, are in the process of changing personnel and restructuring. Their repertoire policies

have been switched from politically motivated and subsidized and commercially unsuccessful recordings to ones with both domestic and international sales potential.

Artists banned by the former communist regime are being rehabilitated and restored to the catalogs. Supraphon has reissued material by the famous Czechoslovakian singer Marta Kubisova, banished from the stores for 20 years because of her political views, and some by Jaroslav Hutka and Waldemar Matuska, two other singers whose repertoire has languished in the vaults since they left the country by the underground route to live in the West.

Panton has resurrected previously forbidden material recorded by protest singer Karel Kryl, who fled to West Germany after the Soviet invasion and has been working there for Radio Free Europe. Each of these artists has sold more than 100,000 units each in the new political and social climate.

Czechoslovakia's only pressing

plant was formerly part of Supraphon, but is now independent under the name of Gramophone Works and is open for custom work.

Although the new private-enterprise opportunities have still to be codified in law, independent record companies are appearing with ambitious plans. A prominent one is Bonton, a joint enterprise venture led by the Czech jazz and rock musician/composer Martin Kratochvil. Bonton is in the vanguard, having been launched before the fall upheaval, but had been struggling to survive under the oppressive restrictions of the former regime.

It has a modern 24-track recording studio, its own small duplicating facility for music and videocassettes, and also operates an artist agency. Bonton's catalog is small, and comprises mainly jazz and new age music written by Kratochvil and his friends.

Bonton's contract with Gramophone Works enabled it to fulfill its first major project, an LP recording

(Continued on page 75)

Spanish Pop Ready For United Europe

■ BY AL GOODMAN

MADRID—Spanish pop music will be successful in the European Community's single market of 1993 because national product is constantly improving through stiffer competition, say record company chiefs.

Spanish domestic product now accounts for some 50% of total unit sales in a growing national market, and the heated international struggle for a share means Spanish artists will be better prepared for jousting in the 12-nation EC.

Says Inigo Zabala, artistic director of WEA Spain: "The countries which will do best in 1993 are those with strong national product and where there is tougher competition.

And Alfonso Perez, director of the Madrid-based Grabaciones Accidentales record company, says: "If Sting or Michael Jackson are recording songs in Spanish, there must be a market for that kind of product." Currently hot group Duncan Dhu, signed to his company, is on a 20-date tour of midsize venues in the U.S., due to end Feb. 13 at the Los Angeles Palladium.

A clear sign of the increasing com-

petition in Spain is the annual Iberpop rock/pop event, which began as a small affair seven years ago and has grown into a national showcase for new artists. It also gives record companies a chance to fight it out for national awards.

Says WEA's Zabala: "Rock is no longer just an Anglo-Saxon birthright. The standards of production in Spain, France, and Italy are approaching the levels of the U.K. and U.S." He believes the level of professionalism of Spanish performers and songwriters is developing at a faster pace than the general infrastructure level of studios and producers.

This means, he says, that Spanish record companies still send many of their acts abroad to record, or perhaps import producers for specific projects, because the very best local studios and producers (those on a par with Anglo-American counterparts) are virtually always booked.

Although 1989 Spanish sales figures are not yet available, 1988 saw sales of 45.2 million units at a value of some \$329 million and a 20% improvement over 1987. The booming overall economy continued last year.

Perez says: "Five years ago, if a

group sang in Spanish, other than in the flamenco sector, they earned strange looks. Now, foreign firms are showing growing interest." He notes the group Mano Negra in France, made up of French and Spanish musicians who sing in both languages. Or the Gipsy Kings, Spaniards who moved to France and achieved crossover success with flamenco-based music. Perez says that there are many other groups like the Gipsy Kings waiting in the wings in Spain, ready to build international reputations.

The seventh annual Iberpop was staged in January in the northern provincial capital of Logrono. It featured some 17 Spanish acts in facilities ranging from a 3,000-seat indoor arena to small 600-capacity clubs.

The government of La Rioja region spent about \$250,000 on organization and sponsorship and the event bestowed music awards in several dozen performance and backstage categories.

The award for best LP of the year went to Gabinete Caligari for "Privado" (EMI-Hispavox). The best song was "El Limite Del Bien" by La Frontera (PolyGram Iberica).

ITALIAN GOVERNMENT CONSIDERS RADIO LEGISLATION

(Continued from preceding page)

key local radio associations are proposing that networks be limited to broadcasting over a maximum three to four regions for only six to eight hours a day. Advertising clients would be confined to those areas.

RNA, whose campaign headline is "Free radio in a free state," believes that these proposals are absurd. Alberto Hazan, RNA founder and executive at private networks Rete 105 and Radio Monte Carlo, says: "With more than 15,000 frequencies throughout national territory, there is room for everybody. We, too, want to see a clear distinction between commercial and community radio."

Hazan also believes that local radio could incorporate local and national advertising, just like the national networks. The problem is the lack of professionalism.

Amateurism is often blamed for

radio's poor showing in Italy's nationwide advertising statistics. While the U.S. share accounts for 10%, Italy's amounts to only 3%. RNA is convinced that parliamentary acknowledgement of the professionalism of the networks will give increased confidence to advertisers.

If the networks do lose their national status, they believe that the music industry would suffer. Bruno Ployer of RNA member network Radio Dimensione Suono, says: "Most local stations operate on a minute-by-minute basis. They don't use rotation systems, so how would record companies be able to gauge accurately how many times their artists were being played?" Ployer also believes that, without the networks, promotion on a national basis would suffer badly.

Michele Mondella, BMG promotion and marketing director, agrees.

"We work with local, regional, and national stations. With the major networks, we are involved in co-promotion, tours, and sponsoring. We need them for 100% national penetration, and they also offer a good alternative to state radio RAI."

Fabrizio Intra, CBS marketing director, supports this view. He also stresses that his company works with all types of stations, but admits that CBS is a big investor in national network advertising.

"Radio is the best vehicle for promoting music," says Intra. "We have an excellent relationship with the major networks, and if their broadcasting range was reduced, it would be bad for our national and international repertoire."

Meanwhile, RNA says it is keeping a close eye on parliamentary discussions and is ready for some more campaigning if necessary.

Adam Ant Back At Pop Picnic; Footwear Feted; Thunder Rolls

ROOM AT THE TOP AGAIN? Back in the early '80s, Adam Ant was one of U.K. pop's hottest properties, with a string of massive hit singles like "Stand And Deliver," "Prince Charming," and "Puss In Boots," all supported by high-camp theatrical videos. Now he's back in London after a five-year recording hiatus with a new single, "Room At The Top," for MCA Records, to be followed by an album. In recent years, Ant has moved into legitimate theater but the lure of music has proved irresistible. He teamed with former Ants member Marco Pirroni to co-write "Room At The Top."



by Chris White

OTHER COMEBACKS: Buster Bloodvessel, who fronts the colorful if lightweight Bad Manners group, which also had a string of top 10 hits last decade, has teamed up with dance/rap outfit Kiss AMC for their new Syncopate Records single, "My Docs," dedicated to the Doc Marten footwear now regarded as an essential part of the trendy teenage wardrobe.

Lloyd Cole, now without his Commotions, has taken the solo route, and his first single is "No Blue Skies," taken from a forthcoming Polydor album, which he is supporting with live dates and a major promotional tour.

BITS & PIECES: U.K. heavy rock band Thunder, on EMI, whose debut single last October, "She's So

Fine," received a lot of press acclaim, is back with a second single, "Dirty Love," taken from its forthcoming debut album, "Backstreet Symphony," which has been produced by former Duran Duran member Andy Taylor... Another up-and-coming U.K. heavy rock outfit, the Quireboys, currently riding high in the singles chart, are hoping to follow that success with their first album, "A Bit Of What You Fancy."

The Jeremy Days on Polydor released their first U.K. single, "Brand New Boy," last year and it bombed completely. The

record did go on to become a huge West German hit, though, and now the band hopes that Polydor's reissue of the single in the U.K. will bring similar sales the second time 'round in the home country... Sinead O'Connor, topping the U.K. charts, and newly signed to EMI Music Publishing worldwide, releases her new Chrysalis album, "I Do Not Want What I Haven't Got," March 12.

END OF THE ROAD: Fairground Attraction, which achieved massive U.K. success only two years ago with the single "Perfect" and its debut album, and won awards as best U.K. newcomers, has decided to call it a day. Singer Eddi Reader wants to spend more time with her family, so guitarist Mark E. Nivo, who wrote much of the band's material, is now looking for another vocalist to work with.

HITS of the WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 2/3/90

This Week	Last Week	SINGLES
1	3	NOTHING COMPARES TO U SINEAD O'CONNOR ENSIGN
2	1	TEARS ON MY PILLOW KYLIE MINOGUE PWL
3	NEW	GET UP (BEFORE THE NIGHT IS OVER) TECHNOTRONIC FEATURING YA KID K SWANYARD
4	5	GOT TO HAVE YOUR LOVE MANTRONIX (FEATURING WONDRESS) CAPITOL
5	4	TOUCH ME 49'ers 4th & B'WAY/ISLAND
6	6	COULO HAVE TOLO YOU SO HALO JAMES EPIC
7	2	HANGIN' TOUGH NEW KIDS ON THE BLOCK CBS
8	7	YOU MAKE ME FEEL (MIGHTY REAL) JIMMY SOMERVILLE LONDON
9	32	HAPPENIN' ALL OVER AGAIN LONNIE GORDON SUPREME
10	26	I WISH IT WOULD RAIN DOWN PHIL COLLINS VIRGIN
11	24	INSTANT REPLAY YELLA FANFARE
12	12	N-R-G ADAMSKI MCA
13	9	GOING BACK TO MY ROOTS/RICH IN PARADISE FPI PROJECT PRESENT RICH IN PARADISE RUMOUR
14	8	PUT YOUR HANOS TOGETHER D. MOB LONDON
15	23	NOTHING EVER HAPPENS DEL AMITRI A&M
16	15	MORE THAN YOU KNOW MARTIKA CBS
17	19	WELCOME GINO LATINO HRR/LONDON
18	10	GOT TO GET ROB 'N' RAZ FEATURING LEILA K ARISTA
19	39	WALK ON BY SYBIL PWL
20	31	THE FACE AND WHY NOT? ISLAND
21	27	I'LL BE GOOD TO YOU QUINCY JONES/RAY CHARLES/CHAKA KHAN QWEST/WARNER
22	NEW	SHINE ON THE HOUSE OF LOVE FONTANA/PHONOGRAM
23	NEW	18 AND LIFE SKID ROW ATLANTIC
24	14	HEY YOU QUIREBOYS PARLOPHONE
25	36	JUST LIKE JESSE JAMES CHER GEFFEN
26	11	GET A LIFE SOUL II SOUL 10/VIRGIN
27	16	I CALLED U LIL LOUIS HRR/LONDON
28	13	NO MORE MR NICE GUY MEGADETH SBK
29	30	JUICY WRECKS-N-EFFECT MOTOWN
30	40	ALL 4 LOVE (BREAK 4 LOVE 1990) RAZE FEATURING LADY J/SECRETARY OF ENT. CHAMPION
31	18	WELCOME TO THE TERRORROOM PUBLIC ENEMY DEF JAM
32	NEW	SLEEP WITH ME BIRDLAND LAZY
33	33	WAS THAT ALL IT WAS KYM MAZELLE SYNCOPATE/EMI
34	NEW	THE KING AND QUEEN OF AMERICA EURYTHMICS RCA
35	17	WHEN YOU COME BACK TO ME JASON DONOVAN PWL
36	NEW	HELLO THE BELOVED WEA
37	21	LAMBADA KAOMA CBS
38	NEW	COME BACK TO ME JANET JACKSON BREAKOUT/A&M
39	22	LISTEN TO YOUR HEART SONIA CHRYSALIS
40	20	THE MAGIC NUMBER DE LA SOUL BIG LIFE/TOMMY BOY
		ALBUMS
1	2	PHIL COLLINS ... BUT SERIOUSLY VIRGIN
2	1	CHRISTIANS COLOUR ISLAND
3	3	NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
4	NEW	CAT STEVENS THE VERY BEST OF CAT STEVENS ISLAND
5	7	ERIC CLAPTON JOURNEYMAN REPRISE/DUCK
6	9	LISA STANSFIELD AFFECTION ARISTA
7	10	CHRIS REA THE ROAD TO HELL WEA
8	8	KYLIE MINOGUE ENJOY YOURSELF PWL
9	5	TINA TURNER FOREIGN AFFAIR CAPITOL
10	12	ROD STEWART THE BEST OF ROD STEWART WARNER BROS.
11	6	DIONNE WARWICK LOVE SONGS ARISTA
12	27	CHER HEART OF STONE GEFFEN
13	11	SOUL II SOUL CLUB CLASSICS VOLUME ONE 10/VIRGIN
14	4	SUNDAYS READING, WRITING & ARITHMETIC ROUGH TRADE
15	16	MARTIKA MARTIKA CBS
16	13	DE LA SOUL 3 FEET HIGH AND RISING TOMMY BOY/BIG LIFE
17	28	TECHNOTRONIC PUMP UP THE JAM SWANYARD/TOTAL
18	21	NIGEL KENNEDY VIVALDI FOUR SEASONS EMI
19	24	THE STONE ROSES THE STONE ROSES SILVERTONE
20	17	MADONNA LIKE A PRAYER SIRE
21	20	SIMPLY RED A NEW FLAME ELEKTRA
22	18	JASON DONOVAN TEN GOOD REASONS PWL
23	15	JIVE BUNNY & THE MASTERMIXERS JIVE BUNNY—THE ALBUM TELSTAR
24	22	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
25	32	OEACON BLUE WHEN THE WORLD KNOWS YOUR NAME CBS
26	14	WET WET WET HOLDING BACK THE RIVER PRECIOUS ORG/PHONOGRAM
27	19	UB40 LABOUR OF LOVE PART II DEP INTERNATIONAL/VIRGIN
28	26	GLORIA ESTEFAN CUTS BOTH WAYS EPIC
29	NEW	JIMMY SOMERVILLE READ MY LIPS LONDON
30	31	NENEH CHERRY RAW LIKE SUSHI CIRCA/VIRGINS
31	23	BARBRA STREISAND A COLLECTION—GREATEST HITS... AND MORE CBS
32	25	BEAUTIFUL SOUTH WELCOME TO THE BEAUTIFUL SOUTH GO! DISCS
33	29	ERASURE WILD! MUTE
34	33	CHRIS DE BURGH SPARK TO A FLAME—THE VERY BEST OF A&M
35	35	ROBERT PALMER ADDICTIONS VOL. 1 ISLAND
36	30	THE CARPENTERS THE SINGLES 1969-1973 A&M
37	38	EURYTHMICS WE TOO ARE ONE RCA
38	36	OURAN DURAN DECADE EMI
39	NEW	LOOP A GILDED ETERNITY SITUATION TWO
40	34	LEVEL 42 LEVEL BEST POLYDOR

CANADA (Courtesy The Record) As of 2/5/90

		SINGLES
1	3	BACK TO LIFE SOUL II SOUL VIRGIN/A&M
2	1	BLAME IT ON THE RAIN MILLI VANILLI ARISTA/BMG
3	2	WE DIDN'T START THE FIRE BILLY JOEL COLUMBIA/CBS
4	6	WITH EVERY BEAT OF MY HEART TAYLOR DAYNE ARISTA/BMG
5	4	RHYTHM NATION JANET JACKSON A&M/A&M
6	7	THIS ONE'S FOR THE CHILDREN NEW KIDS ON THE BLOCK COLUMBIA/CBS
7	5	WHEN I SEE YOU SMILE BAD ENGLISH EPIC/CBS
8	13	PRINCIPAL'S OFFICE YOUNG M.C. ISLAND/WEA
9	12	WOMAN'S WORK SHEREE RCA/BMG
10	11	JANIE'S GOT A GUN AEROSMITH GEFFEN/WEA
11	18	DANGEROUS ROXETTE CAPITOL/CAPITOL
12	8	ANOTHER DAY IN PARADISE PHIL COLLINS ATLANTIC/WEA
13	15	I THINK I CAN BEAT MIKE TYSON D.J. JAZZY JEFF JIVE/BMG
14	20	ON'T MAKE ME DVER SYBIL ATTIC/ATTIC
15	10	POISON ALICE COOPER EPIC/CBS
16	14	SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS ATCO/WEA
17	17	SO HARD SASS JORDAN AQUARIUS/WEA
18	NEW	TWO TO MAKE IT RIGHT SEDUCTION VENETTA/A&M
19	NEW	TOO MUCH BROS EPIC/CBS
20	NEW	OPPOSITES ATTRACT PAULA ABDUL VIRGIN/A&M
		ALBUMS
1	1	PHIL COLLINS ... BUT SERIOUSLY ATLANTIC/WEA
2	2	MILLI VANILLI GIRL YOU KNOW IT'S TRUE ARISTA/BMG
3	4	NEW KIDS ON THE BLOCK HANGIN' TOUGH COLUMBIA/CBS
4	5	ALANNAH MYLES ALANNAH MYLES ATLANTIC/WEA
5	3	AEROSMITH PUMP GEFFEN/WEA
6	7	PAULA ABDUL FOREVER YOUR GIRL VIRGIN/A&M
7	6	JIVE BUNNY & THE MASTERMIXERS SWING THE MOOD ATCO/WEA
8	8	BILLY JOEL STORM FRONT COLUMBIA/CBS
9	9	PUMP UP THE JAM TECHNOTRONIC SBK/EMI
10	10	CHER HEART OF STONE GEFFEN/WEA
11	12	TOM PETTY FULL MOON FEVER MCA/MCA
12	11	JANET JACKSON RHYTHM NATION 1814 A&M/A&M
13	NEW	LINDA RONSTADT CRY LIKE A RAINSTORM ELEKTRA/WEA
14	16	TEARS FOR FEARS THE SEEDS OF LOVE FONTANA/POLYGRAM
15	15	SOUL II SOUL KEEP ON MOVIN' VIRGIN/A&M
16	14	ROLLING STONES STEEL WHEELS ROLLING STONES/CBS
17	13	MOTLEY CRUE DR. FEELGOOD ELEKTRA/WEA
18	18	COSMIC THING THE B-52'S REPRISE/WEA
19	17	YOUNG M.C. STONE COLD RHYMIN' ISLAND/WEA
20	20	FINE YOUNG CANNIBALS THE RAW AND THE COOKED I.R.S./MCA

WEST GERMANY (Courtesy Der Musikmarkt) As of 1/29/90

		SINGLES
1	1	ANOTHER OAY IN PARADISE PHIL COLLINS WEA
2	3	SIT AND WAIT SYDNEY YOUNGBLOOD VIRGIN
3	2	ALL AROUND THE WORLO LISA STANSFIELD ARISTA
4	4	EASY ICE MC ZYX
5	5	NO MORE BOLEROS GERARD JOLING MERCURY/PHONOGRAM
6	9	GET A LIFE SOUL II SOUL VIRGIN
7	11	THE MESSAGE IS LOVE ARTHUR BAKER & THE BACKBEAT DISCIPLES A&M/POLYDOR
8	6	WE DIDN'T START THE FIRE BILLY JOEL CBS
9	12	BAKERMAN LAID BACK ARIOLA
10	7	GIRL I'M GONNA MISS YOU MILLI VANILLI HANSA
11	16	RICH IN PARADISE F.P.J. PROJECT ZYX
12	NEW	YOU GOT IT NEW KIDS ON THE BLOCK CBS
13	14	OER EROBEERMUND CULTURE BEAT & JO VAN NELSEN CBS
14	8	LISTEN TO YOUR HEART ROXETTE PARLOPHONE
15	NEW	IN PRIVATE DUSTY SPRINGFIELD PARLOPHONE
16	10	PUMP UP THE JAM TECHNOTRONIC FEATURING FELLY BCM
17	13	LAMBADA KAOMA CBS
18	15	GRAND PIANO THE MIXMASTER BCM
19	NEW	DEAR JESSIE MADONNA SIRE
20	18	DANCANDO LAMBADA KAOMA CBS
		ALBUMS
1	1	PHIL COLLINS ... BUT SERIOUSLY WEA
2	2	LISA STANSFIELD AFFECTION ARISTA
3	3	TRACY CHAPMAN CROSSROADS ELEKTRA
4	6	CHRIS REA THE ROAD TO HELL MAGNET
5	5	WESTERNHAGEN HALLELUJAH WEA
6	4	MILLI VANILLI ALL OR NOTHING HANSA
7	8	ROXETTE LOOK SHARP EMI
8	7	CHRIS DE BURGH FROM A SPARK TO A FLAME PMV
9	13	RICHARD MARX REPEAT OFFENDER EMI
10	11	BILLY JOEL STORM FRONT CBS
11	12	ROD STEWART THE BEST OF... WARNER BROS.
12	9	PETER MAFFAY KEINE WEG ZU WEIT TELDEC
13	10	TINA TURNER FOREIGN AFFAIR CAPITOL
14	14	SYDNEY YOUNGBLOOD FEELING FREE VIRGIN
15	15	SCORPIONS BEST OF ROCKERS 'N' BALLADS HARVEST
16	16	DAVID HASSELHOFF LOOKING FOR FREEDOM WHITE
17	18	JIVE BUNNY & THE MASTERMIXERS THE ALBUM DINO
18	17	THE BEAUTIFUL SOUTH WELCOME TO THE BEAUTIFUL SOUTH METRONOME
19	19	ERIC CLAPTON JOURNEYMAN REPRISE
20	20	MUENCHENER FREIHEIT PURPURMOND CBS

JAPAN (Courtesy Music Labo) As of 1/29/90

		SINGLES
1	NEW	MIDNIGHT TAXI MIHO NAKAYAMA KING/BARNING
2	1	KUCHIBIRU KARA BIYAKU SHIZUKA KUDO PONY CANYON/ROOTS ONGAKU
3	NEW	YUME WO SHINJITE HIDEAKI TOKUNAGA A POLLON/ROH
4	4	AINIKITE I NEED YOU GO-BANGS PONY CANYON/FUJIPACIFIC
5	2	YUUKI NO SHIRUSHI SABUROTA USHIWAKAMARU EPIC/SONY
6	3	SHOPPAI MIKAZUKI NO YURO TSUYOSHI NAGABUCHI TOSHIBA/EMI YAMAHAI
7	7	FRIENDS AND DREAM CHECKERS PONY CANYON THREE STARS
8	5	CHRISTMAS EVE TATSURO YAMASHITA MOON SMILE ONGAKU SHUPPAN
9	NEW	MUGIBATAKE OYONEI VICTOR SAEGUSA ONGAKU
10	10	DIAMONDS PRINCESS PRINCESS CBS/SONY
		ALBUMS
1	1	SOUTHERN ALL STARS SOUTHERN ALL STARS VICTOR
2	3	YUMI MATSUOTOYA LOVE WARS TOSHIBA/EMI
3	2	HOUND DOG VOICE MMG
4	4	PRINCESS PRINCESS LOVERS CBS/SONY
5	5	BOOWY GIGS JUST A HERO TOUR 1986 TOSHIBA/EMI
6	6	RAY CHARLES RAY CHARLES' BEST—ELLIE MY LOVE VICTOR
7	7	SHIZUKA KUDOU HERVEST PONY CANYON
8	8	MIKI IMAI IVORY FOR LIFE
9	10	MARI HAMADA SINCERELY VICTOR
10	9	WINK TWIN MEMORIES POLYSTAR

MUSIC & MEDIA

PAN-EUROPEAN CHARTS 2/3/90

		HOT 100 SINGLES
1	1	ANOTHER DAY IN PARADISE PHIL COLLINS VIRGIN/WEA
2	3	TEARS ON MY PILLOW KYLIE MINOGUE PWL
3	2	HANGIN' TOUGH NEW KIDS ON THE BLOCK CBS
4	4	ALL AROUND THE WORLD LISA STANSFIELD ARISTA/BMG
5	5	HELENE ROCH VOISINE GM/BMG ARIOLA
6	NEW	NOTHING COMPARES TO U SINEAD O'CONNOR ENSIGN/CHRYSALIS
7	9	GET A LIFE SOUL II SOUL 10/VIRGIN
8	8	THAT'S WHAT I LIKE JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY DANCE
9	7	TOUCH ME 49'ers 4th & B'WAY
10	11	LES VALSES DE VIENNE FRANCOIS FELDMAN PHONOGRAM
11	12	SIT AND WAIT SYDNEY YOUNGBLOOD CIRCA/VIRGIN
12	6	LAMBADA KAOMA CBS
13	19	COMMENT TE DIRE ADIEU JIMMY SOMERVILLE LONDON
14	10	GOT TO HAVE YOUR LOVE MANTRONIX FEATURING WONDRESS CAPITOL
15	NEW	GOING BACK TO MY ROOTS FPI PROJECT RUMOUR
16	16	RISE ON TIME BLACK BOX deCONSTRUCTION
17	14	PUMP UP THE JAM TECHNOTRONIC FEATURING FELLY ARS/CNR
18	20	GOT TO GET ROB 'N' RAZ FEATURING LEILA K ARISTA/BMG
19	NEW	COULO HAVE TOLO YOU SO HALO JAMES EPIC
20	13	GIRL I'M GONNA MISS YOU MILLI VANILLI HANSA
		HOT 100 ALBUMS
1	1	PHIL COLLINS ... BUT SERIOUSLY VIRGIN/WEA
2	2	LISA STANSFIELD AFFECTION ARISTA/BMG
3	3	TINA TURNER FOREIGN AFFAIR CAPITOL
4	5	CHRIS REA THE ROAD TO HELL WEA
5	4	JIVE BUNNY & THE MASTERMIXERS JIVE BUNNY—THE ALBUM TELSTAR
6	6	TRACY CHAPMAN CROSSROADS ELEKTRA
7	NEW	THE CHRISTIANS COLOUR ISLAND
8	8	ROD STEWART THE BEST OF ROD STEWART WARNER BROS.
9	11	ERIC CLAPTON JOURNEYMAN WEA
10	7	NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
11	17	ROXETTE LOOK SHARP PARLOPHONE
12	10	CHRIS DE BURGH SPARK TO A FLAME A&M
13	12	KAOMA WORLD BEAT CBS
14	NEW	THE SUNDAYS READING, WRITING AND ARITHMETIC ROUGH TRADE
15	9	KYLIE MINOGUE ENJOY YOURSELF PWL
16	15	WESTERNHAGEN HALLELUJAH WARNER BROS.
17	NEW	RICHARD MARX REPEAT OFFENDER EMI USA
18	13	MILLI VANILLI ALL OR NOTHING HANSA/BMG/CHRYSALIS
19	19	BILLY JOEL STORM FRONT CBS
20	NEW	SYDNEY YOUNGBLOOD FEELING FREE CIRCA/VIRGIN
		SINGLES
1	1	LOVE SHACK B-52'S WEA
2	2	I WANT THAT MAN DEBORAH HARRY EMI
3	4	RISE ON TIME BLACK BOX BMG/RCA
4	3	I FEEL THE EARTH MOVE MARTIKA CBS
5	10	WHEN I SEE YOU SMILE BAD ENGLISH CBS
6	8	PUMP UP THE JAM TECHNOTRONIC FEATURING FELLY POSSUM/BMG
7	9	CRYING IN THE CHAPEL PETER BLAKELEY EMI
8	5	LEAVE A LIGHT ON BELINDA CARLISLE VIRGIN/EMI
9	NEW	JANIE'S GOT A GUN AEROSMITH WEA
10	7	IF I COULD TURN BACK TIME CHER WEA
11	6	WE OIANT START THE FIRE BILLY JOEL CBS
12	15	GIRL I'M GONNA MISS YOU MILLI VANILLI BMG/RCA
13	20	PLEASE SEND ME SOMEONE TO LOVE JOHNNY DIESEL & THE INJECTORS MUSHROOM/FESTIVAL
14	NEW	ON'T KNOW MUCH LINDA RONSTADT (FEATURING AARON NEVILLE) WEA
15	11	ANOTHER OAY IN PARADISE PHIL COLLINS WEA
16	NEW	ALL AROUND THE WORLD LISA STANSFIELD BMG
17	14	JUST LIKE JESSE JAMES CHER WEA
18	NEW	BABY OON'T FORGET MY NUMBER MILLI VANILLI BMG
19	17	POISON ALICE COOPER CBS
20	NEW	YOU'RE HISTORY SHAKESPEAR'S SISTER POLYGRAM
		ALBUMS
1	1	THE B-52'S COSMIC THING WEA
2	5	MARTIKA MARTIKA CBS
3	4	CHER HEART OF STONE WEA
4	2	JIVE BUNNY & THE MASTERMIXERS THE ALBUM BMG/RCA
5	3	PHIL COLLINS ... BUT SERIOUSLY WEA
6	6	ICEHOUSE GREAT SOUTHERN LAND REGULAR/FESTIVAL
7	7	BILLY JOEL STORM FRONT CBS
8	12	BELINDA CARLISLE RUNAWAY HORSES VIRGIN/EMI
9	9	ALICE COOPER TRASH CBS
10	NEW	AEROSMITH PUMP WEA
11	8	KATE CEBERANO BRAVE REGULAR/FESTIVAL
12	15	DEBORAH HARRY DEF, DUMB & BLONDE EMI
13	11	GHOST NATION HUNTERS AND COLLECTORS MUSHROOM/FESTIVAL
14	17	NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
15	18	THE BEACH BOYS STILL CRUISIN' EMI
16	13	JENNY MORRIS SHIVER WEA
17	14	BILLY OCEAN BILLY OCEAN GREATEST HITS BMG/RCA
18	NEW	MILLI VANILLI ALL OR NOTHING (US REMIX) BMG
19	16	BOBBY BROWN DON'T BE CRUEL WEA
20	10	CLIFF RICHARD THE PRIVATE COLLECTION EMI
		SINGLES
1	3	ME SO HORNY THE 2 LIVE CREW BITE RECORDS
2	2	GOT TO GET ROB N RAZ & LEILA K ARISTA
3	1	ALL AROUND THE WORLD LISA STANSFIELD ARISTA
4	5	GET A LIFE SOUL II SOUL 10 RECORDS
5	7	WORDS THE CHRISTIANS ISLAND
6	NEW	GET INTO IT TONY SCOTT RHYTHM
7	8	INNA CITY MAMA NENEH CHERRY VIRGIN
8	4	HOMELY GIRL UB40 VIRGIN
9	NEW	IN PRIVATE DUSTY SPRINGFIELD PARLOPHONE
10	NEW	WHATCHA GONNA DO WITH... INNER CITY 10 RECORDS
		ALBUMS
1	1	SUPERTRAMP THE VERY BEST OF... ARCADE
2	3	PHIL COLLINS BUT SERIOUSLY WEA
3	2	VARIOUS ARTISTS TOP 40 VAN 1989 EVA
4	4	UB40 LABOUR OF LOVE II VIRGIN
5	8	LISA STANSFIELD AFFECTION ARISTA
6	5	ROD STEWART THE BEST OF... WARNER BROS.
7	7	CEES TOL & THOMAS TOL TOL & TOL INDISC
8	6	THE NITS URK CBS
9	9	BARBRA STREISAND GREATEST HITS AND MORE CBS
10	NEW	THE CHRISTIANS COLOUR ISLAND

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 1/26/90

Tape, Disk Sales Of Music Video Are Up In Japan

■ BY SHIG FUJITA

TOKYO—A year or so ago, a top-selling music video would sell about 6,000-7,000 units in Japan, with tape and disk figures combined. Now, sales of 10,000-plus are commonplace, according to Hisao Ebine, managing director of Videarts Japan Inc., which has concentrated solely on music video product since it was set up in July 1984.

Janet Jackson's "Rhythm Nation 1814," released here Nov. 8, topped the 10,000 mark in less than two months and is still a steady seller nationwide. In configuration terms, 60% of her sales have been on disk and 40% on cassettes.

In Jackson's case, sales have been augmented by her appearance in a TV commercial for Japan Airlines, giving her nationwide exposure on a regular basis. Her video package is listed at the yen equivalent of \$34, including the government's consumer tax, for both disk and tape formats.

Videarts released "The Cream Of Eric Clapton," retailing at \$41.20 in both formats, on Dec. 6, and it topped the 10,000 mark by early January.

In the case of Bon Jovi's "New Jersey: The Video," Videarts released 20,000 units Dec. 13, of which 80% were disks, and were confident that sales would comfortably exceed that total. Another release from the company with major sales prospects was Tears For Fears' "Seeds Of Love: The Video," a 30-minute package, released Dec. 20 at \$27 for the tape and just under \$30 for the disk. Sales figures for these two titles are not yet available.

Out Jan. 24 was "The Prince's Trust Rock Concert, 1986" in a four-disk or four-cassette pack. These cover the Trust concerts in London over the years. The first runs 94 minutes

and features superstars Elton John, Phil Collins, Tina Turner, Eric Clapton, Sting, Rod Stewart, and others.

On the 1987 concert package (90 minutes) are Bryan Adams, Curiosity Killed The Cat, Ben E. King, John, Ringo Starr, and Spandau Ballet, while the 71-minute video of the 1988 concert includes Collins, Joe Cocker, the Bee Gees, John, and Clapton. And the 1989 Prince Charles fund raiser, which runs 105 minutes, includes a "Sgt. Pepper" segment, plus Andy Bell, Van Morrison, Joan Baez, and others. All four Trust videos retail here for \$41.20 in both disk and cassette formats.

Then, late February, Videarts is set to launch its "Super Session X" series (\$34 for disk and tape), with the first volume including B.B. King, Clapton, Chaka Khan, and Gladys Knight, and the second installment showcasing James Brown, Aretha Franklin, Joe Cocker, and Wilson Pickett.

The series continues through volume nine with a wide variety of musical styles from such artists as Sarah Vaughan, Herbie Hancock, Dizzy Gillespie, Fats Domino, the Oak Ridge Boys, Rita Coolidge, Stanley Jordan, Ray Charles, Willie Nelson, Ron Wood, and Chet Atkins.

Videarts' Ebine says that "Rock'n'Roll, The Greatest Years, 1963-1972," out in 12 volumes in the fall of 1989 (at \$34 each), has neared the 100,000-unit sales mark. This special series covers artists from Ike & Tina Turner to Chuck Berry, Jimi Hendrix to Pink Floyd, Janis Joplin to David Bowie, and Elvis Presley to Stevie Wonder to the Carpenters. "This series is extremely popular with fans in their late 20s and 30s," Ebine says. "Many of them buy the whole set in one purchase."

CZECH CHANGES OPEN UP MUSIC MARKET

(Continued from page 73)

of the play "The Audience" written by President Vaclav Havel, the new Czechoslovakian leader and a well-known playwright. This album and another containing some of Havel's speeches are predicted to sell more than 100,000 copies each.

Another new company is Orion, which will concentrate on mainstream pop music with record, agency, and music publishing divisions. Karel Gott, one of the country's most successful artists of the last 20 years, is a stockholder.

Several private recording studios existed before the radical change-over, and these are now consolidating their structures in line with the new climate. One of them, Edit, was founded by composer Ales Sigmund and intends to capitalize on the widespread popularity of brass band music in Czechoslovakia.

Czechoslovak Television is now under new management and free of political control. It has two channels, with a third planned for later this year or 1991, and will be devoting much of its music program content to both national and international artists, something that was virtually impossible before the revo-

lution. It cannot implement these plans immediately due to the present heavy coverage of the constantly changing and momentous political developments. The state TV and radio monopoly is expected to end, with opportunities for independent broadcasters.

The Bonton company hopes to open a private FM station in cooperation with Radio Free Europe, the U.S.-funded service based in Munich, West Germany. RFE will provide the technical hardware and a news service in the Czech and Slovak languages, and Bonton will organize the music programming and eventually the recording of commercials.

The existing state stations, Radio Prague and Radio Czechoslovakia, have been liberated from political restraints and the ban on broadcasting foreign music has also been lifted.

Further heartening signs are scouting expeditions by EMI and some Japanese companies investigating the possibilities of joint venture music companies in Czechoslovakia.

P'Gram Canada Files Buyout Plans Island Is A Wrap; A&M Has Met Snags

■ BY KIRK LaPOINTE

OTTAWA—PolyGram Inc. Canada has filed preliminary plans with the federal government for its takeovers of A&M Records of Canada Ltd. and Island Records Canada Ltd., but a government source says the A&M plans were inexplicably delayed, foreboding a slightly later-than-expected worldwide takeover of the firm by PolyGram's parent company.

Under Canadian law, the government reviews all major takeovers or mergers involving foreign-owned or -controlled companies. And in the cultural area, such reviews are compulsory, because of longstanding concerns about Canadian cultural sovereignty.

The agency conducting the reviews, Investment Canada, has yet to deny such a takeover. But it has extracted, in some cases, commitments from the purchasing firms to ensure economic benefits for Canada.

The law stipulates that cultural industry takeover notices must be

filed within 30 days of the purchase agreement. The government then has 21 days to file an order to review the purchase.

It has done so in the case of PolyGram's takeover of Island. In this case, PolyGram now must file a schedule of plans that shows how there will be a cultural benefit to Canada in the takeover. The government then has 45 days to determine if the takeover is to be approved, although the timetable can be altered if Investment Canada undertakes negotiations on a particular case.

Investment Canada refuses to discuss cases over which it is deliberating. Spokesman Mike Smithers would say only that the agency had issued an order in the Island takeover, but had no application in the A&M takeover.

But PolyGram Canada's president, Peter Erdmann, says he had meetings Jan. 22 in Ottawa with Investment Canada officials, and "obviously they wouldn't have been discussing the case without an application before them."

A government source reaffirmed,

however, that initially there had been a delay in the filing of the plan.

It is expected that some functions of PolyGram, A&M, and Island will be consolidated, but Erdmann will not speculate publicly at this point. To do so, he says, "would only create a lot of uncertainty for some people."

Already, PolyGram has indicated that it wants to maintain the distinct status of the Island and A&M operations, with the former reporting to London and the latter to Los Angeles. A&M has been a flourishing Canadian operation, long respected for its ability to break and develop artists and to cultivate a loyal staff. Island has sprung up in the last half decade or so, and has grown dramatically.

"I will say that we want to take advantage of the management of these companies," Erdmann says. "I think one of the biggest mistakes people make is that they buy the companies without buying the expertise."

Spirited Battle Heats Up Over Liquor Ads

OTTAWA—A new court battle is shaping up over whether the country's liquor companies have a constitutional right to advertise on radio and TV.

The Assn. of Canadian Distillers has filed a suit in the Federal Court of Canada that challenges a ban by the federal broadcast regulator on ads for spirits on TV and radio.

The association says the Canadian Radio-television and Telecommunications Commission rule violates the distillers' freedom of expression guaranteed under the Charter of Rights and Freedoms.

"The right to advertise a product which may be legally sold is a fundamental right and freedom protected by Section 2 of the Charter," the association's brief to the court says. "The right of the public to receive information communicated through advertisements for lawful products is similarly protected."

Beer- and wine-makers can advertise with some limits, and the association says the ban discriminates. Mixed-drink "coolers" with alcohol content of less than 7% can also be advertised on broadcast outlets. The association notes that a single serving of beer and wine contains as much alcohol as a shot of liquor.

Curiously, the dispute centers on a campaign to reduce alcohol intake. The association maintains it does not want to promote certain products; instead, it says it wants to air a series of public service ads warning against drinking and driving, similar to a campaign by many beer firms.

Of course, any lifting of the ban for the public service ads would also pave the way for ads for certain brands.

In 1987, the CRTC rejected a bid by the association to air the ads because its tagline identified the association as the ad's sponsor. Two

subsequent appeals have been denied.

Meanwhile, Labatt's Breweries' entertainment division says a three-

The right to advertise is a fundamental right

month advertising and promotion ban in Ontario on Labatt's Blue beer will not have significant effects on the music industry.

Labatt's was slapped with the ban for violating provincial regulations by giving away free beer to some taverns as part of promotional campaigns. Blue, its largest brand,

won't be able to advertise until April in Ontario as a result. But Labatt's national promotion manager, David Strickland, says there will be only a limited impact on the music business.

"It shouldn't affect any of our plans, but it will be an inconvenience in some cases," Strickland says. "Where there were some buys scheduled for Blue, they will now just be general Labatt's buys. There will be some buys on the MuchMusic Network that will be affected."

Interestingly, the "Blue Spotlight" on MuchMusic won't be affected. "It's not a true Blue purchase, just a generic sort of thing," Strickland says.

Interactive Cable Service Is Launched In Quebec

OTTAWA—An interactive cable television service in Quebec allows consumers to choose their own music videos, play blackjack, and select close-ups and replays on live sporting events.

Videotron Ltd., the major cable company in Quebec, has invested \$50 million over seven years in its Videoway service. For a flat rate of \$18.95 a month, consumers get a movie channel and about 80 interactive services. The electronic jukebox service allows them to select music videos on a channel.

The service that has drawn the most attention is the sports service, whereby users can select different camera angles, including two that focus on particular players on the ice in a hockey game. Replays can be ordered up, too, by using a spe-

cial remote control because one channel features a tape delay. Every camera covering the game is carried on a separate channel on cable, thus allowing viewers to pick their own angles.

About 500,000 of Videotron's 850,000 subscribers have access to Videoway, but so far there are only about 4,000 takers for the service. Videoway hopes to have 50,000 on line by August.

It is believed that Videoway is the first phase of what will eventually be an interactive pay-per-view service. A flat fee might one day be replaced by an event-by-event fee, but company officials will not comment on the long-range plans or the possibilities of a pay-per-view service. They want to spearhead interactive cable activity in Canada, they say.

ALBUM REVIEWS

POP

► **KYLIE MINOGUE**
Enjoy Yourself
PRODUCERS: Stock Aitken Waterman
Geffen 24272

Latest meringues from S-A-W's clockwork sweet shoppe should further enhance Aussie songbird's already golden U.S. commercial fortunes. Computer-generated pop here won't win any Nobels for deep thought, but young fans will still gobble it up like Baskin-Robbins. Minogue's current No. 1 U.K. hit, a remake of Little Anthony & the Imperials' "Tears On My Pillow," is a natural for American ears; expect action on Jason Donovan duet "Especially For You" as well.

► **TANITA TIKARAM**
The Sweet Keeper
PRODUCERS: Peter Van Hooke & Rod Argent
Reprise/WB 26091

Singer's second effort expands on Tikaram's hypnotic, mesmerizing delivery that captured audiences the first time around. There's nothing here quite as compelling as "Twist In My Sobriety," but adult alternative fans can bliss out on the strong songwriting and imagery exhibited on "Harm In Your Hands," "Sunset's Arrived," and "Love Story."

► **THE BLUE NILE**
Hats
PRODUCERS: The Blue Nile
A&M 5284

Second A&M cruise by the Scottish trio of Paul Buchanan, Robert Bell, and Paul Joseph Moore should proceed swimmingly from an alternative/college base. Thickly atmospheric, immaculately produced record features intensely romantic songs tailor-made for modern rock acceptance; look for "The Downtown Lights" to make waves in mainstream pop channels.

► **CHRIS REA**
The Road To Hell
PRODUCERS: Chris Rea & Jon Kelly
Geffen 24276

If it finally dawned on American listeners that longtime European star Rea sings and plays guitar almost exactly like Mark Knopfler, he might be able to grab the big audience his fine music deserves. Somber two-part title song, "Texas," and "Looking For A Rainbow" are all exemplary of his gritty yet appealing style. Album rockers, take a peek for a pleasant surprise.

► **ELECTRIC ANGELS**
PRODUCER: Tony Visconti
Atlantic 8206

Strong songwriting and playing raise this New York-based quartet above the typical mainstream rock outfits, especially on such stompers as "Head Above Water" and "The Drinking Song." The latter contains a refrain that could become echoed the world over: "I never really loved you, I just drank too much." Stone-cold sober, these guys have what it takes.

► **DISTANCE**
Under The One Sky
PRODUCER: Bernard Edwards
Reprise/WB 26014

Meet the Power Station crossed with the Firm and Mike + the Mechanics.

Edwards reunites with Power Station alumnus Tony Thompson on an effort that packs a straight-ahead power-pop punch that could go the, uh, distance on both top 40 and album stations.

► **KATY MOFFATT**
Child Bride
PRODUCERS: Steve Berlin & Mark Linett
Philo/Rounder 1133

In contrast to last year's lovely yet subdued "Walkin' On The Moon," new record by Texas-bred, L.A.-based singer shows off her more rocking side. Excellent contemporary material (by Pat McLaughlin, Marvin Etzioni, John Hiatt) and sharp backing give Moffatt all the room she needs to shine vocally. Highlight of set is a stunning reading of Hiatt's "When We Ran." Strong pop-oriented set should not be ignored by country outlets.

► **J.J. CALE**
Travel-log
PRODUCER: J.J. Cale
Silvertone/RCA 1306

The King of Laid-Back returns after a protracted absence, with another insinuating set of loose-limbed original tunes, many of which boast a tougher bottom than usual. A hot supporting cast, including James Burton, Hoyt Axton, Spooner Oldham, and Jim Keltner, moves things along nicely, enhancing winning songs like "Hold On Baby," "Lady Luck," and "Lean On Me." An easy call for album rockers.

► **JOHNNY ADAMS**
Walking On A Tightrope
PRODUCER: Scott Billington
Rounder 2095

Masterful New Orleans R&B vocalist shines on superb program of songs by the late Percy Mayfield. Adams applies staggering technique to such classics as "Lost Mind" and "You're In For A Big Surprise" and lesser-known tunes, with great support by guitarists Duke Robillard and Walter "Wolfman" Washington and an expert band. Sure to be remembered at Grammy time next year, this is contemporary blues singing at its best.

NEW AND NOTEWORTHY

► **BABY FORD**
'Ooo' The World Of Baby Ford
PRODUCERS: Mark McGuire, Jeremy Healy, Rico Conning
Sire/WB 26032

Ingenious acid house revamping of Marc Bolan's "Children Of The Revolution" has already introduced this quirky Brit to American clubbers. Stateside debut shows all the signs of being among the top dance releases of the year, powered by one future classic after the next. New single, "Beach Bump," is gathering raves, and steamy house jams like "A Place Of Dreams & Magic" and "The World Is In Love" promise to keep the party going for a long, long time.

► **MARSHA THORNTON**
PRODUCER: Owen Bradley
MCA 42319

Traces of Patsy Cline run rampant in this impressive collection of mainly traditional country numbers: the songs ("A Bottle Of Wine And Patsy Cline"), the producer (Cline's producer Owen Bradley), the instrumentation (emphasis on guitar, steel, and fiddle), and the voice. Thornton displays a singing style that's pure, direct, and perfectly fitted to such songs as Jenny Lou Carson's "Jealous Heart," the Fred Rose classic "Deep Water," and Charlie Gore's "Laid Me."

► **JULIE WILSON**
Sings The Cole Porter Songbook
PRODUCER: Hugh Fordin
DRG CDSL 5208

The cabaret star is a natural for a Cole Porter excursion, having already done well on DRG for Sondheim, Weill, Arlen, and others. With accompanist William Roy, she relates 28 Porter permutations on the subject of romance, including several goodies that didn't even make the rounds that much when they were new. May this series be blessed with more children!

BLACK

► **TAMIKA PATTON**
#1
PRODUCERS: Darryl Shepherd, Eric Morgeson, William Rhinehart
Orpheus/EMI 75613

First single, a rote rendition of Ashford & Simpson's "Your Precious Love" with Eric Gable, is a misleading introduction to this seductively soulful debut. Patton's laid-back, jazz-inflected vocal stylings spark more attention-worthy tracks like "Keep On Talking" and "Wish It Were Me" with hit potential. Singer's lovely tone even enlivens the overly-covered "God Bless The Child"—which is no mean feat.

► **THE EGYPTIAN LOVER**
Get Into It
PRODUCER: The Egyptian Lover
Egyptian Empire 00993

Effort by mysterious rapper is finding an audience with club and radio programmers. No doubt, interest is borne out of the bevy of insinuating dance beats that provide this set's instrumental base, since rhymes are cliché at best. Still, "Got Me Goin' (Crazy)" shows a glimmer of lyric potential that makes keeping an ear open for future efforts worthwhile. Contact: 213-293-0438.

DANCE

► **INDIA**
Breaking Night
PRODUCERS: Various
Reprise/WB 25880

Bronx bombshell bursts forth with fiery charm and confidence on this kicking debut, which includes a refreshed version of her initial smash, "Dancing On The Fire," as well as the current hit "Right From The Start." Stylistic boundaries rarely stretch beyond comfortable Latin freestyle vibe, although flirtations with house ("The Lover Who Rocks You") and pop crossover ("I'm Through With Love") show potential for a bright future.

JAZZ

► **THE HARPER BROTHERS**
Remembrance—Live At The Village Vanguard
PRODUCER: Brian Bacchus
Verve 841723

Straight-ahead young turks recall the hard bop of the Jazz Messengers and Brown-Roach Inc. on generally striking live shot. Trumpeter Philip Harper and altoist Justin Robinson lead the band through a sparkling set of muscular originals and a couple of happily unfamiliar covers. Wynton Marsalis fans will want to cock an ear to this prime workout by a promising quintet that serves its music with no chaser.

► **STAN GETZ**
Anniversary
PRODUCER: Stan Getz
EmArcy 838769

Veteran tenorist swings quietly on ballad-oriented live set cut at the Cafe Montmartre in 1987 and produced for Danish radio. Quartet really stretches out on four tunes here (CD includes three bonus tracks), which is not

SPOTLIGHT



► **HANK WILLIAMS JR.**
Lone Wolf
PRODUCERS: Barry Beckett, Hank Williams Jr., Jim Ed Norman
Curb/Warner 26090

This outing effectively reflects the exuberance of Williams' rock'n'raucous concerts. Except for "Man To Man," the father/son Sr./Jr. fixation takes a back seat to such topical treatments as "U.S.A. Today," while macho chest-thumping is thankfully confined to the title cut. Special treats include the rousing "Big Mamou" with a dash of Cajun vocal spice from Jimmy C. Newman; Sammy Hagar's searing guitar licks on an up-tempo, horn-laced version of "Almost Persuaded"; the delightfully jazzy "Ain't Nobody's Business"; and the bred-for-the-box ballad "Stoned At The Jukebox."

always for the best, since a certain sameness of mood begins to pervade late in the proceedings. But this master's work will always be welcome among hardcore fans of post-bop sax.

► **COURTNEY PINE**
The Vision's Tale
PRODUCER: Delfeayo Marsalis
Antilles 91334

British tenor titan shows an impressive breadth of material and playing. Pine's cover of "Giant Steps" may reaffirm his Coltrane-disciple image, but further listening reveals his individuality, especially on such stylishly delivered standards as "In A Mellow Tone," "Skylark," "God Bless The Child," and a wild take on "C Jam Blues." "And Then (A Warrior's Tale)" and "Our Descendants' Descendants" attest to Pine's abilities as a composer.

► **BUTCH THOMPSON**
New Orleans Joys
PRODUCER: Mason Darling
Daring 3001

Minnesotan Thompson shows a superb touch on the 88s on this beautiful solo recital of rags and stomps, the majority of them drawn from the Jelly Roll Morton repertoire. Pianist is utterly at home with the slightly off-kilter syncopations of classic Crescent City jazz; album will surely delight fans of this sadly neglected style.

COUNTRY

► **THE HIGHWAYMEN**
Highwayman 2
PRODUCER: Chips Moman
Columbia 45240

Country music's beloved bad boys turn in a smooth and mellow set, praising outlaws, angels, trials, and trails. Though the voices differ as much as their personalities, the blend works as Waylon Jennings, Willie Nelson, Kris Kristofferson, and Johnny Cash swap lyrics as though they were swapping tales around a campfire. "American Remains" and Lee Clayton's "Silver Stallion," the first single out of the chute, recall the

feel and platinum success of the group's first album.

► **THE O'KANES**
Imagine That
PRODUCERS: Allen Reynolds, Kieran Kane, Jamie O'Hara
Columbia 45131

Too long between albums, the O'Kanes are back with a jaunty journey into crisp harmonies and catchy songs. Production, mainly by Reynolds, plays up the duo's strength by keeping the instrumentation in the no-frills range while coloring it with fiddles, mandolin, and tons of bass. The musical mix works best on such numbers as "The Better To Love You," the breakup ballad "Tell Me I Was Dreaming," and the curious coda of nonlove "This Ain't Love."

► **DESERT ROSE BAND**
Pages Of Life
PRODUCER: Paul Worley, Ed Seay
Curb/MCA 42332

Focusing more on a trio image, the Desert Rose Band offers another collection of rich, robust harmonies and delicious, soaring instrumental surges. Modern country music enriched by the band's Byrds and Flying Burrito Brothers deep-sunk roots glows most radiantly on such songs as "Start All Over Again," the appropriately named "Desert Rose" (co-written by Chris Hillman as are all except one Herb Pedersen composition), and the bluegrass-laced "Missing You."

CLASSICAL

► **MOZART: EINE KLEINE NACHTMUSIK; 3 DIVERTIMENTI, K. 136-138**
Moscow Virtuosi, Spivakov
RCA Victor 60066

Spivakov's leadership makes no obeisance to period scholarship as his sometimes exaggerated cadent ritards attest. But few ensembles can match the brilliant string playing and joyous high spirits his group projects here in musical chestnuts that can sound so stale in lesser hands.

► **GLUCK: ORPHÉE ET EURYDICE**
Von Otter, Hendricks, Fournier, Lyon Opera Orchestra, Gardiner
Angel COS 49834

This is the French version of the 18th century opera, as edited by Hector Berlioz, one of its staunchest protagonists. It's beautifully performed here, especially by its two title leads, Anne Sophie von Otter and Barbara Hendricks. Opera buffs willing to sample an early and historically significant work in the development of the form are in for a special musical treat.

SPOTLIGHT: Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS (►): New releases predicted to hit the top half of the chart in the format listed.

CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

SINGLE REVIEWS

POP

▶ LOU GRAMM True Blue Love (4:26)

PRODUCER: Peter Wolf
WRITERS: L. Gramm, P. Wolf
PUBLISHERS: Colgems-EMI/Stray Notes/Petwolf, ASCAP
Atlantic 4-88768 (cassette single)

Follow-up to a top 10 smash is another sure-fire hit that showcases Gramm's stunning vocal range amid a haunting rock arrangement.

▶ MIDNIGHT OIL Blue Sky Mine (4:18)

PRODUCERS: Warne Livesy, Midnight Oil
WRITERS: Midnight Oil
PUBLISHER: Warner Bros., ASCAP
Columbia 38T-73250 (cassette single)

Fave Aussie ensemble inspires with a strong message to accompany its enticing rock production. Hook-laden track is sure to be a multiformat necessity outside the obvious modern rock programming.

▶ JOHN FARNHAM You're The Voice (4:27)

PRODUCER: Ross Fraser
WRITERS: A. Qunta, C. Thompson, K. Reid, M. Ryder
PUBLISHER: Almo, ASCAP
RCA 9086-4-RS (cassette single)

Revamped version of a prior release gains musical texture as well as a more competitive pop radio edge. Could give this golden-voiced Aussie star a well-deserved stateside hit.

▶ NATALIE COLE Wild Women Do (4:00)

PRODUCER: Andre Fischer
WRITER: not listed
PUBLISHER: not listed
MIXERS: Arthur Baker, David Frank, Mic Murphy
EMI 4JM-50275 (c/o CEMA) (cassette single)

First single from heavily hyped "Pretty Woman" soundtrack is a club-friendly pop track propelled by Cole's ferocious delivery. Multiformat attention is imminent.

▶ DON HENLEY Heart Of The Matter (3:52)

PRODUCERS: Mike Campbell, Danny Kortchmar, Don Henley
WRITERS: D. Henley, M. Campbell, J.D. Souther
PUBLISHERS: Cass County/Wild Gator/Ice Age, ASCAP
Geffen 4-19898 (c/o Warner Bros.) (cassette single)

Another pearl from Henley's Grammy-nominated opus pours the singer's yearning lament over a midtempo pop/rock beat.

▶ FIONA Where The Cowboys Go (3:58)

PRODUCER: Beau Hill
WRITERS: Fiona, P. Brown
PUBLISHERS: Blue 32, ASCAP/Beings From The Sky/Almo Irving, BMI
Atlantic 4-87990 (cassette single)

Resilient rocker takes another shot at radio reacceptance with a pouty slice of pop/metal.

▶ SINITTA Lay Me Down Easy (3:41)

PRODUCER: Ralf Rene Maue
WRITER: Ralf Rene Maue
PUBLISHER: Edition Maue, ASCAP
Atlantic 4-87991 (cassette single)

Hi-NRG siren cools down with a breezy ballad.

▶ ROBERT HART A Little Love Is Overdue (3:55)

PRODUCER: Stewart Levine
WRITER: Chris Winter
PUBLISHER: Ackee, ASCAP
Atlantic 4-87999 (cassette single)

Lead vocalist of new Warner Bros. act Distance unleashes yet another sweet pop gem from his grossly underappreciated "Cries & Whispers."

BLACK

▶ AFTER 7 Ready Or Not (3:58)

PRODUCERS: L.A., Babyface

WRITERS: Babyface, L.A. Reid
PUBLISHERS: Hip Trip/Kear, BMI
Virgin 7-98995 (c/o Atlantic)

Highlight from the self-titled debut is a subtle R&B ballad that lavishes the listener with a comforting production and delivery.

▶ GOOD GIRLS Love Is Like An Itching In My Heart (3:30)

PRODUCERS: John "L.A. Jay" Barnes III, Cirocco
WRITERS: B. Holland, L. Dozier, E. Holland
PUBLISHER: Stone Agate
MIXERS: Zack Vaz, L.A. Jay
Motown MOT-2013 (c/o MCA) (12-inch version also available, Motown MOT-4690)

Supremes classic is resurrected in a danceable, percussive hip-hopped setting released on the heels of the hit "Your Sweetness."

▶ ERNIE ISLEY High Wire (4:52)

PRODUCER: Davitt Sigerson
WRITER: Ernie Isley
PUBLISHERS: WB/NB'est Pas, ASCAP
Elektra 7-64988

Legendary Isley steps out on his own and provides a dose of what he & brothers became so well known for—well-textured R&B with rock inflections. Deserves multiformat exposure.

▶ TYLER COLLINS Girls Nite Out (4:09)

PRODUCER: Darryl Ross
WRITERS: D. Ross, S. Byers
PUBLISHERS: Byersong/Rossway/Island/Tuff Cookie/Virgin Songs, BMI
MIXERS: Larry Robinson, Full Force, Tony Maserati
RCA 9174-1-RD (c/o BMG) (12-inch single)

It's party time for Collins on this energetic new jack-inspired outing. Splashy Full Force remixes are your best bets.

▶ GAP BAND Addicted To Your Love (4:52)

PRODUCERS: Ronnie Wilson, Charlie Wilson
WRITERS: R. Johnson, R. Wilson, A. St. Jon, C.K. Wilson
PUBLISHERS: Romeo 7/Good Choice/Day Ta Day/C Dub, BMI/ASCAP
Capitol V-15534 (12-inch single)

We've heard this new-jacked piece plenty of times before but the presence of the Wilson brethren manage to salvage the day.

▶ MAIN INGREDIENT Nothing's Too Good For My Baby (3:57)

PRODUCERS: Ray Barnes, Tony Coleman
WRITERS: T. Snow, J. Erickson
PUBLISHERS: not listed
Polydor 873 582-7 (c/o PolyGram)

Venerable soulsters still have the juice as proven by this sultry slow jam.

▶ ROBBIE MYCHALS Can't Get Enough Of U (3:53)

PRODUCERS: Joe Jefferson, Fitzgerald Scott
WRITERS: Joe Jefferson, Fitzgerald Scott
PUBLISHERS: Pejjo/Scott/Hejjo, BMI
Alpha International 4JM-70704 (cassette single)

Mychals proves himself a promising new talent who can hold his own with Riley and the posse on this midtempo swingbeat track of considerable merit. Contact: 215-561-3610.

▶ EGYPTIAN LOVER Get Into It (4:21)

PRODUCER: "The Egyptian Lover"
WRITER: "The Egyptian Lover"
PUBLISHER: Toyge, BMI

NEW AND NOTEWORTHY

▶ DOUG STONE I'd Be Better Off (In A Pine Box) (3:20)

PRODUCER: Doug Johnson
WRITERS: J. MacRae, S. Clark
PUBLISHERS: BMG/Little Beagle/Intersong
U.S.A./Hide-A-Bone, ASCAP
Epic 34-73246 (c/o CBS)

A conspicuously hard-hitting debut. Stone's sure, resonant vocals are reminiscent of Gene Watson's style, and the lyrics are the kind that demand one listen to them with a drink in hand.

▶ PRAIRIE OYSTER Goodbye, So Long, Hello (3:05)

PRODUCER: Steve Berlin
WRITERS: Russell deCarla, Willie P. Bennett
PUBLISHERS: Oyster, CAPAC/BMG, ASCAP/Top Side Charlie/Willie P. Bennett, BMI
RCA 9124-7-R

The pounding of rock meets the twang of steel as Canada's Prairie Oyster shucks and jives its way into the raw bar of country music.

B I L L B O A R D

▶ EGYPTIAN EMPIRE DMSR-00887 (12-inch single)

The Lover returns with a simple yet effective R&B synth groove. Contact: 213-293-0438.

COUNTRY

▶ DAN SEALS Love On Arrival (3:49)

PRODUCER: Kyle Lehning
WRITER: Dan Seals
PUBLISHER: Pink Pig, BMI
Capitol B-44435

L.O.A. (Love On Arrival) is the concept that is toyed with in this sprightly paced radio-request candidate. Seals' vocals are comfortably on the mark.

▶ GLEN CAMPBELL Walkin' In The Sun (2:27)

PRODUCERS: Jimmy Bowen, Glen Campbell
WRITER: Jeff Barry
PUBLISHERS: Irving, Jeff Barry Int'l, BMI
Capitol

Light/dark contrasts intensify the lyrics in this tale of love and life on the rebound. Campbell comes through with an energetic, uplifting performance that suits the optimistic message.

▶ ANNE MURRAY I'd Fall In Love Tonight (3:04)

PRODUCER: Jerry Crutchfield
WRITERS: N. Martin, M. Reid
PUBLISHER: Tom Collins/Lodge Hall, BMI/ASCAP
Capitol B-44495

For those who are sentimental, Murray issues another classic love song, reflecting on a longtime love affair that still seems new. Production is perfect.

▶ TRAVIS TRITT Help Me Hold On (3:58)

PRODUCER: Gregg Brown
WRITERS: Travis Tritt, Pat Terry
PUBLISHERS: Tree/Post Oak/CBS, BMI/End Of August/CMI, ASCAP
Warner Bros. 7-19919

Tritt follows up his "Country Club" debut with a slow, measured plea for understanding. His straining, grainy vocals resonate with conviction.

▶ DANIELE ALEXANDER You Called (3:46)

PRODUCER: Harold Shedd
WRITERS: Daniele Alexander, Danny Parks
PUBLISHERS: PRI, ASCAP/No Cartage, BMI
Mercury

With a silky and smoky voice, Alexander dramatically turns the table on a repentant ex-lover.

▶ MARIE OSMOND Let Me Be The First (3:40)

PRODUCER: Jerry Crutchfield
WRITERS: Allen, Brooks, VanHoy
PUBLISHERS: Posey/Golden Bridge/EEG/VanHoy/Unichappell, BMI/ASCAP
Capitol B-44505

Osmond's treatment is as light and airy as the lyrics. Nicolette Larson had a slightly more muscular minor hit with this song in 1986.

▶ BUCK OWENS Tijuana Lady (2:36)

PRODUCERS: Jerry Crutchfield, Jim Shaw
WRITER: Buck Owens
PUBLISHER: Panzer, BMI
Capitol B-44504

A south-of-the-border señorita receives the ultimate tribute from the globe-hopping, place-dropping, salsa-hot Owens.

▶ JOSH LOGAN Lovin' On Backstreets (2:50)

PRODUCERS: Nelson Larkin, Ron "Snake" Reynolds
WRITER: H. King
PUBLISHER: Contention, SESAC
Curb CRB-10574

Logan sounds uncannily like Mel Street in this faithful cover of Street's 1972 hit. It's an excellent piece of work.

▶ BIG AL DOWNING Bound For Baltimore (2:50)

PRODUCER: Gene Kennedy
WRITER: Alexander Downing
PUBLISHER: Door Knob/Checkmate, BMI
Door Knob DK90-340

Downing has lost none of his enormous vocal sensitivity and power, but these traits deserve a better showcase than this song affords them.

DANCE

▶ SLAM SLAM Move (5:56)

PRODUCER: Slam Slam
WRITERS: Robert Howard, D.C. Lee

PUBLISHERS: Trash/Chappell & Co., ASCAP
MIXER: Tony Humphries
MCA 23998 (12-inch single)

Otherwise known as backing vocalist and wife of Style Council's Paul Weller, D.C. Lee debuts her latest endeavor sporting a vicious bass heavy groove and R&B/club rhythm.

▶ LIL LOUIS & THE WORLD I Called You (7:04)

PRODUCER: Lil Louis
WRITER: Lil Louis
PUBLISHER: Seven Lil Day/CBS, ASCAP
MIXER: Lil Louis
Epic 49-73153 (c/o CBS) (12-inch single)

Low-key, left-of center house tune, which is a huge U.K. pop and club hit, is triggered off by amusing dialog.

▶ WILL DOWNING Come Together As One (6:50)

PRODUCER: Will Downing, Greg Smith
WRITERS: W. Downing, G. Smith
PUBLISHERS: Will Down, ASCAP/Bad Molo, BMI
MIXERS: Gail "Sky" King, David Morales, Frankie Knuckles
Island 0-96302 (c/o Atlantic) (12-inch single)

Mixers King, Morales, and Knuckles instill a club-credible edge to this R&B-based, lyrically inspirational number.

▶ DEBORAH HARRY Sweet And Low (7:44)

PRODUCERS: Chris Stein, Toni C., Deborah Harry
WRITERS: D. Harry, Toni C.
PUBLISHER: Easy Air, ASCAP
MIXERS: Justin Strauss, Arthur Baker
Sire/Red Eye/Reprise 0-21446 (c/o Warner Bros.) (12-inch single)

New wave queen reaches into the overflowing bag of tasty treats that is her current "Def, Dumb & Blonde" album and pulls out a delicious house-inflected morsel seasoned with a pair of irresistible mixes.

★ LONDON EXCHANGE Memories Of You (6:50)

PRODUCERS: Peter Marr, Christopher Phipps
WRITERS: P. Marr, C. Phipps
PUBLISHERS: Lindseyanne/Big Fat/Squid Master, BMI
Vision VR-1234 (12-inch single)

Track we picked last July has been picked up for distribution after doing well in the trio's homestead of Miami. Europop with a freestyle edge (à la Information Society) merits both club and hot crossover attention. Contact: 305-893-9191.

▶ MC 900 FT. JESUS WITH DJ ZERO I'm Going Straight To Heaven (4:00)

PRODUCERS: Mark Griffin
WRITER: Mark Griffin
PUBLISHER: Netwerk
MIXER: Ric Arboit
Netwerk/I.R.S. 74004 (c/o MCA) (12-inch single)

Inspired label debut for the talented Texans nudges the act comfortably somewhere between Ministry and Public Enemy. Any questions? Give a spin.

▶ ANYTHING BOX Living In Oblivion (5:55)

PRODUCER: Jon St. James
WRITER: Claude S.
PUBLISHER: French Lick, BMI
MIXERS: David Morales, Jon St. James, Claude S.
Epic 49-73156 (c/o CBS) (12-inch single)

Bright Eurobeat instrumental is offset by the engaging vocal presence of Claude S. Mixes by Morales inspire.

▶ BIG AUDIO DYNAMITE Free (7:17)

PRODUCERS: Mick Jones, Dan Donovan
WRITERS: M. Jones, D. Donovan
PUBLISHERS: Ensign/Big Audio Dynamics, BMI
MIXER: Rick Rubin
WTG 41-73159 (c/o CBS) (12-inch single)

B.A.D. never seems to miss a beat and this pumping club melange, from the soundtrack to "Flashback" starring Dennis Hopper, is proof. The act's classic "The Bottom Line" is on the flip.

▶ TWO WITHOUT HATS The Breeze (6:04)

PRODUCERS: Danny "Holiday" Vargas, Victor Vargas
WRITERS: D. Vargas, V. Vargas, K. Valles
PUBLISHERS: Castleboy/Kiss Conn. BMI/Micmac Entertainment, ASCAP
MIXERS: Danny "Holiday" Vargas, Victor Vargas
Mic Mac 534 (12-inch single)

Trendy beat'n'sample hip-house, Todd Terry-style. It works, though. Contact: 212-675-4038.

▶ TONASIA Games Of Love (3:59)

PRODUCERS: Owen "OS" Soba, Elvin Molina, Tommy Nappi
WRITER: Tony Anunziata
PUBLISHERS: Scandle Boy/Micmac Entertainment, ASCAP
MIXERS: Mickey Garcia, Elvin Molina, Tommy Nappi
Micmac MIC-535 (12-inch single)

Latino grooves hard over a familiar

freestyle foundation. Contact: 212-675-4038.

▶ BETTINA Destiny (4:31)

PRODUCER: A&B Production
WRITERS: A. Fimen, B. Morera
PUBLISHERS: No Mas/Joey Boy, BMI
MIXER: Tony "D.R. Edit" Garcia
Halogram/Joey Boy H-007 (12-inch single)

Infectious freestyle effort is gathering worthy street-level buzz on the East Coast. Contact: 201-777-6109.

MODERN ROCK

▶ TANITA TIKARAM We Almost Got It Together (4:01)

PRODUCERS: Rod Argent, Peter Van Hooke
WRITER: T. Tikaram
PUBLISHER: Brogue/Warner Chappell, BMI
Reprise 7-19960 (c/o Warner Bros.)

Teen prodigy may ultimately cross into pop and album rock circles with this up-tempo track, which cradles singer's typically sullen lyrics.

▶ SUBDUDES Need Somebody (3:39)

PRODUCER: Don Gehman
WRITERS: J. Magnie, T. Malone
PUBLISHERS: Almo/Lick Skillet, ASCAP
Atlantic 4-87988 (cassette single)

With a growing cult of "Dudeheads" following their live gigs, New Orleans band courts radio success with this textured, acoustic rocker that bodes well for the band's pop crossover.

RAP

▶ MC LYTE & DJ ROCK Stop, Look, Listen (6:05)

PRODUCERS: King Of Chill
WRITERS: MC Lyte, King Of Chill
PUBLISHERS: First Priority/Music Corporation Of America, BMI/Top Billin'/MCA, ASCAP
MIXER: Audio Two
First Priority 0-96503 (c/o Atlantic)

The Lyte is still on and this remix of a somewhat subdued, leisurely paced item from "Eyes On This" glows.

▶ 2 LIVE CREW C'Mon Babe (6:26)

PRODUCERS: Luke Skywalker, 2 Live Crew
WRITERS: Luke Skywalker, 2 Live Crew
PUBLISHER: Pac-Jam, BMI
Skywalker GR-137 (12-inch single)

They're still as nasty as they wanna be but the beats keep on kicking. 305-573-0599.

▶ M.C. HAMMER Dancin' Machine (5:26)

PRODUCER: M.C. Hammer
WRITERS: Parks, Davis, Fletcher, M.C. Hammer
PUBLISHERS: Jobete/Stone Diamond/Bust-It, ASCAP/BMI
Capitol V-15542 (12-inch single)

While "Save The Children" keeps radio happy, this up-tempo number is Hammer's interpretation of the classic made famous by the Jackson 5.

▶ X-CLAN Raise The Flag (4:02)

PRODUCERS: L. Carson, J. Hunter, A. Hardin, C. Gray
WRITER: J. Hunter
PUBLISHER: Vanglorious, BMI
MIXER: Mark The 45 King
4th & B'Way 487 (12-inch single)

A little consciousness-raising is in full effect but the Zapp/P-Funk inspired flip, "Heed The Word Of The Brother," gets the nod for the always exciting classic groove. Contact: 212-995-7800.

PICKS (▶): New releases with the greatest chart potential.

CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases commercially available in the U.S. are eligible for review. Send copies to Bill Coleman, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

A&M Product To Hit P'Gram Pipeline In April

BY DAVE DIMARTINO

LOS ANGELES—Product from A&M Records and its associated labels will officially begin distribution through PolyGram starting April 2, according to David Steffen, A&M's senior VP of sales and distribution.

BMG, the label's current distributor, will continue handling A&M product through March 31.

As a result of the changeover, says the label, a 60-day moratorium on return requests will be in effect starting March 31, BMG's deadline day, through June 1, when PolyGram assumes returns responsibilities.

BMG must receive all return authorization requests for A&M and associated label product by March 31; product that is authorized to be returned must then be received by BMG by May 31.

All product thereafter returned to PolyGram—which will begin accepting A&M returns as of June 4—will be credited to accounts on the basis of PolyGram's current price schedule and subject to the distributor's disincentive charge. Any A&M product purchased between Jan. 1 and March 31 with an authorized exclusion to BMG's disincentive policy is exempt and will be credited as such by PolyGram.

PolyGram is taking over A&M distribution as a result of its purchase of the label last year for a reported \$500 million (Billboard, Oct. 21).

A&M's Steffen, who terms the transition "as seamless as any," notes that the label's past transactions have helped smooth the way for a comparatively orderly transition. "We learned a lot going back to '79, when we moved to the then-RCA system," he says. "And we learned a lot each time we added another independent label to our marketing and

distribution area. You learn enough each time so that you try to anticipate the areas where you can have the most amount of problems, and work your way back."

One major concern retailers might have, says Steffen, is that the PolyGram staff quickly learns who the key A&M artists are in their various marketplaces. "You may be familiar with an artist, you may have heard their songs on the radio, you may have even seen them stacked in a store somewhere—but until you've actually written the order and then seen it sell, and write another order, it takes a few times to understand how well."

The overall cost of A&M product should not be radically affected by the change in distributor, says Steffen. "The price cards are for the most part within pennies or a nickel or so of every price line they have," he says, adding that the one exception—the CD midline price—will be dealt with "down the road somehow," with A&M adopting PolyGram's price.

A&M's announcement should come as a relief to dealers, who, says Steffen, have typically been looking at the situation and saying, "Hey, I've got X amount of units in my stores—what's going to happen to them when PolyGram takes over?"

"Now that we've answered that question, I think they can take a deep breath and go on back to marketing and advertising and creatively promoting artists instead of worrying about 'Where do I send these things back?'"

(For a report on the handling of the A&M-distributed Nimbus, Delos, and Denon classical labels, see Keeping Score, page 68.)

POLYGRAM, CHRYSALIS HIT ROCK BOTTOM ON VINYL

(Continued from page 4)

CD only. He cited first-quarter releases by Company Of Wolves, the Mission U.K., and Kris Kristofferson.

The label will continue to service vinyl on black, jazz, country, and pop albums, but will institute a 60-day window for vinyl availability on most new pop releases. "In the case of rock product, we're not even bothering with the 60-day [window] because there's nothing to support it."

Urie stressed that rock-based superstar product, such as the recent "Stairway To Heaven" compilation and an upcoming Def Leppard album, would continue to be available in vinyl for a limited period. Bon Jovi's "New Jersey," he notes, "sold hundreds of thousands of [vinyl] albums. As a percentage, it was small. But it's a lot of business we don't want to give away." PolyGram also will continue to provide vinyl-configuration artwork for vinyl pressings by the label in Europe, Urie says.

Titles in such genres as jazz, blues, black music, Latin, and country continue to sell in the vinyl configura-

tion, says Urie. PolyGram's policy in those genres will respond to the market, he says.

Although the Chrysalis action is more sweeping than that seen at other labels, several fourth-quarter releases on such labels as Warner Bros., MCA, and Enigma were offered in CD and cassette only (Billboard, Nov. 18).

And, while labels are moving away from servicing vinyl themselves, Urie confirms that PolyGram has received inquiries about licensing its product for outside vinyl pressing and distribution. "We are getting a lot of inquiries about licensing, not only on back catalog [of albums], but on 7-inch vinyl," he says.

UB40 releases a second set of reggae covers on 'Labour Of Love II' ... see page 30

FOR WEEK ENDING FEBRUARY 10, 1990

Billboard. CROSSOVER RADIO AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	2	OPPOSITES ATTRACT VIRGIN 7-99158	PAULA ABDUL
2	1	TWO TO MAKE IT RIGHT VENETTA TS-1464/A&M	SEDUCTION
3	5	ESCAPADE A&M 1490	JANET JACKSON
4	4	C'MON AND GET MY LOVE FFRR 886 798-4/POLYGRAM	D-MOB
5	3	WE CAN'T GO WRONG CAPITOL 44498	THE COVER GIRLS
6	6	NO MORE LIES RUTHLESS 7-99149/ATCO	MICHELLE
7	7	TELL ME WHY ARISTA 9916	EXPOSE
8	13	JUST A FRIEND COLD CHILLIN' 7-22784/WARNER BROS.	BIZ MARKIE
9	9	ALL OR NOTHING ARISTA 9928	MILLI VANILLI
10	15	HERE AND NOW EPIC 34-73029/E.P.A.	LUTHER VANDROSS
11	8	EVERYTHING MCA 53714	JODY WATLEY
12	12	HOW AM I SUPPOSED TO LIVE WITHOUT YOU COLUMBIA 38-73017	MICHAEL BOLTON
13	16	GET UP! (BEFORE THE NIGHT IS OVER) SBK 0731	TECHNOTRONIC
14	17	WHOLE WIDE WORLD RCA 9098	A'ME LORAIN
15	18	LOVE WILL LEAD YOU BACK ARISTA 9938	TAYLOR DAYNE
16	20	LOVE ME FOR LIFE LMR 84006	STEVIE B
17	14	IF YOU LEAVE ME NOW LMR 77000	JAYA
18	10	TENDER LOVER SOLAR 74003/E.P.A.	BABYFACE
19	19	HERE WE ARE EPIC 34-73084/E.P.A.	GLORIA ESTEFAN
20	11	PUMP UP THE JAM SBK 07311	TECHNOTRONIC
21	21	REAL LOVE ATLANTIC 7-88816	SKYY
22	30	KEEP IT TOGETHER SIRE 7-19986/WARNER BROS.	MADONNA
23	—	ALL AROUND THE WORLD ARISTA 9928	LISA STANSFIELD
24	24	THERE'S A PARTY GOING ON CUTTING 228	YVONNE
25	—	IF U WERE MINE ENIGMA 75051	THE U-KREW
26	29	ALL NITE ELEKTRA 7-69260	ENTOUCH FEATURING KEITH SWEAT
27	—	I'LL BE THERE MOTOWN 2032	JOYCE "FENDERELLA" IRBY
28	—	WALK ON BY NEXT PLATEAU 327	SYBIL
29	—	SENDING ALL MY LOVE ATLANTIC 7-87961	LINEAR
30	—	DANGEROUS EMI 50233	ROXETTE

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	JANIE'S GOT A GUN Geffen 7-22727	AEROSMITH
2	2	DOWNTOWN TRAIN WARNER BROS. 7-22685	ROD STEWART
3	4	SOMETIMES SHE CRIES COLUMBIA 38-73095	WARRANT
4	3	KICKSTART MY HEART ELEKTRA 7-69248	MOTLEY CRUE
5	5	PRICE OF LOVE EPIC 34-73094/E.P.A.	BAD ENGLISH
6	9	DANGEROUS EMI 50233	ROXETTE
7	13	BLACK VELVET ATLANTIC 4-88742	ALLANAH MYLES
8	11	TOO LATE TO SAY GOODBYE EMI 50234	RICHARD MARX
9	7	A GIRL LIKE YOU ENIGMA 44480/CAPITOL	THE SMITHEREENS
10	8	I REMEMBER YOU ATLANTIC 7-88886	SKID ROW
11	15	ROAM REPRISE 7-22667	THE B-52'S
12	16	I GO TO EXTREMES COLUMBIA 38-73091	BILLY JOEL
13	6	PEACE IN OUR TIME COLUMBIA 38-73047	EDDIE MONEY
14	19	THE DEEPER THE LOVE Geffen 4-19951	WHITESNAKE
15	10	LOVE SONG Geffen 7-22856	TESLA
16	17	WHAT KIND OF MAN WOULD I BE REPRISE 7-22741	CHICAGO
17	21	HOUSE OF FIRE EPIC 34-73085/E.P.A.	ALICE COOPER
18	12	JUST BETWEEN YOU & ME ATLANTIC 7-88781	LOU GRAMM
19	14	FREE FALLING MCA 53748	TOM PETTY
20	—	I WISH IT WOULD RAIN DOWN ATLANTIC 4-88738	PHIL COLLINS
21	26	FOREVER Mercury 876 716.7/POLYGRAM	KISS
22	23	PERSONAL JESUS SIRE 4-19941/REPRISE	DEPECHE MODE
23	27	FLY HIGH MICHELLE ATCO 4-99135	ENUFF Z'NUFF
24	24	DIRTY DEEDS BLACKHEART 73215/E.P.A.	JOAN JETT
25	—	ANYTIME CAPITOL 44471	MCAULEY SCHENKER GROUP
26	18	ANOTHER DAY IN PARADISE ATLANTIC 7-88774	PHIL COLLINS
27	22	WAIT FOR YOU WGT 311-73034	BONHAM
28	29	NO MYTH RCA 9111	MICHAEL PENN
29	20	WHEN THE NIGHT COMES CAPITOL 44437	JOE COCKER
30	30	I CAN'T EXPLAIN Mercury 876 190.4/POLYGRAM	SCORPIONS

Products with the greatest airplay gains this week.
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TOP 40/DANCE PLAYLISTS

HOT 97 FM

New York P.D.: Joel Salkowitz

- 1 Seduction, Two To Make It Right
- 2 Paula Abdul, Opposites Attract
- 3 Jaya, If You Leave Me Now
- 4 Michelle, No More Lies
- 5 Doug Lazy, Let The Rhythm Pump
- 6 Yvonne, There's A Party Going On
- 7 Sybil, Walk On By
- 8 Technotronic, Get Up! (Before The)
- 9 Judy Watley, Everything
- 10 The Cover Girls, We Can't Go Wrong
- 11 D-Mob, C'mon And Get My Love
- 12 Expose, Tell Me Why
- 13 Cynthia, Thief Of Hearts
- 14 Janet Jackson, Escapade
- 15 Bette Midler, Destination
- 16 Eileen Flores, Touch Me With Your
- 17 Judy Torres, Love U Will U Love Me
- 18 Milli Vanilli, All Or Nothing
- 19 Lattanzi, Is That What You Call Love
- 20 Kyze, Stomp (Move Jump Jack Your)
- 21 Fascination, Remember
- 22 Babyface, Tender Lover
- 23 A'Me Lorain, Whole Wide World
- 24 Gloria Estefan, Here We Are
- 25 Taylor Dayne, Love Will Lead You
- 26 India, Right From The Start
- 27 Marcia Griffiths, Electric Boogie
- 28 Seduction, Escapade
- 29 Madonna, Keep It Together
- 30 Technotronic, Pump Up The Jam
- 31 Biz Markie, Just A Friend
- 32 Pajama Party, Over And Over
- 33 Lisa Stansfield, All Around The World
- 34 Steve B, Love Me For Life
- 35 EX Inner City, What Cha Gonna Do With Pajama Party, Hide And Seek
- 36 A — Mr. Lee, Get Busy
- 37 A — Tommy Page, I'll Be Your Everything
- 38 A — Lela K, Featuring Rob N Raz, Got To
- 39 EX Roxette, Dangerous
- 40 EX & More, Materialistic Girl

Power 106 FM

Los Angeles P.D.: Jeff Wyatt

- 1 4 Jaya, If You Leave Me Now
- 2 1 Seduction, Two To Make It Right
- 3 2 Judy Watley, Everything
- 4 3 Sybil, Don't Make Me Over
- 5 6 D-Mob, C'mon And Get My Love
- 6 11 Janet Jackson, Escapade
- 7 13 Paula Abdul, Opposites Attract
- 8 5 Soul II Soul (Featuring Caron
- 9 7 Technotronic, Pump Up The Jam
- 10 14 Michelle, No More Lies
- 11 12 Babyface, Tender Lover
- 12 15 Lina, Sending All My Love
- 13 9 Stevie B, Girl I Am Searching For
- 14 10 Pajama Party, Over And Over
- 15 18 Expose, Tell Me Why
- 16 8 Johnny O, Memories
- 17 17 After 7, Heat Of The Moment
- 18 21 Yvonne, There's A Party Going On
- 19 22 The Cover Girls, We Can't Go Wrong
- 20 19 Donna Summer, Breakaway
- 21 16 Paris By Air, Voices In Your Head
- 22 25 Milli Vanilli, All Or Nothing
- 23 24 Jermaine Jackson, Don't Take It
- 24 20 Milli Vanilli, Blame It On The Rain
- 25 23 Janet Jackson, Rhythm Nation
- 26 31 Timmy Tee, Time After Time
- 27 29 Entouch Featuring Keith Sweat, All
- 28 30 SaFire, I Will Survive (From "She-")
- 29 32 A'Me Lorain, Whole Wide World
- 30 26 Gloria Estefan, Here We Are
- 31 36 Stevie B, Love Me For Life
- 32 37 Technotronic, Get Up! (Before The)
- 33 35 Dino, Never 2 Much Of U
- 34 38 Madonna, Keep It Together
- 35 39 Biz Markie, Just A Friend
- 36 39 India, Right From The Start

TOP 40/ROCK PLAYLISTS

Private Radio 100.3 FM

Los Angeles P.D.: Scott Shannon

- 1 3 Skid Row, I Remember You
- 2 2 Motley Crue, Kickstart My Heart
- 3 4 Great White, Angel Song
- 4 5 Warrant, Sometimes She Cries
- 5 7 Rod Stewart, Downtown Train
- 6 1 Aerosmith, Janie's Got A Gun
- 7 6 Tesla, Love Song
- 8 9 Depeche Mode, Personal Jesus
- 9 11 The Smithereens, A Girl Like You
- 10 14 Allanah Myles, Black Velvet
- 11 13 The B-52's, Room
- 12 10 Bonham, Wait For You
- 13 8 Tom Petty, Free Falling
- 14 16 Bad English, Price Of Love
- 15 12 Phil Collins, Another Day In Paradise
- 16 17 Roxette, Dangerous
- 17 18 Richard Marx, Too Late To Say Good
- 18 19 Alice Cooper, House Of Fire
- 19 20 Enuff Z'Nuff, Fly High Michelle
- 20 EX Faster Pussycat, House Of Pain
- A — Phil Collins, I Wish It Would Rain Do
- A — McAuley Schenker Group, Anytime
- EX Whitesnake, The Deeper The Love
- EX Kiss, Forever
- EX Billy Joel, I Go To Extremes
- EX Joan Jett, Dirty Deeds
- EX Michael Penn, No Myth

FOX

Detroit P.D.: Chuck Beck

- 1 1 Motley Crue, Kickstart My Heart
- 2 2 Aerosmith, Janie's Got A Gun
- 3 3 Bad English, Price Of Love
- 4 6 Paula Abdul (Duet With The Wild
- 5 9 Warrant, Sometimes She Cries
- 6 4 Technotronic, Pump Up The Jam
- 7 5 Milli Vanilli, Blame It On The Rain
- 8 13 Seduction, Two To Make It Right
- 9 7 Phil Collins, Another Day In Para
- 10 8 Bon Jovi, Living In Sin
- 11 14 Alice Cooper, House Of Fire
- 12 10 Tesla, Love Song
- 13 15 Roxette, Dangerous
- 14 16 Rod Stewart, Downtown Train
- 15 17 The B-52's, Room
- 16 12 Lou Gramm, Just Between You &
- 17 19 Richard Marx, Too Late To Say
- 18 21 Biz Markie, Just A Friend
- 19 21 Billy Joel, I Go To Extremes
- 20 23 Janet Jackson, Escapade
- 21 22 Chicago, What Kind Of Man Would I
- 22 25 Milli Vanilli, Money
- 23 11 Billy Joel, We Didn't Start The Fire
- 24 10 Paula Abdul (It's Just) The Way
- 25 20 Cher, Just Like Jesse James
- A — Milli Vanilli, All Or Nothing

Q102

Philadelphia P.D.: Elvis Duran

- 1 1 Cool C, Glamorous Life
- 2 1 Biz Markie, Just A Friend
- 3 5 Michelle, No More Lies
- 4 2 Michael Bolton, How Am I Supposed
- 5 6 Paula Abdul, Opposites Attract
- 6 3 Expose, Tell Me Why
- 7 17 Luther Vandross, Here And Now
- 8 8 D-Mob, C'mon And Get My Love
- 9 15 Depeche Mode, Personal Jesus
- 10 7 Janet Jackson, Escapade
- 11 11 Seduction, Two To Make It Right
- 12 12 A'Me Lorain, Whole Wide World
- 13 13 Taylor Dayne, Love Will Lead You
- 14 9 Jaya, If You Leave Me Now
- 15 15 "Fenderella" Irby, I'll Be Ther
- 16 16 Stevie B, Love Me For Life
- 17 18 Abstrac, Right And Hype
- 18 19 The U-Krew, If U Were Mine
- 19 20 Kylie Minogue, Wouldn't Change A
- 20 21 Lisa Stansfield, All Around The World
- 21 22 Richard Marx, Too Late For Goodbye
- 22 23 Technotronic, Get Up! (Before The
- 23 EX Chimes, 1-2-3
- A24 — Madonna, Keep It Together
- A25 — Michael Penn, No Myth
- A — Tim, Drop The Bomb
- A — Billy Joel, I Go To Extremes
- A — Mr. Lee, Get Busy
- A — Mr. Lee, Get Busy
- A — Tommy Page, I'll Be Your Everything
- A — Lela K, Featuring Rob N Raz, Got To
- EX EX Roxette, Dangerous
- EX EX & More, Materialistic Girl

KMEL 106.7 FM

San Francisco P.D.: Keith Naftaly

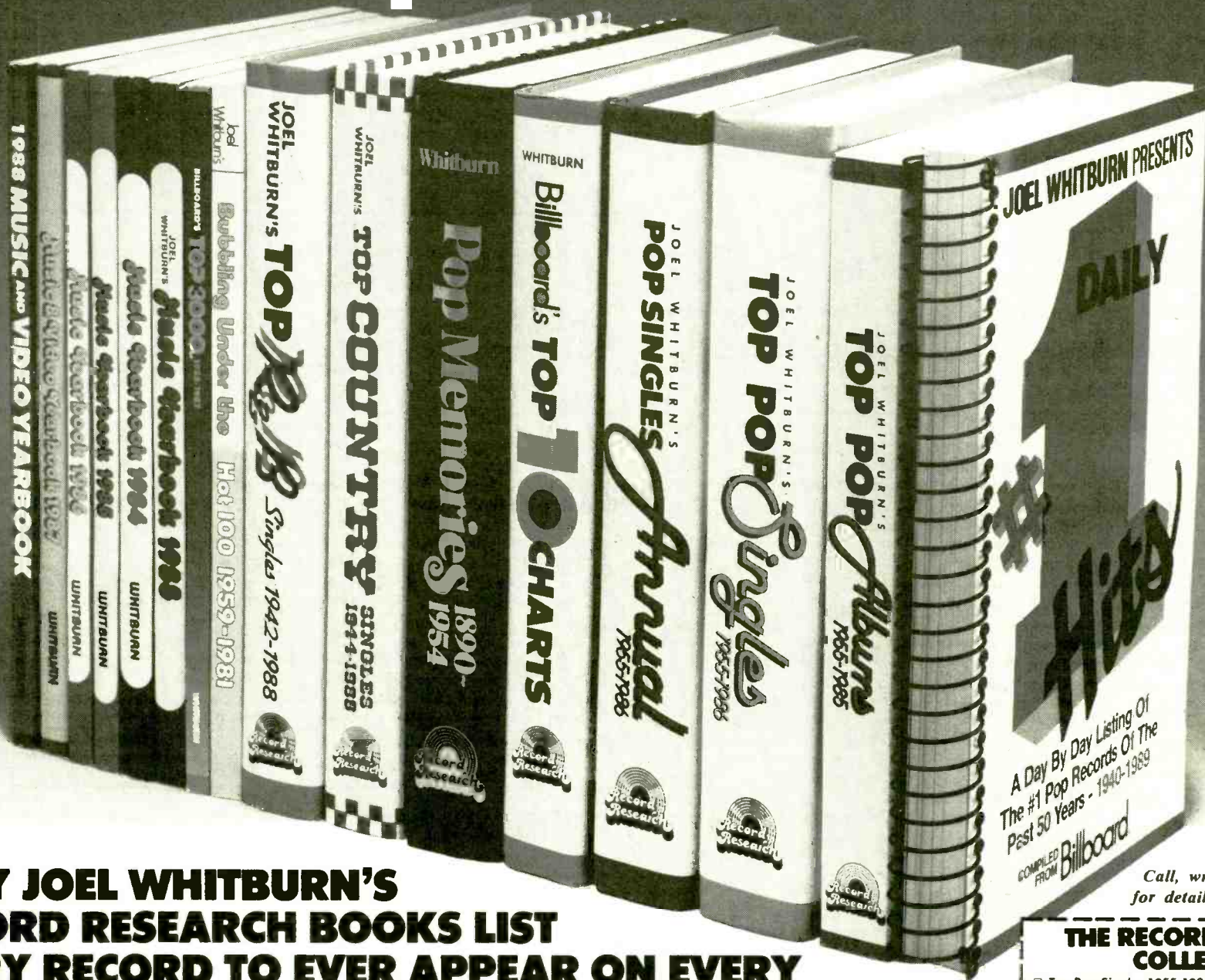
- 1 1 Luther Vandross, Here And Now
- 2 2 Michelle, No More Lies
- 3 3 Oaktown 2-5-7, Juicy Gotcha Crazy
- 4 4 Paula Abdul, Opposites Attract
- 5 5 Janet Jackson, Escapade
- 6 6 Billy Joel, I Go To Extremes
- 7 7 D-Mob, C'mon And Get My Love
- 8 8 Tony Lemans, Forever Me
- 9 10 Biz Markie, Just A Friend
- 10 11 Full Force, Friends Before Lovers
- 11 26 Baby Face, Whip Appeal
- 12 15 A'Me Lorain, Whole Wide World
- 13 16 Lisa Stansfield, All Around The World
- 14 9 The Cover Girls, We Can't Go Wrong
- 15 18 Skyy, Real Love
- 16 17 India, Right From The Start
- 17 20 MC Hammer, Help The Children
- 18 22 Mantronix, Got To Have Your Love
- 19 12 Seduction, Two To Make It Right
- 20 14 Doug Lazy, Let The Rhythm Pump
- 21 23 Technotronic, Get Up! (Before The
- 22 25 BJ Nelson, Evidence Of Love
- 23 28 Madonna, Keep It Together
- 24 27 The U-Krew, If U Were Mine
- 25 29 Smokey Robinson, Everything U
- 26 30 Taylor Dayne, Love Will Lead You
- 27 EX Heavy D & The Boyz, Girlz They Love
- 28 EX Stevie B, Love Me For Life
- 29 EX Jermaine, Don't Take It
- A30 — Seduction, Heartbeat
- A — Jane Child, Don't Want To Fall In Lov
- A — Timmy Tee, Time After Time
- EX EX Chimes, 1-2-3
- EX EX Lela K, Featuring Rob N Raz, Got To
- EX EX Brat Pack, You're The Only Woman

all hit 97.1 KIFOL The Eagle

Dallas P.D.: Joel Folger

- 1 2 Aerosmith, Janie's Got A Gun
- 2 4 Skid Row, I Remember You
- 3 1 Rod Stewart, Downtown Train
- 4 9 The B-52's, Room
- 5 3 Chicago, What Kind Of Man Would I
- 6 7 Roxette, Dangerous
- 7 5 Eddie Money, Peace In Our Time
- 8 12 Paula Abdul (Duet With The Wild
- 9 10 Richard Marx, Too Late To Say
- 10 11 Bad English, Price Of Love
- 11 13 Billy Joel, I Go To Extremes
- 12 14 Phil Collins, I Wish It Would Rain Do
- 13 6 Michael Bolton, How Am I Supposed
- 14 16 Warrant, Sometimes She Cries
- 15 19 Depeche Mode, Personal Jesus
- 16 8 Motley Crue, Kickstart My Heart
- 17 EX Allanah Myles, Black Velvet
- 18 20 Whitesnake, The Deeper The Love
- 19 15 Tesla, Love Song
- A20 — Janet Jackson, Escapade
- A — The Smithereens, A Girl Like You
- A — Tommy Page, I'll Be Your Every
- EX EX Kiss, Forever
- EX EX Joan Jett, Dirty Deeds
- EX EX Michael Penn, No Myth

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store, one-stop, and rack sales reports.					
★★ NO. 1 ★★					
1	1	2	82	PAULA ABDUL ▲ ⁵ VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL 3 weeks at No. 1
2	2	3	47	MILLI VANILLI ▲ ⁶ ARISTA AL 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
3	3	1	11	PHIL COLLINS ▲ ² ATLANTIC 82050 (9.98) (CD)	... BUT SERIOUSLY
4	4	5	19	JANET JACKSON ▲ ² A&M SP 3920 (9.98) (CD)	JANET JACKSON'S RHYTHM NATION 1814
5	6	7	30	THE B-52'S ▲ REPRISE 25854 (9.98) (CD)	COSMIC THING
6	5	4	15	BILLY JOEL ▲ ² COLUMBIA OC 44366 (CD)	STORM FRONT
7	7	6	20	AEROSMITH ▲ ² GEFEN 24254 (9.98) (CD)	PUMP
8	8	8	40	TOM PETTY ▲ ² MCA 6253 (9.98) (CD)	FULL MOON FEVER
9	9	13	10	QUINCY JONES ▲ QWEST 26020/WARNER BROS. (9.98) (CD)	BACK ON THE BLOCK
10	10	12	11	BOBBY BROWN ▲ MCA 6342 (9.98) (CD)	DANCE!... YA KNOW IT!
11	13	15	53	SKID ROW ▲ ³ ATLANTIC 81936 (9.98) (CD)	SKID ROW
12	16	20	30	MICHAEL BOLTON ● COLUMBIA OC 45012 (CD)	SOUL PROVIDER
13	11	10	21	YOUNG M.C. ▲ DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
14	15	14	21	MOTLEY CRUE ▲ ² ELEKTRA 60829 (9.98) (CD)	DR. FEELGOOD
15	12	11	17	LINDA RONSTADT (FEA. A. NEVILLE) ▲ CRY LIKE A RAINSTORM, HOWL LIKE THE WIND ELEKTRA 60872 (9.98) (CD)	
16	14	9	77	NEW KIDS ON THE BLOCK ▲ ⁷ COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
17	19	24	28	BABYFACE ▲ SOLAR FZ 45288/EPIC (CD)	TENDER LOVER
18	17	16	12	ERIC CLAPTON ● DUCK 26074/REPRISE (9.98) (CD)	JOURNEYMAN
19	20	22	32	SOUL II SOUL ▲ VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
20	18	18	39	RICHARD MARX ▲ ³ EMI 90380 (9.98) (CD)	REPEAT OFFENDER
21	22	23	10	KENNY G ● ARISTA AL 13-8613 (13.98) (CD)	LIVE
22	25	28	8	TECHNOTRONIC ● SBK 93422 (9.98) (CD)	PUMP UP THE JAM - THE ALBUM
23	21	17	22	ROLLING STONES ▲ ² COLUMBIA OC 45333 (CD)	STEEL WHEELS
24	23	21	30	CHER ▲ GEFEN GHS 24239 (9.98) (CD)	HEART OF STONE
25	24	19	12	WHITESNAKE ▲ GEFEN GHS 24249 (9.98) (CD)	SLIP OF THE TONGUE
26	28	34	6	JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY 91322/ATCO (9.98) (CD)	JIVE BUNNY - THE ALBUM
27	33	38	29	GLORIA ESTEFAN ▲ EPIC OE 45217 (CD)	CUTS BOTH WAYS
28	29	35	43	ROXETTE ▲ EMI 91098 (9.98) (CD)	LOOK SHARP!
29	27	27	31	DON HENLEY ▲ GEFEN GHS 24217 (9.98) (CD)	THE END OF THE INNOCENCE
30	26	26	15	LUTHER VANDROSS ● EPIC F2-45320 (CD)	THE BEST OF LUTHER: THE BEST OF LOVE
31	35	41	47	TESLA ▲ GEFEN GHS 24224 (9.98) (CD)	THE GREAT RADIO CONTROVERSY
32	32	29	31	BAD ENGLISH ● EPIC OE 45083 (CD)	BAD ENGLISH
33	30	30	29	THE 2 LIVE CREW ▲ SKYYWALKER XR 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
34	34	33	13	JOE SATRIANI ● RELATIVITY 1015 (9.98) (CD)	FLYING IN A BLUE DREAM
35	36	43	9	SOUNDTRACK ▲ WALT DISNEY 6403B* (8.98) (CD)	THE LITTLE MERMAID
36	31	25	11	RUSH ● ATLANTIC 82040 (9.98) (CD)	PRESTO
37	38	39	10	CHICAGO ● REPRISE 26080 (9.98) (CD)	GREATEST HITS 1982-1989
38	37	31	28	NEW KIDS ON THE BLOCK ▲ ² COLUMBIA FC 40475 (CD)	NEW KIDS ON THE BLOCK
39	41	40	13	TAYLOR DAYNE ● ARISTA 8581 (9.98) (CD)	CAN'T FIGHT FATE
40	39	36	27	ALICE COOPER ● EPIC OE 45137 (CD)	TRASH
41	45	52	16	SEDUCTION VENETTA SP 5280/A&M (8.98) (CD)	NOTHING MATTERS WITHOUT LOVE
42	40	37	19	TEARS FOR FEARS ▲ FONTANA 838 730 1/POLYGRAM (CD)	THE SEEDS OF LOVE
43	43	45	11	SCORPIONS MERCURY 842 002 1/POLYGRAM (9.98) (CD)	GREATEST HITS - BEST OF ROCKERS N' BALLADS
44	66	92	5	ALANNAH MYLES ATLANTIC 81956 (9.98) (CD)	ALANNAH MYLES
45	50	51	50	WARRANT ▲ COLUMBIA FC 44383 (CD)	DIRTY ROTTEN FILTHY STINKING RICH
46	92	—	2	JOAN JETT BLACKHEART 45473/EPIC (CD)	THE HIT LIST
47	42	32	17	TRACY CHAPMAN ▲ ELEKTRA 60888 (9.98) (CD)	CROSSROADS
48	54	65	13	THE SMITHEREENS ENIGMA 91194/CAPITOL (9.98) (CD)	SMITHEREENS 11
49	55	70	26	HARRY CONNICK, JR. COLUMBIA 45319 (CD)	MUSIC FROM "WHEN HARRY MET SALLY..."
50	47	47	17	NEIL YOUNG REPRISE 25899 (9.98) (CD)	FREEDOM
51	46	53	33	HEAVY D. & THE BOYZ ▲ MCA 42302 (8.98) (CD)	BIG TYME
52	62	88	44	BONNIE RAITT ● CAPITOL C1-91268 (8.98) (CD)	NICK OF TIME
53	58	55	11	EDDIE MONEY COLUMBIA OC 45381 (CD)	GREATEST HITS... SOUND OF MONEY
54	51	50	10	ROB BASE ● PROFILE 1285 (9.98) (CD)	THE INCREDIBLE BASE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	48	42	45	MADONNA ▲ ³ SIRE 25844/WARNER BROS. (9.98) (CD)	LIKE A PRAYER
56	52	59	22	JOE COCKER CAPITOL 92861 (9.98) (CD)	ONE NIGHT OF SIN
57	44	44	19	BONHAM ● WGT FP 45009/EPIC (CD)	THE DISREGARD OF TIMEKEEPING
58	75	111	4	SOUNDTRACK MCA 6340 (9.98) (CD)	BORN ON THE FOURTH OF JULY
59	49	46	15	KATE BUSH COLUMBIA OC 44164 (CD)	THE SENSUAL WORLD
60	57	61	11	3RD BASS COLUMBIA FC 45415 (CD)	THE CACTUS ALBUM
61	65	67	12	LENNY KRAVITZ VIRGIN 91290 (9.98) (CD)	LET LOVE RULE
62	64	62	11	ROD STEWART WARNER BROS. 4-25987 (39.98) (CD)	STORYTELLER/COMPLETE ANTHOLOGY: 1964-1990
63	70	78	12	MICHAEL PENN RCA 9692-1-R (8.98) (CD)	MARCH
64	68	69	22	ELTON JOHN ● MCA 6321 (9.98) (CD)	SLEEPING WITH THE PAST
65	53	48	20	EURHYTHMICS ARISTA AL 8606 (9.98) (CD)	WE TOO ARE ONE
66	61	54	19	MELISSA ETHERIDGE ● ISLAND 91285/ATLANTIC (9.98) (CD)	BRAVE AND CRAZY
67	63	58	21	POCO RCA 9694-1-R (9.98) (CD)	LEGACY
68	60	60	22	RED HOT CHILI PEPPERS EMI 92152 (9.98) (CD)	MOTHER'S MILK
69	76	96	5	MICHEL'LE RUTHLESS 91282/ATCO (9.98) (CD)	MICHEL'LE
70	73	77	9	THE KENTUCKY HEADHUNTERS MERCURY 838 744 1/POLYGRAM (CD)	PICKIN' ON NASHVILLE
71	137	—	2	RICKY VAN SHELTON COLUMBIA 45250 (CD)	RVS III
72	69	80	5	UB40 VIRGIN 91324 (9.98) (CD)	LABOUR OF LOVE II
73	56	49	17	BARBRA STREISAND ● COLUMBIA OC 45369 (CD)	A COLLECTION: GREATEST HITS... AND MORE
74	59	56	49	FINE YOUNG CANNIBALS ▲ ² I.R.S. 6273/MCA (9.98) (CD)	THE RAW & THE COOKED
75	81	83	36	CLINT BLACK ▲ RCA 9668-1-R (8.98) (CD)	KILLIN' TIME
76	72	64	82	BOBBY BROWN ▲ ⁵ MCA 42185 (9.98) (CD)	DON'T BE CRUEL
77	71	63	17	BELINDA CARLISLE ● MCA 6339 (9.98) (CD)	RUNAWAY HORSES
78	78	82	33	EXPOSE ● ARISTA AL 8532 (9.98) (CD)	WHAT YOU DON'T KNOW
79	100	137	3	KAOMA EPIC 46010 (CD)	WORLD BEAT
80	67	57	13	D.J. JAZZY JEFF & THE FRESH PRINCE ● JIVE 1188-1-J/RCA (9.98) (CD)	AND IN THIS CORNER
81	85	76	18	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98) (CD)	NO HOLDIN' BACK
82	77	66	18	RICKIE LEE JONES GEFEN GHS 24246 (9.98) (CD)	FLYING COWBOYS
83	97	100	34	PAUL MCCARTNEY ● CAPITOL C1-91653 (9.98) (CD)	FLOWERS IN THE DIRT
84	90	75	15	KISS ● MERCURY 838 913 1/POLYGRAM (CD)	HOT IN THE SHADE
85	83	86	13	SIR MIX-A-LOT NASTY MIX 70150 (9.98) (CD)	SEMINAR
86	74	68	10	DURAN DURAN CAPITOL 93178 (9.98) (CD)	DECADE
87	88	84	12	THE CHARLIE DANIELS BAND EPIC FE 45316 (CD)	SIMPLE MAN
88	89	89	22	REGINA BELLE ● COLUMBIA FC 44367 (CD)	STAY WITH ME
89	80	71	39	THE CURE ▲ ELEKTRA 60855 (9.98) (CD)	DISINTEGRATION
90	86	72	71	BON JOVI ▲ ⁵ MERCURY 836 345 1/POLYGRAM (CD)	NEW JERSEY
91	91	90	12	PAT BENATAR CHRYSALIS 21715 (9.98) (CD)	BEST SHOTS
92	87	91	56	SOUNDTRACK ▲ ² ATLANTIC 81933 (9.98) (CD)	BEACHES
93	96	106	16	BIZ MARKIE COLD CHILLIN' 26003/WARNER BROS. (9.98) (CD)	THE BIZ NEVER SLEEPS
94	102	102	14	LOU GRAMM ATLANTIC 81915 (9.98) (CD)	LONG HARD LOOK
95	82	74	54	KIX ● ATLANTIC 81877 (9.98) (CD)	BLOW MY FUSE
96	180	—	2	PETER MURPHY BEGGAR'S BANQUET 9877-1-H/RCA (9.98) (CD)	DEEP
97	84	85	12	ROBERT PALMER ISLAND 91318/ATLANTIC (9.98) (CD)	ADDICTIONS VOL. I
98	94	81	14	VARIOUS ARTISTS GRP 9596 (9.98) (CD)	HAPPY ANNIVERSARY, CHARLIE BROWN
99	93	87	9	VARIOUS ARTISTS MERCURY 842 093 1/POLYGRAM (CD)	MAKE A DIFFERENCE FOUNDATION
100	95	97	12	BRITNY FOX COLUMBIA FC 45300 (CD)	BOYS IN HEAT
101	99	95	14	ERASURE SIRE 26026/REPRISE (9.98) (CD)	WILD!
102	111	108	20	ENUFF Z'NUFF ATCO 91262 (9.98) (CD)	ENUFF Z'NUFF
103	105	110	9	XYZ ENIGMA 73525 (9.98) (CD)	XYZ
104	119	114	129	GUNS N' ROSES ▲ ⁸ GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
105	110	116	19	JOHN LEE HOOKER CHAMELEON D1-74808 (8.98) (CD)	THE HEALER
106	123	155	4	THE STONE ROSES SILVERTONE 1184-1-J/RCA (8.98) (CD)	THE STONE ROSES
107	138	123	63	M.C. HAMMER ▲ CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
108	115	115	50	N.W.A. ▲ RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
109	104	103	16	ICE-T SIRE 26028/WARNER BROS. (9.98) (CD)	THE ICEBERG/FREEDOM OF SPEECH...

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Billboard TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	145	177	3	D-MOB FFRR 828 159 1/POLYGRAM (CD)	A LITTLE BIT OF THIS, A LITTLE BIT OF THAT
111	103	120	5	WRECKS-N-EFFECT SOUND OF NEW YORK 6281/MOTOWN (8.98) (CD)	WRECKS-N-EFFECT
112	79	73	9	CHUNKY A MCA 6354 (9.98) (CD)	LARGE AND IN CHARGE
113	101	99	9	GIPSY KINGS ELEKTRA 60892 (9.98) (CD)	MOSAIQUE
114	114	122	11	BABYLON A.D. ARISTA AL 8580 (9.98) (CD)	BABYLON A.D.
115	118	121	11	HOOTERS COLUMBIA OC 45058 (CD)	ZIG ZAG
116	109	93	41	GREAT WHITE ▲² CAPITOL C1-90640 (9.98) (CD)	TWICE SHY
117	108	112	14	MICHELLE SHOCKED MERCURY 838 878 1/POLYGRAM (CD)	CAPTAIN SWING
118	120	125	17	SYBIL NEXT PLATEAU 1018 (8.98) (CD)	SYBIL
119	125	145	10	THE COVER GIRLS CAPITOL 91041 (8.98) (CD)	WE CAN'T GO WRONG
120	107	105	19	BIG DADDY KANE ● COLD CHILLIN' 25941/REPRISE (9.98) (CD)	IT'S A BIG DADDY THING
121	98	94	12	TERENCE TRENT D'ARBY COLUMBIA OC 45351 (CD)	NEITHER FISH NOR FLESH
122	112	113	26	THE D.O.C. ● RUTHLESS 91275/ATLANTIC (8.98) (CD)	NO ONE CAN DO IT BETTER
123	128	135	9	VOIVOD MCA/MECHANIC 6326/MCA (9.98) (CD)	NOTHING FACE
124	116	129	8	THE PRIMITIVES RCA 9934-1-R (9.98) (CD)	PURE
125	136	149	24	MICHAEL DAMIAN CYPRESS YL 90130/A&M (9.98) (CD)	WHERE DO WE GO FROM HERE
126	135	138	62	EAZY-E ▲ RUTHLESS SL 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
127	130	139	9	SHAWN COLVIN COLUMBIA FC 45209 (CD)	STEADY ON
128	117	109	19	BOB DYLAN COLUMBIA OC 45281 (CD)	OH MERCY
129	157	161	21	KEVIN PAIGE CHRYSALIS 21683 (9.98) (CD)	KEVIN PAIGE
130	151	168	3	SOUNDGARDEN A&M SP 5252 (8.98) (CD)	LOUDER THAN LOVE
131	121	118	33	VAN MORRISON MERCURY 839 262 1/POLYGRAM (CD)	AVALON SUNSET
132	131	124	9	QUEEN LATIFAH TOMMY BOY 1022 (9.98) (CD)	ALL HAIL THE QUEEN
133	127	126	42	ANDREW DICE CLAY DEF AMERICAN DEF 24214/GEFFEN (9.98) (CD)	DICE
134	113	117	10	THE MOODY BLUES THRESHOLD 840 659 1/POLYGRAM (CD)	GREATEST HITS
135	NEW ▶		1	THEY MIGHT BE GIANTS ELEKTRA 60907 (9.98) (CD)	FLOOD
136	140	146	10	ANIMAL LOGIC I.R.S. 82020/MCA (9.98) (CD)	ANIMAL LOGIC
137	106	79	19	TINA TURNER ● CAPITOL 91873 (9.98) (CD)	FOREIGN AFFAIR
138	126	130	13	NUCLEAR ASSAULT IN-EFFECT 3010/RELATIVITY (8.98) (CD)	HANDLE WITH CARE
139	146	152	5	TROOP ATLANTIC 82035 (9.98) (CD)	ATTITUDE
140	133	136	35	K.D. LANG & THE RECLINES SIRE 23877/WARNER BROS. (9.98) (CD)	ABSOLUTE TORCH AND TWANG
141	124	98	13	GRATEFUL DEAD ● ARISTA 8575 (9.98) (CD)	BUILT TO LAST
142	134	128	71	ROB BASE & D.J. E-Z ROCK ▲ PROFILE 1267 (8.98) (CD)	IT TAKES TWO
143	144	119	33	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC OE 45024 (CD)	IN STEP
144	142	156	8	D.R.I. METAL BLADE 73407/ENIGMA (9.98) (CD)	THRASH ZONE
145	122	133	17	SHOTGUN MESSIAH RELATIVITY 1012/IMPORTANT (8.98) (CD)	SHOTGUN MESSIAH
146	177	—	2	MCAULEY SCHENKER GROUP CAPITOL 92752 (9.98) (CD)	SAVE YOURSELF
147	143	142	51	TOO SHORT ▲ JIVE 1149-1-J/RCA (8.98) (CD)	LIFE IS... TOO SHORT
148	139	140	18	GIANT A&M SP 5272 (8.98) (CD)	LAST OF THE RUNAWAYS
149	132	107	32	PRINCE ▲² WARNER BROS. 25936 (9.98) (CD)	SOUNDTRACK: BATMAN
150	147	148	11	OLIVIA NEWTON-JOHN GEFFEN GHS 24257 (9.98) (CD)	WARM AND TENDER
151	149	131	104	ORIGINAL LONDON CAST ▲ POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
152	141	127	15	BILLY OCEAN JIVE 1271-1-J/RCA (9.98) (CD)	BILLY OCEAN'S GREATEST HITS
153	163	166	55	JOURNEY ▲² COLUMBIA OC 44493 (CD)	JOURNEY'S GREATEST HITS
154	152	134	30	STEPHANIE MILLS ● MCA 6312 (9.98) (CD)	HOME
155	161	170	17	M C LYTE FIRST PRIORITY 91304/ATLANTIC (9.98) (CD)	EYES ON THIS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	169	182	12	JESUS AND MARY CHAIN WARNER BROS. 26015 (9.98) (CD)	AUTOMATIC
157	186	193	17	AFTER 7 VIRGIN 91061 (9.98) (CD)	AFTER 7
158	156	169	15	7 SECONDS RESTLESS 72344 (8.98) (CD)	SOULFORCE REVOLUTION
159	165	165	16	IAN HUNTER/MICK RONSON MERCURY 838 973 1/POLYGRAM (CD)	Y U I ORTA
160	152	153	33	BANG TANGO MCA/MECHANIC 6300/MCA (9.98) (CD)	PSYCHO CAFE
161	158	157	12	FIONA ATLANTIC 81903 (9.98) (CD)	HEART LIKE A GUN
162	150	143	73	METALLICA ▲² ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
163	175	186	5	OVERKILL MEGAFORCE/WORLDWIDE 82045/ATLANTIC (9.98) (CD)	THE YEARS OF DECAY
164	178	181	4	BY ALL MEANS ISLAND 91319/ATLANTIC (9.98) (CD)	BEYOND A DREAM
165	176	192	3	SHANA VISION VR-3316 (9.98) (CD)	I WANT YOU
166	148	144	11	JERMAINE JACKSON ARISTA AL 8493 (9.98) (CD)	DON'T TAKE IT PERSONAL
167	NEW ▶		1	OFRA HAZA SIRE 1-25976/WARNER BROS. (9.98) (CD)	DESERT WIND
168	162	160	3	LORRIE MORGAN RCA 9594-1-R (8.98) (CD)	LEAVE THE LIGHT ON
169	155	154	16	THE DEL FUEGOS RCA 9860-1-R (9.98) (CD)	SMOKING IN THE FIELDS
170	164	159	14	PAUL CARRACK CHRYSALIS 21709 (9.98) (CD)	GROOVE APPROVED
171	154	150	130	DEF LEPPARD ▲⁹ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
172	159	141	11	JODY WATLEY MCA 6343 (9.98) (CD)	YOU WANNA DANCE WITH ME?
173	129	104	47	DINO ● 4TH & B'WAY BWAY 4011/ISLAND (8.98) (CD)	24/7
174	171	162	31	TORA TORA A&M SP 5261 (8.98) (CD)	SURPRISE ATTACK
175	NEW ▶		1	NINE INCH NAILS TVT 2610 (CD)	PRETTY HATE MACHINE
176	188	180	34	NENEH CHERRY VIRGIN 91252 (9.98) (CD)	RAW LIKE SUSHI
177	181	175	12	INDIGO GIRLS EPIC FE 45427 (CD)	STRANGE FIRE
178	184	—	2	THE OCEAN BLUE SIRE 25906/WARNER BROS. (9.98) (CD)	THE OCEAN BLUE
179	185	179	22	L.A. GUNS VERTIGO 838 592 1/POLYGRAM (CD)	COCKED & LOADED
180	167	178	35	DANGEROUS TOYS COLUMBIA FC 45031 (CD)	DANGEROUS TOYS
181	172	171	21	MAZE FEATURING FRANKIE BEVERLY ● WARNER BROS. 25802 (9.98) (CD)	SILKY SOUL
182	NEW ▶		1	ENTOUCH ELEKTRA 60858 (9.98) (CD)	ALL NITE
183	173	132	76	LIVING COLOUR ▲ EPIC BFE 44099 (CD)	VIVID
184	NEW ▶		1	DEAD ON SBK 93249 (9.98) (CD)	DEAD ON
185	166	167	14	ANGELA WINBUSH MERCURY 838 866 1/POLYGRAM (CD)	THE REAL THING
186	192	—	2	THE FRONT COLUMBIA 45260 (CD)	THE FRONT
187	170	163	18	THE ALARM I.R.S. 82018/MCA (9.98) (CD)	CHANGE
188	174	172	17	JEFF BECK WITH TERRY BOZZIO & TONY HYMAS EPIC OE 44313 (CD)	JEFF BECK'S GUITAR SHOP
189	189	173	4	DANIEL LANOIS OPAL 25969/WARNER BROS. (9.98) (CD)	ACADIE
190	168	151	11	ROY ORBISON VIRGIN 91295 (9.98) (CD)	A BLACK AND WHITE NIGHT
191	160	101	18	NEW KIDS ON THE BLOCK ▲² COLUMBIA FC 45280 (CD)	MERRY MERRY CHRISTMAS
192	179	158	17	DAVID BYRNE SIRE 25990/WARNER BROS. (9.98) (CD)	REI MOMO
193	191	200	12	LAURIE ANDERSON WARNER BROS. 25900 (9.98) (CD)	STRANGE ANGELS
194	193	187	10	MARY CHAPIN CARPENTER COLUMBIA 44228 (CD)	STATE OF THE HEART
195	187	174	26	DANGER DANGER IMAGINE FZ 44342/EPIC (CD)	DANGER DANGER
196	183	147	13	SOUNDTRACK GRP GR2-002 (10.98) (CD)	THE FABULOUS BAKER BOYS
197	194	194	10	MINISTRY SIRE 26004/WARNER BROS. (9.98) (CD)	THE MIND IS A TERRIBLE THING TO TASTE
198	195	184	13	RANDY CRAWFORD WARNER BROS. 26002 (9.98) (CD)	RICH AND POOR
199	182	185	22	THE BEACH BOYS ● CAPITOL 92639 (9.98) (CD)	STILL CRUISIN'
200	190	—	7	THE GAP BAND CAPITOL 90799 (8.98) (CD)	ROUND TRIP

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|------------------------------|---------------------------------|-----------------------------|----------------------------|------------------------------|-----------------------------------|-------------------------------|---------------------------------|
| The 2 Live Crew 33 | Kate Bush 59 | Danger Danger 195 | Lou Gramm 94 | Kaoma 79 | Peter Murphy 96 | Red Hot Chili Peppers 68 | Tears For Fears 42 |
| 3rd Bass 60 | By All Means 164 | Dangerous Toys 180 | Grateful Dead 141 | The Kentucky Headhunters 70 | Alannah Myles 44 | Rolling Stones 23 | Technetronic 22 |
| 7 Seconds 158 | David Byrne 192 | The Charlie Daniels Band 87 | Great White 116 | Kiss 84 | N.W.A. 108 | Linda Ronstadt 15 | Tesla 31 |
| Paula Abdul 1 | Belinda Carlisle 77 | Taylor Dayne 39 | Guns N' Roses 104 | Kix 95 | New Kids On The Block 16, 191, 38 | Roxette 28 | They Might Be Giants 135 |
| Aerosmith 7 | Mary Chapin Carpenter 194 | Dead On 184 | M.C. Hammer 107 | Lenny Kravitz 61 | Olivia Newton-John 150 | Rush 36 | Too Short 147 |
| After 7 157 | Paul Carrack 170 | Def Leppard 171 | Ofra Haza 167 | L.A. Guns 179 | K.D. Lang & The Reclines 140 | Scorpions 43 | Tora Tora 174 |
| The Alarm 187 | Tracy Chapman 47 | The Del Fuegos 169 | Heavy D. & The Boyz 51 | K.D. Lang & The Reclines 140 | Daniel Lanois 189 | Seduction 41 | Randy Travis 81 |
| Laurie Anderson 193 | Cher 24 | Dino 173 | Don Henley 29 | Living Colour 183 | Nuclear Assault 138 | Shana 165 | Troop 139 |
| Animal Logic 136 | Neneh Cherry 176 | D.R.I. 144 | John Lee Hooker 105 | M.C. Lyte 155 | Billy Ocean 152 | Ricky Van Shelton 71 | Tina Turner 137 |
| The B-52's 5 | Chicago 37 | Duran Duran 86 | Hooters 115 | Madonna 55 | The Ocean Blue 178 | Michelle Shocked 117 | UB40 72 |
| Babyface 17 | Chunky A 112 | Bob Dylan 128 | Ian Hunter/Mick Ronson 159 | Biz Markie 93 | Roy Orbison 190 | Shotgun Messiah 145 | Luther Vandross 30 |
| Babylon A.D. 114 | Eric Clapton 18 | Eazy-E 126 | Ice-T 109 | Richard Marx 20 | Original London Cast/Phantom 151 | Sir Mix-A-Lot 85 | VARIOUS ARTISTS |
| Bad English 32 | Andrew Dice Clay 133 | Entouch 182 | Indigo Girls 177 | Phantom 151 | Overkill 163 | Skid Row 11 | Happy Anniv., Charlie Brown 98 |
| Bang Tango 160 | Joe Cocker 56 | Enuff Z'Nuff 102 | Janet Jackson 4 | Kevin Paige 129 | McAuley Schenker Group 146 | The Smithereens 48 | Make A Difference 99 |
| Rob Base 54 | Phil Collins 3 | Erasure 101 | Jermaine Jackson 166 | Robert Palmer 97 | Paul McCartney 83 | Soul II Soul 19 | Stevie Ray Vaughan & Double 143 |
| Rob Base & D.J. E-Z Rock 142 | Shawn Colvin 127 | Gloria Estefan 27 | Jesus And Mary Chain 156 | Michael Penn 63 | Metallica 162 | Soundgarden 130 | Voivod 123 |
| The Beach Boys 199 | Harry Connick, Jr. 49 | Melissa Etheridge 66 | Joan Jett 46 | Tom Petty 8 | Michelle 69 | SOUNDTRACKS | Beaches 92 |
| Jeff Beck 188 | Alice Cooper 40 | Eurythmics 65 | Jilly Joel 6 | Poco 67 | Milli Vanilli 2 | Born On The Fourth Of July 58 | Warrant 45 |
| Regina Belle 88 | The Cover Girls 119 | Expose 78 | Elton John 64 | The Primitives 124 | Stephanie Mills 154 | The Fabulous Baker Boys 196 | Jody Watley 172 |
| Pat Benatar 91 | Randy Crawford 198 | Fine Young Cannibals 74 | Quincy Jones 9 | Prince 149 | Ministry 197 | The Little Mermaid 35 | Whitesnake 25 |
| Clint Black 75 | The Cure 89 | Fiona 161 | Rickie Lee Jones 82 | Queen Latifah 132 | Eddie Money 53 | Rod Stewart 62 | Angela Winbush 185 |
| Michael Bolton 12 | Terence Trent D'Arby 121 | The Front 186 | Journey 153 | Bonnie Raitt 52 | The Moody Blues 134 | The Stone Roses 106 | Wrecks-N-Effect 111 |
| Bon Jovi 90 | D-Mob 110 | Kenny G 21 | Big Daddy Kane 120 | Queen Latifah 132 | Lorrie Morgan 168 | Barbra Streisand 73 | XYZ 103 |
| Bonham 57 | D.J. Jazzy Jeff/Fresh Prince 80 | The Gap Band 200 | | Van Morrison 131 | Van Morrison 131 | Sybil 118 | Neil Young 50 |
| Britny Fox 100 | The D.O.C. 122 | Giant 148 | | Motley Crue 14 | | | Young M.C. 13 |
| Bobby Brown 10, 76 | Michael Damian 125 | Gipsy Kings 113 | | | | | |

LIFELINES

BIRTHS

Boy, Rory James, to Phil and Jacki Collen, Jan. 4 in New York. He is guitarist for Mercury/PolyGram recording group Def Leopard.

Girl, Erin Michelle, to John and Sandi Patti Helvering, Jan. 11 in Anderson, Ind. He is president of the Helvering Agency, a booking and management agency. She is a recording artist on Word Records.

Girl, Laura Ann, to Steve and Barbara Goetzman, Jan. 14 in Lexington, Ky. He is drummer for Arista recording group Exile.

Girl, Allison Maeve, to Mike and Tammy Porter, Jan. 22 in Nashville. He is creative director of Bluewater Music Corp. and a drummer/songwriter.

Boy, Patrick Glendon, to Glendon and Carol Miskel, Jan. 23 in San Francisco. She is a partner in Embarcadero Disc there.

MARRIAGES

John DiSchiavi to Nancy Cosenza, Nov. 18 in Brooklyn, N.Y. She is senior sales assistant for

Westwood One Inc.

Sonny Fox to Jayne Levy, Dec. 30 in Reno, Nev. He is program director of KHYI (Y95) in Dallas.

Tom Kelly to Kathy Castleberry, Jan. 1 in Chico, Calif. He is operations manager of WVKZ Albany, N.Y.

Bill Schneider to Karen Eggars, Jan. 20 in New York. He is a consultant to artist managers. She is president of Ars Nova Management.

DEATHS

Allen Collins, 37, of pneumonia, Jan. 23 in Jacksonville, Fla. Collins was a guitarist and one of the original members of Lynyrd Skynyrd, the Southern rock outfit that gained widespread fame in the early '70s with hits on MCA Records including "Free Bird," "Gimme Three Steps," and "Sweet Home Alabama." Collins survived a 1977 plane crash that took the life of Skynyrd's lead singer and songwriter, Ronnie Van Zant, guitarist Stevie Gaines, and his sister Cassie. In 1979, Collins joined former Skynyrd partners Gary Rossington, Bill Powell, and Leon Wilkerson in the Rossington-Collins

Band, which disbanded in 1982. He then formed the Allen Collins Band. In a 1986 car accident that killed his girlfriend, Debra Jean Watts, Collins was paralyzed from the waist down. He pleaded no contest to a drunken driving charge. During Lynyrd Skynyrd's reunion tour in 1987, Collins addressed the crowd at one show from his wheelchair, telling them of his experience. A videotape of the message was played at subsequent shows. Collins is survived by two daughters, Amie and Allison, his mother and father, and a sister, all of Jacksonville.

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

FEBRUARY

Feb. 5-7, Nightclub, Bar, and Restaurant Expo, sponsored by Nightclub & Bar magazine, Rosemont/O'Hare ExpoCenter, Chicago. 601-236-5510.

Feb. 6, For Serious Players Only: How Performers and Star Athletes Can Keep More Of What They Earn In 1990, seminar on tax situations when touring abroad, presented by Ernst & Young, Hotel Inter-Continental, New York. Karron Haines, 212-407-2635.

Feb. 7-11, Power-Jam Programming Conference, presented by Urban Network, Stouffer Course Hotel at Los Angeles International Airport, Los Angeles. 818-843-5800.

Feb. 8-10, Second International New Age Music Conference, presented by the New Age Music Network in association with Music Connection magazine, Hollywood Roosevelt Hotel, Los Angeles. 800-234-7027.

Feb. 10, Radio 1990, presented by Music Business Monthly, World Trade Center, Boston. Joseph Viglione, 617-935-5386.

Feb. 12, Songwriters Guild of America 17th Annual Aggie Awards, Coronet Theater, Los Angeles. 213-462-1108.

Feb. 12, Second Annual Dance Music Awards, Universal Amphitheatre, Los Angeles. 800-638-2000.

Feb. 13-15, Harris Seminar, Hotel Inter-Continental, New York. 215-789-0100.

Feb. 15-17, Gavin Seminar, Westin St. Francis on Union Square, San Francisco. 415-495-1990.

Feb. 15-18, Concert Touring In The 1990s: 10th Annual Performance Summit Conference, presented by Performance magazine, Radisson Palm Springs Resort, Palm Beach, Calif. Don Waitt,

NEW COMPANIES

Street Star Records, formed by Sheridan and Kent Harris, is an independent production company and label. Emphasis will be placed on R&B and rap music. First release is "Be Original" by M.C. Sandman. 26 N. Euclid Avenue, National City, Calif. 92050; 619-527-0863.

Boom/Powerplay Records, formed by Dave Passerallo, is an independent label currently accepting demo tapes in all music categories. First release is "Ripped Jeans" by John Cody, available on cassette and CD. 200 Regent Drive, Winston-Salem, N.C. 27103; 919-768-1298/1881.

Rockville Music Management, formed by James Citkovic and Edward Slott, is a marketing/consulting firm representing producers and bands. Roster includes Aerial, Paul Klingberg, and Straitlace. Suite 200 East, 100 Merrick Road, Rockville Center, N.Y. 11570; 516-536-8341.

Redeem Records, formed by Linda Hall. Company specializes in producing and publishing gospel music. 2000 Pio Nono Ave., Macon, Ga. 31206; 912-746-7036.

Citko-Slott Publishing, formed by James Citkovic and Edward Slott, is an ASCAP publishing company representing Michael Barile, Joe Costanzo, and Drew Miles. Suite 200 East, 100 Merrick Road, Rockville Center, N.Y. 11570; 516-536-8341.

DDT Productions, formed by Dennis Phelps, is a song and artist development company specializing in top 40 and rock music. A staff of writers, players, and producers is retained, along with a complete recording studio. Demos are currently being accepted. 590 Central Avenue, Massapequa, N.Y. 11758; 516-541-2830.

Justice Records, formed by Randall Hage Jamail, president of the Merlin Production Co., is an independent label specializing in jazz and new age music. First release is "Standards In Gray," by Kellye Gray. 2724 Kipling, Houston, Texas 77098; 713-524-7754.

Island Club Entertainment, formed by Kevin Sepe and Billy Coven, is a music production company specializing in both commercial and record production. Offices in New York, and a full 24-track recording facility in Miami with comprehensive MIDI setup. Special 24-hour rush service is available. Suite 200, 555 Biscayne Blvd., Miami, Fla. 33137; 305-758-4159.

Teleproductions Records, formed by David R. Lester, is a full-service record label. First releases include "You Made It Easy (To Steal Someone)" by Hermalee, and "Daybreak" by Howie Damron. 537 Sixth Avenue, Huntington, W.Va. 25701; 304-529-7156.

Swen-Daug Records Inc., formed by Anthony Daughtry, is an independent label formerly known as Open Door Records. Emphasis is placed on rap, R&B, and jazz. Demo tapes are currently being solicited. 322 T. Street N.W., Washington, D.C. 20001; 202-232-8096.

MARCH

March 2-4, Intercollegiate Broadcasting System (IBS) National Convention For College Radio Broadcasters, New York Penta Hotel, New York. Jeff Tellis, 914-565-6710.

March 5-7, Great Southern Video Show, presented by Hampton International Communications Inc., Marriot Marquis, Atlanta. Don Blick, 212-682-7320.

March 10-13, 32nd Annual NARM Convention, Century Plaza Hotel, Los Angeles. 609-596-2221.

March 13-16, Audio Engineering Society Inc. Convention, Congress Center, Montreux, Switzerland. 212-661-8528.

March 14-18, International Tape/Disc Assn. (ITA) 20th Annual Seminar: "The Impact Of Technology And Marketing On The Global Market Of The '90s," Doubletree Resort at Desert Princess Country Club, Palm Springs, Calif. 212-956-7110.

March 14-18, South By Southwest Music And Media Conference, hosted by the Austin Chronicle and BMI, Hyatt Regency, Austin, Texas. 512-477-7979.

March 17, "That's What Friends Are For: Arista Records' 15th Anniversary Concert to Benefit Gay Men's Health Crisis and AIDS Organizations Nationwide," Radio City Music Hall, New York. Yon Elvira, 212-333-7728.

CHRYSALIS CHIEF

(Continued from page 72)

for the overseas market, and Wimbledon tennis championship coverage for Home Box Office.

"We've spent the last two years building up a broadly based TV company," says Wright. "It includes a production subsidiary and an interactive video department. The lease on the TV company's West End premises comes up shortly, and it will move soon to an old brewery in West London, where it will be joined by the record and publishing divisions. We want all our component parts in one building."

Other aspects of the TV company's

operations are an MTV connection and a dry-hire, TV service equipment rental facility.

A major project pending for the group is to set up what Wright terms "a multimedia facility" at Lyndhurst Hall in London's Regents Park. It will encompass recording and TV studios, a concert hall, and residential accommodation; its development will be supervised by George Martin, who heads the Air Chrysalis division.

Chrysalis will also be pitching for an independent TV franchise on offer in 1992, probably as part of a consortium.

FOR THE RECORD

Comments regarding Kevin Jacobsen in the Jan. 20 Australia International Spotlight were inadvertently included in the touring story by Marcus Breen. Jacobsen was not interviewed by Breen for the story.

In the Feb. 3 issue of Billboard, the Trans World music chain was identified as the parent corporation of Spec's Music. Spec's is not part of Trans World.

MARKET ACTION
BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 1/22	Close 1/29	Change
NEW YORK STOCK EXCHANGE				
Blockbuster Entertainment	2396.3	16 1/4	14	-2 1/4
CBS Inc.	250	174	172 1/4	-1 1/4
Capital Cities Communications	127.5	529	516 1/4	-12 1/4
Carlotco Pictures	92.1	10 1/4	9 1/4	-1/2
Coca-Cola	3375	70 1/2	68 1/4	-2 1/4
Walt Disney	3373.2	106	105 1/4	-1/2
Eastman Kodak	4069.9	39 1/4	37 1/4	-2 1/4
Handleman	340.2	21 1/4	20 1/4	-1 1/4
MCA Inc.	1892.6	56 1/4	52	-4 1/4
MGM/UA	223.1	14 1/4	12 1/4	-2 1/4
Orion Pictures Corp.	94.5	18 1/4	16 1/4	-2 1/4
Paramount Communications Inc.	2515.7	45 1/4	43 1/4	-2
Pathe Communications	39.7	3 1/2	3 1/4	-1/4
Polygram NV	376.7	15 1/2	16 1/4	+1 1/4
Sony Corp.	76.5	58 1/4	60 1/4	+1 1/4
TDK	118.7	43 1/4	43 1/4	0
Vestron Inc.	37.8	7/8	7/8	0
Warner Communications Inc.				
Westinghouse	1526.9	72	71 1/4	-1/4
AMERICAN STOCK EXCHANGE				
Comptron	47.8	7 1/4	7 1/4	0
Electrosound Group Inc.	.3	1 1/2	1 1/4	-1/4
Nelson Holdings Int'l	27	10 1/4	9 1/4	-1 1/4
New World Pictures				
Price Communications	207.6	5 1/4	5 1/4	0
Prism Entertainment	52.2	3 1/4	3 1/4	0
Unitel Video	12.8	12 1/4	11 1/4	-1 1/4
OVER THE COUNTER				
Acclaim Entertainment		5 1/4	5 1/4	+1/4
Certron Corp.		1 1/4	1 1/4	0
Dick Clark Productions		6 1/4	6 1/4	0
LIN Broadcasting		104 1/2	102 1/2	-2 1/4
LIVE Entertainment		14 1/2	14 1/2	0
Recoton Corp.		3 1/4	3 1/4	0
Reeves Communications				
Rentrak		2 1/4	2 1/4	0
Satellite Music Network Inc.				
Scripps Howard Broadcasting		63	63 1/4	+1/4
Shorewood Packaging		21 1/4	20 1/4	-1 1/4
Sound Warehouse				
Specs Music		7 1/4	7 1/4	0
Starstream Communications Group Inc.		3/4	3/4	0
Trans World Music		23 1/2	23 1/2	0
Video Jukebox Network		7 1/4	7 1/4	0
Wall To Wall Sound And Video		3 1/4	3 1/4	0
Westwood One		7	6 1/4	-3/4
LONDON STOCK EXCHANGE (In Pence)				
Company	Open 1/22	Close 1/29	Change	
Chrysalis	145	146	+1	
Pickwick	249	249	0	
Really Useful Group	220	218	-2	
Thorn EMI	763	770	+7	



**He has a cocaine problem.
And he's never even tried it.**

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Photo: Dennis Manarchy

Epic Boosted As CBS Drops 'Associated'

LOS ANGELES—The recent disappearance of the CBS Associated Labels moniker is an issue of nomenclature rather than organization, according to VP/GM Tony Martell, who remains in place as overseer of the company's distributed labels.

Two weeks ago, trade publications and tip sheets received a press release announcing that labels formerly released under the CBS Associated logo would henceforth be issued under Epic's aegis (Billboard, Feb. 3). In the future, Associated product will appear as a new corporate hyphenate—Solar/Epic, Blackheart/Epic, etc.

Says one CBS source, "If it was a big deal, we'd have had much more official notification of what was done."

Martell and other CBS sources say that the name change was the inspiration of Epic/Portrait/CBS Associated president Dave Glew, who wants to heighten the profile of Epic.

"Epic is the flagship company, so to speak," Martell says. "Associated is really an offspring of Epic. It's still part of the Epic family."

Considerations of ownership also spurred the change, according to Martell: "Eventually we lose the name CBS. Sony owns the company."

The Associated handle will not disappear entirely. "The acts that are signed direct will be on Epic/Associated," Martell says. "We're keeping that intact, because we have 20 acts signed."

He adds, "This in no way says we're not going to sign any other labels [for distribution]."

CHRIS MORRIS

INDUSTRY LACKS UNITY ON LABELING BILLS

(Continued from page 1)

being bills "on a state-by-state basis," but Billboard has learned that NARM headquarters has only just been advised of the introduction of bills last week in Missouri and Maryland, and that the trade group has "no plans yet" to mount a lobbying effort in those states.

Neither trade organization has been quiescent on the issue. Several RIAA members and staff, along with seven NARM member retailers, traveled to Harrisburg, Pa., Jan. 30 to try to convince state lawmakers that Rep. Ron Gamble's record-labeling amendment is unfair and unconstitutional.

A NARM spokesperson adds that staffers have just gotten "the go-ahead" to proceed with a similar lobbying effort in Florida.

Nevertheless, the Pennsylvania visit is the first lobbying step NARM has taken on an issue that has mushroomed over a two-month period. Legislators from 12 states have either introduced or plan to bow similar parental warning/advisory bills this year and in 1991. In Pennsylvania, Florida, Maryland, Missouri, and Arizona, bills have already been introduced or are imminent. Bills in Iowa, Delaware, Oklahoma, and Alabama are expected to be filed soon.

WHO'S TO BLAME?

While no one will speak on the record, sources close to the trade groups say that some NARM members blame the record labels for the problem and privately wish that the companies would do a better and more uniform job of voluntarily sticking controversial albums.

Further, a NARM official has admitted that possible future plans to lobby in the states where such bills will be introduced or already are in the hopper would be severely restricted by a lack of funds, and that monies used by NARM for lobbying may amount to less than \$1 million.

Pam Horowitz, president of NARM, says "everyone will be focusing on legislation" in the coming year. "We will be spending a lot of

time fighting the legislation that could be harmful. Everyone knows it will be a major battle. We formed a PAC [political action committee] last year, which was a good move with the craziness happening in Pennsylvania and Florida."

However, Horowitz admits NARM has not raised money for the PAC or decided where to spend the funds.

An industry insider also suggests that the manner in which RIAA handles the progress of state-generated legislation to label controversial records may be the biggest test yet for Jay Berman, RIAA president.

For the record, Berman says that "it is a big issue, the biggest I've dealt with yet. But the [member] labels have no problem with what we're doing [to deal with the bills]. We're doing the lion's share on this. They've told me, 'Continue doing what you're doing, and do more if you need to.' That's not the problem."

Despite this reassurance, however, the RIAA has not organized its member labels to fight the pending labeling legislation, according to Trish Heimers, VP of communications.

LABELS QUIET

When queried about the issue, some top label executives have little to say. Lenny Waronker, president of Warner Bros. Records, and Don Jenner, president of Columbia Records, declined comment on what is being done to combat the pending bills; a Geffen Records representative merely says the label is "working very closely with the RIAA."

Similarly, Mark Schulman, senior VP/GM of Atlantic Records, says that the RIAA is representing his label's interests in the battle against the state bills.

Schulman adds that the 18-to-purchase rules adopted by such chains as Camelot, Hasting's, WaxWorks, Sound Warehouse, Spec's, and Peaches will be on the agenda at an upcoming meeting of the WEA marketing group, and that discussions

on the subject are planned for the NARM convention in March.

Al Teller, chairman, MCA Music Entertainment Group, says: "It is axiomatic that the artistic process flourishes best in an atmosphere of freedom, but as members of the community we also have an obligation to act responsibly. However, I don't believe that legislative means offer a fair or workable solution. Instead, I think that self-policing by record companies offers the best way to balance creative freedom and responsible social action."

This is a sentiment that many retailers support. For example, Jim Williamson, VP of finance at the 450-store Trans World chain, which has just enacted a limited 18-to-purchase rule (see story, page 1), feels that the manufacturers should shoulder more of the sticking concerns.

"It certainly is not our job to censor or monitor musical product, but we do feel that the manufacturers should do a much better job of screening the product and take it upon themselves to control the situation," he says.

"One of my concerns is that this whole sticking issue is coming down to retail, but manufacturers don't help you," says another chain executive who asks for anonymity. "It's hard for me to defend a Guns N' Roses when they do whatever they want on the American Music Awards. They aren't like authors. Plus, you don't know the lyrics when you buy an album."

The legal cost of battling anti-obscenity crusaders and sticking advocates is the biggest concern of retailers, the source says. "It's nice for everyone to say 'stand there and fight,' but is the RIAA and NARM willing to give me \$200,000 to fight it all the way to the Supreme Court?"

Ann Loeff, president of the 52-store, Florida-based Spec's, notes that "the whole censorship issue is going to get worse before it will get better. The question is, will the labels talk to artists and explain to them what is going on? It is the man-

ufacturer's responsibility to tell the artists to tone down their records. [The retailers] can't talk to rap groups. We are trying to protect our stores, which sell family entertainment."

STUCK IN THE MIDDLE

Most dealers feel that they are unfairly caught between the imperative of artistic freedom and the resistance of conservatives to what they see in record stores. "Ultimately we're merely conveying product to the public, which needs to make its own responsible decision about what to buy," says David Blaine, VP/GM of the 33-store, Washington, D.C., Waxie Maxie chain. "Retailers are not censors. If there's going to be a policing of the records, that has got to come from the artists and perhaps from the manufacturers, although from the latter might not be entirely appropriate, either."

Blaine adds that the industry in general—and NARM in particular—seems disorganized on this issue. "I don't know if NARM thinks it would be more of a problem than a benefit [to tackle this], or if it's taking a wait-and-see attitude," he says.

Bob Henderson, senior VP/general merchandise manager of the 753-store, Minneapolis-based Musicland chain, says the entire record industry, rather than individual retailers, needs to address the issues embodied by the state legislation.

"I think everyone who deals with the product should get together and talk about it," Henderson says. "We shouldn't be just individual retailers and distributors and manufacturers. We should as an industry take some sort of position on it."

Steve Marmaduke, VP of merchandising at the 118-store Western Merchandisers, says his company would be willing to support organized lobbying efforts against the pending legislation, but notes that current efforts "don't seem to be a concerted, together, team effort."

TRANS WORLD ENACTS 18-TO-BUY RULE IN FLORIDA

(Continued from page 1)

rule is the 22-store, Hialeah, Fla.-based Peaches Entertainment Corp. However, that chain claims its program was established "months ago," before the "sting" took place.

Jim Williamson, VP of finance at the Albany, N.Y.-based Trans World, confirms the chain initiated an 18-to-purchase rule on stickered product in "selected markets."

The decision is a reaction to the personal crusade of Florida attorney Jack Thompson, who instigated a purchase of unedited versions of 2 Live Crew recordings by a 16-year-old at three Dade County, Fla., stores, among them a Trans World-owned Coconuts (Billboard, Feb. 3). The 52-store Spec's Music chain earlier reacted to the "sting" by instituting its own 18-to-purchase rule.

Thompson contends that sales to minors of unedited versions of 2 Live Crew recordings violate a Florida statute banning minors from purchasing sound recordings that depict sexual excitement or activity. Violation of the statute, a felony offense in the state, carries maximum penalties of five years in jail for each individual sale and/or \$5,000 in fines.

"We respond locally to problems as

they're pointed out to us, not chain-wide," Williamson says. "We're monitoring the situation [in Florida], and as events develop, we'll respond appropriately within the market areas."

Williamson says Trans World is reviewing the possibility of instituting a chainwide 18-to-purchase rule, but would not comment on when it may be initiated.

Trans World operates stores under 22 logos, including Record Town, Tape World, and Great American Music. It also leases music departments in TSS and Montgomery Ward department stores.

David Jackowitz, executive VP of Peaches, says his chain is "concerned" about Thompson's activities in Florida but had an 18-to-purchase rule in place for "a couple months" on stickered product.

"If the manufacturer doesn't sticker it, anyone can buy it," he says. "But it's only on stickered product. We won't start listening to lyrics."

Skywalker Records, which released the 2 Live Crew recordings, is planning a counterattack to Thompson's crusade. Debbie Bennett, head of marketing and promotions at the label, says several Miami-based rec-

ord labels are organizing, and that some national music figures may come to Florida and speak out on behalf of the label.

Allen Jacobi, an attorney for Skywalker, says a response to Thompson should be issued shortly, pending the return to Miami of label president Luther "Luke Skywalker" Campbell from a business trip. Campbell is a member of 2 Live Crew.

Police in Dade County, Fla., were investigating the allegations raised by Thompson following his "sting," according to state attorney Janet Reno. However, no action has been taken, and Thompson says the 16-year-old who assisted him in the purchases has dropped his complaint, leaving Thompson as the lone complainant. Thompson would not say why the 16-year-old dropped the complaint, but says the youth was "pressured" to do so.

Thompson has been active in Florida politics and censorship issues for some time. He says he is not a member of any group but claims support from the Rev. Donald Wildmon's American Family Assn. and a group called Decency In Broadcasting.



Songwriting Scholars. Hall of Fame president Sammy Cahn, back row, fourth from left, presents seven promising young songwriters with the fourth annual Abe Olman Scholarship Award at a reception at the National Academy of Popular Music. The award winners are determined by the National Academy along with other participating organizations, including ASCAP, BMI, and the Songwriters Guild of America. Shown, back row from left, are winners Tom Kjellberg, representing SGA, and April Higuera, representing BMI; SGA president George David Weiss; Cahn; and ASCAP president Morton Gould. Shown, front row from left, are winner Nancy Magarill, representing ASCAP; Hall of Fame projects director Bob Leone; and winners Sal Trombino, Emil Trombino, and Walter Zelinski, representing the Academy. (The seventh scholarship winner, Cefus Henderson, representing ASCAP, is not pictured.)

ASCAP Threatens Europe With BMI Joint Venture

BY KEN TERRY

NEW YORK—ASCAP and BMI in business together? Never, says the conventional wisdom. But ASCAP managing director Gloria Messinger proposed this very scenario when she told European rights societies that the rival U.S. organizations could indeed combine in Europe if they so wished, although they are prevented from doing so in the U.S. by antitrust laws.

Speaking at the recently concluded MIDEM in Cannes, at a seminar on copyright harmonization in Europe, Messinger made this remark only in passing, during a speech in which she compared antitrust laws in Europe with those in the U.S.

But reflecting on what she said at

the International Federation of Popular Music Publishers' meeting, Messinger admits she was in fact telling the European rights societies that, if they do not give U.S. repertoire "a fair shake" and move to reduce their overhead costs, it is possible that ASCAP and BMI could move in and set up their own European collection office, perhaps in conjunction with one or more of the Continental societies.

BMI president Frances Preston made the following statement in response to news of Messinger's remarks: "Since I was unable to attend that meeting and do not know in what context the statement was made, I cannot comment on it specifically. I can say, however, that ASCAP does not speak for BMI."

Messinger says that, even if ASCAP were to expand into Europe, it would license only broadcasters, which supply the lion's share of performing rights income, and leave other music users to the local societies. But she also stresses that she hopes there will never be any need to do any direct European licensing. "If everybody treats everybody else fairly, there should be no need for it," she says.

In her MIDEM speech, Messinger says, "I strongly urged national treatment—that what's good for nationals should be good for foreigners." But right now, she notes, "there's lots of ways in which foreign repertoire is disadvantaged." Usually, she explains, the discrimination is "subtle," with local societ-

ies claiming they do not have sufficient information to credit U.S. works in the same way as they treat local copyrights.

Another problem, says Messinger, is what ASCAP sees as the excessive overhead costs of the European societies. Whereas the overhead of ASCAP and BMI is less than 20% of their revenues, she claims, European societies generally operate at a level of 30%-35% overhead. Naturally, they contend they must spend this amount to do a good job; but she believes that, with the emphasis on harmonization in Europe, "there are more opportunities to have central documentation [of copyrights] in the 10 EC countries [excluding Ireland and Luxembourg]. There may be some cost

savings there."

In addition, Messinger told the IFFMP attendees at MIDEM that she opposes moves in some countries toward stringent local content laws. (Such legislation is already in place in a few nations, but is generally "winked at," she says.) ASCAP believes that the public should determine what is broadcast, regardless of origin, she points out, but "the Europeans feel fixing quotas is important for their culture." Consequently, European societies are expected to support passage of local content laws.

This is especially galling to ASCAP because that society and BMI together contribute \$5 million a year to funds for promoting European culture—a hefty chunk of the estimated \$86 million they took in last year from foreign sources (of which \$56 million went to ASCAP).

Whether they act alone or together, Messinger doubts that ASCAP or BMI would run afoul of European antitrust laws should they decide to set up their own operations on the Continent. "I'm not advocating doing it," she says, "but the Europeans should know that the option is there."

CUTOUT DEALERS FINDING WEALTH OF PRODUCT

(Continued from page 4)

the Motown stable of labels, with 58; CBS, with 48; RCA, 45; Warner Bros., 40; MCA, 38; Capital, 34; and Arista, 25. An additional 14 labels dumped product through that distribution vehicle.

The name artists finding their way into stores through cutout brokers include Madonna, Elton John, Squeeze, Jermaine Jackson, Twisted Sister, the Kinks, Thompson Twins, Dionne Warwick, Aretha Franklin, Julian Lennon, Ratt, Billy Squier, the Cars, Georgia Satellites, Dokken, Donna Summer, Debbie Harry, Neil Young, Diana Ross, Deep Purple, Chaka Khan, David Lee Roth, Black Sabbath, and Atlantic Starr.

Most label officials contacted by Billboard either decline to comment on cutout policies or ignored repeated phone calls, as did representatives of Surplus and Countrywide. "This is the end of the industry where it involves other people's mistakes," says one official who would not talk for attribution. "People are not going to talk about it."

Another issue fueling that reluctance stems from concerns about artists' royalty arrangements, some sources say.

But Lou Dennis, Warner Bros.' senior VP/director of sales, dismisses that point. "I'm sure that we, or for that matter, any other label, doesn't do anything against the artists' best interests when it comes to royalties. Who in their right minds wants to hurt their artists?"

In fact, such arrangements sometimes help formulate label cutout policies, says Russ Solomon, president of West Sacramento, Calif.-based Tower Records, which runs 54 U.S. stores.

At Warner Bros., "People are very cognizant of the aftermarkets," says Dennis. "Some artists we don't sell in the cutout marketplace because it is contractually covered, while others we don't sell because we don't want to tarnish their image."

Still, Warner Bros. occasionally releases titles to cutout brokers, he acknowledges, adding, "There is no money to be made in this marketplace."

While both catalog deletions and overstock occupy a healthy presence in the CD titles offered through cutout brokers, it is hard to determine which category is driving the market's growth.

Others see the seeming wealth of overstock product as a function of

poor inventory control at the labels. "[Labels] trim their inventory by dumping X amount of units," says one cutout dealer. "They devalue the cost of goods by defacing them, then they take a writeoff, and it puts them in a better situation to manage the 10,000 units they have."

Recently, one retailer reports, Prince's "LoveSexy" was offered to him as a one-shot deal.

Also, there is evidence that occasionally labels are slower on pulling the trigger on making CDs available to the market than they are for cassettes or vinyl. For instance, Madonna's "You Can Dance" has been available in tape and LP configurations for more than a year, but the CD only became available through cutout brokers within the last two months.

The distinction of whether a title is an overstock or a cutout is of little consequence to the consumer, says

Norman Kee, the video/cutout buyer at the 87-unit Strawberries Inc. in Milford, Mass.

"The cutout market is getting bigger all the time," says Kee. "In some respects, it's like when CDs first started. There weren't many titles available and you could almost sell anything, regardless of the type of music. Now, when a CD is priced at \$3.99 or \$4.99, the customer may not want it, need it, or even know what it is, but chances are they'll buy it." Cutout CDs are selling nearly as much as cutout cassettes, he adds.

Furthermore, what passes for a cutout CD in the U.S. isn't necessarily treated the same way overseas. For example, a large number of CDs on the Black Saint and Soul Note labels are currently being offered by Countrywide at \$4.50 per title. Distributed domestically by PolyGram, until that deal expired last year, the

titles are now being offered under the proviso that they not be shipped outside the U.S. to overseas markets where they are still full-price titles.

On the other side of the coin, some dealers report that they have been offered deals on current U.S. product strictly for cutout sales overseas.

Says one source: "I was told, 'We're not in the business of making cutouts, we're not in the business of having a distress sale. If I have to sit on this product, I've already calculated how long it would take me to sell it. If I have to run 25 pieces out every month and sit on it 6 years, I will.'"

"To me, that sounds like a crock," says the source. "However, I went along with the gentleman who told me that, and I've gone along with the terms of the sale—and yes, I will sell that product overseas and I'm not even allowed to put it in my catalog."

CABLERS SLAP BMI WITH SUITS

(Continued from page 6)

According to the suit filed in Los Angeles, both BMI and ASCAP recently decided "that in all negotiations with cable programmers and operators for licensing fees... they would demand two separate royalties." BMI's goal, the suit states, is "to raise artificially the price of BMI music for the same use to which it is presently put—one listening by the cable television subscriber."

Although BMI and ASCAP work under separate consent decrees in the U.S., ASCAP's decree allows its licensees to challenge its rate structure in a federal rate court; Showtime, Turner Broadcasting, and 16 other programmers are now pursuing a claim against the licensing organization in rate court (Billboard, Dec. 16). BMI's consent decree, however, does not allow licensees to seek judicial aid in determining fees.

The Los Angeles suit claims that BMI's recent legal struggles with HBO and other cable programmers betray BMI's intent to "force 'split license' upon them. A new licensing agreement between BMI and HBO, it holds, is "merely the most recent example of the pure horizontal price-fixing in which BMI and its members have engaged against television programmers for many years, and foreshadows the grossly anticompetitive scheme it now seeks to implement directly on cable television system op-

erators."

In fact, there is no new licensing pact between HBO and BMI, although both sides say they have made progress in their talks. According to Edward Chapin, VP and general counsel of BMI, "We've agreed on some things orally—now it's a question of putting it down in writing." Al Levy, director of corporate PR for HBO, likewise says, "... we have an agreement in spirit. That means we've examined various issues and are in the process of drafting language that conforms to the progress we've made in the discussions."

Both men say that BMI and HBO are moving closer not only on a fee structure, but also on a split-license agreement. Meanwhile, HBO's former license to use BMI music, already extended beyond its expiration date, is apparently still intact.

Plaintiffs in the Los Angeles suit are the American Television and Communications Corp., the second-largest owner and operator of cable systems in the U.S., of which Time Warner owns approximately 82%; nine of that company's subsidiaries, including Manhattan Cable Television Inc.; Warner Cable Communications Inc. plus four other operators wholly owned by Time Warner; and Paragon Communications, a partnership operating cable systems in California, Arizona, and New York.

In a statement issued Jan. 31, BMI's Chapin called the complaints raised in both suits "completely groundless" and maintained that there was "more than ample precedent" to support BMI's position regarding cable broadcasting.

Assistance in preparing this story was provided by Ken Terry.

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MILLI VANILLI, PAULA ABDUL DEBUTS NINE MULTIPLATINUM IN JANUARY

(Continued from page 6)

Jones' third straight platinum studio release.

Willie Nelson's landmark 1978 album, "Stardust," topped the 4 million mark, becoming one of the three highest-certified country albums. It ties back-to-back Alabama albums from the early '80s, "Feels So Right" and "Mountain Music."

Aerosmith landed its seventh multiplatinum album as "Pump" topped the 2 million mark. The band's first four Columbia albums all went multiplatinum, as did its 1980 "Greatest Hits" album on Columbia and its 1987 Geffen smash, "Permanent Vacation."

Madonna landed her fourth straight multiplatinum album as "Like A Prayer" topped 3 million. But the album still has far to go to match Madonna's past standards: Each of her first three studio sets topped the 4 million mark.

Bette Midler landed her first multiplatinum album as the "Beaches" soundtrack hit the 2 million mark. Also, Midler's Grammy-winning 1973 debut collection, "The Divine Miss M," finally went platinum.

Walt Disney Records landed its first platinum soundtrack with "The Little Mermaid." Disney's "Mary

Poppins" soundtrack was No. 1 for 14 weeks in 1965 and is believed to have sold millions of copies, but has not been submitted to RIAA auditors.

"Highlights From 'Phantom Of The Opera,'" a one-album distillation of the "Phantom" score, went gold in January, five months after the full, double-album "Phantom" caster went platinum.

Young M.C. landed his first platinum single with "Bust A Move." The rapper co-wrote back-to-back platinum hits last year for Tone Loc, "Wild Thing" and "Funky Cold Medina."

Bonham's debut album, "The Disregard Of Timekeeping," went gold, matching the achievement of Led Zeppelin's eponymous 1969 debut set. Bonham is headed by Jason Bonham, son of Zeppelin drummer John Bonham.

And a 1968 Barbra Streisand album, "A Happening In Central Park," finally went gold, becoming the 34th gold album of Streisand's long and legendary career.

Here's the complete list of January certifications.

MULTIPLATINUM ALBUMS

Boston, Epic, 10 million.
Milli Vanilli, "Girl You Know It's

True," Arista, 6 million.

Paula Abdul, "Forever Your Girl," Virgin, 5 million.

Boston, "Don't Look Back," Epic, 5 million.

Willie Nelson, "Stardust," Columbia, 4 million.

Stevie Nicks, "Bella Donna," Modern, 4 million.

Madonna, "Like A Prayer," Sire/Warner Bros., 3 million.

"Skid Row", Atlantic, 3 million.

Aerosmith, "Pump," Geffen, 2 million.

Phil Collins, "... But Seriously," Atlantic, 2 million.

Janis Joplin, "Greatest Hits," Columbia, 2 million.

Bette Midler, "Beaches" soundtrack, Atlantic, 2 million.

"New Kids On The Block", Columbia, 2 million.

Rolling Stones, "Steel Wheels," Columbia, 2 million.

Warrant, "Dirty Rotten Filthy Stinking Rich," Columbia, 2 million.

PLATINUM ALBUMS

Phil Collins, "... But Seriously," Atlantic, his fourth.

Randy Travis, "No Holdin' Back," Warner Bros., his fourth.

Quincy Jones, "Back On The

Block," Qwest/Warner Bros., his third.

Bette Midler, "The Divine Miss M," Atlantic, her third.

Whitesnake, "Slip Of The Tongue," Geffen, its third.

Bobby Brown, "Dance! ... Ya Know It," MCA, his second.

Clint Black, "Killin' Time," RCA, his first.

The Cult, "Sonic Temple," Sire/Warner Bros., its first.

Roxette, "Look Sharp!," EMI, its first.

"Little Mermaid" soundtrack, Walt Disney.

GOLD ALBUMS

Barbra Streisand, "A Happening In Central Park," Columbia, her 34th.

Chicago, "Greatest Hits 1982-1989," Reprise, its 18th.

Rush, "Presto," Atlantic, its 13th.

Eric Clapton, "Journeyman," Reprise, his 10th.

Grateful Dead, "Built To Last," Arista, its ninth.

Quincy Jones, "Back On The Block," Qwest/Warner Bros., his fifth.

Phil Collins, "... But Seriously," Atlantic, his fourth.

DJ Jazzy Jeff & the Fresh Prince, "And In This Corner ...," Jive, their third.

Kenny G, "Live," Arista, his third.

Whitesnake, "Slip Of The Tongue," Geffen, its third.

Rob Base, "The Incredible Base," Profile, his second.

Bobby Brown, "Dance! ... Ya Know It," MCA, his second.

Taylor Dayne, "Can't Fight Back," Arista, her second.

Joe Satriani, "Flying In A Blue Dream," Relativity, his second.

Regina Belle, "Stay With Me," Columbia, her first.

Bloodrock, "Bloodrock II," Capitol, its first.

Bonham, "The Disregard Of Timekeeping," WTG, its first.

"Highway 101", Warner Bros., its first.

Technotronic, "Pump Up The Jam," SBK, its first.

"Highlights From 'Phantom Of The Opera'", original cast album, Polydor.

PLATINUM SINGLES

Milli Vanilli, "Blame It On The Rain," Arista, its second.

Kenny Loggins, "Footloose," Columbia, his first.

Young M.C., "Bust A Move," Delicious Vinyl, his first.

GOLD SINGLES

New Kids On The Block, "This One's For The Children," Columbia, their fifth.

Janet Jackson, "Rhythm Nation," A&M, her second.

Depeche Mode, "Personal Jesus," Sire/Warner Bros., its first.

Herbie Hancock, "Rockit," Columbia, his first.

Paul Young, "Everytime You Go Away," Columbia, his first.

BUMPY ROAD AHEAD FOR DAT LEGISLATION

(Continued from page 3)

tion on [the product announcements] because passage of legislation is a goal that we've committed ourselves to, and we believe the hardware manufacturers are committed to, and that's what the Athens agreement contemplated," says Berman. "Therefore, our principal concern is getting the legislation enacted."

He stresses that last July's agreement in Athens between hardware and software industry members did not address a time frame for marketing SCMS-equipped DAT and that each hardware company will determine for itself when to introduce DAT recorders into the U.S. marketplace. Thus, the Sony and Matsushita introductions would not

necessarily violate the agreement.

"The agreement was based on the notion that everything agreed to would be embodied in legislation," Berman says. "It's the very fundamental principle of the Athens agreement; there is no Athens agreement without that."

Berman notes that the pact extends not just to the U.S. but to the rest of the world. "It is a fundamental, integral part of the Athens agreement that any decisions reached in Athens between the two parties would be embodied in legislation," he says.

However, a Jan. 25 Los Angeles Times article caused confusion in some quarters regarding the RIAA's position. The article states

that "Berman ... said RIAA may bring legal action against Sony and Matsushita if they market DAT recorders before Congress passes legislation to enforce the industry agreement to incorporate special copyright protection features."

But Berman says he has never strayed from his stance on the Sony and Matsushita situation. "Whoever asks me that question, I'll give them the same answer: I'm not prepared to say what our response is going to be."

Whether the progress and outcome of DAT legislation will have any affect on hardware marketing plans is unclear. Sources at both Sony and Technics, which is the Matsushita division introducing the DAT hardware, could not confirm they would carry through with marketing plans in the absence of DAT legislation. However, the majority of manufacturers displaying DAT at the Winter CES claimed to have SCMS chips already in their units.

So, is legislation really necessary?

Without legislation, "you could have some maverick manufacturer that would come in without [SCMS]," says Feldman. "In order for SCMS to be effective it has to be law. [The bill draft] doesn't only prescribe methodology, it also defines the difference between professional and consumer DAT and it defines it in very specific terms."

However, concerns about lawsuits, political damage, and potential for a stepped-up effort toward royalty measures are seen as possible deterrents to DAT importers who might seek to market units without copy protection if the legislation attempts do not succeed.

Although most hardware manufacturers officially support the current legislative efforts, a sense of dissatisfaction is prevalent in many quarters; and observers note that, should legislation fail, antagonism between hardware and software concerns could escalate.

Trade Group Begins Study Of Recordable CD Issues

NEW YORK—Preliminary planning is under way for the convening of a Joint Working Group to explore solutions to copyright issues raised by recordable compact disk technology.

A staff-level meeting between music industry and consumer electronics companies from around the world was held Jan. 16-17 in Tokyo. The meeting covered the first steps in planning for the JWG. Participants included members of the Recording Industry Assn. of America and IFPI, the international trade group.

A date has not yet been set for the convening of the JWG, but additional staff level planning meetings will be held. "This has been an attempt to establish a working relationship with hardware manufacturers," says RIAA's Hilary Rosen. "We're encouraged by the fact that manufacturers planned

this last meeting, by the commitment on their part to continue discussions, and that the spirit of the Athens agreement is living on."

Last summer's agreement between hardware and software industry members in Athens, which addressed the copyright concerns surrounding DAT, also included plans to discuss these issues as they relate to new technologies, such as recordable CD, "at such time as the technology is at an appropriate stage of development."

A number of manufacturers have been working on recordable CD technology and some sources estimate that introductions may occur within two years. Sony reportedly exhibited a number of recordable CD technologies at its recent public engineering fair in Tokyo, although no marketing plans or pricing have been announced.

SUSAN NUNZIATA

Show Ind. Appeals Union Vote

LOS ANGELES—An attempt by warehouse employees at Show Industries here to unionize has escalated to the point that the firm is appealing a decision against it to the National Labor Relations Board in Washington, D.C.

Show Industries, parent of 69-store Music Plus and wholesale firm City One-Stop, is making the appeal following the filing of an objection with the local NLRB over the union balloting process.

An official with Teamsters Local 598, Joe Campbell, secretary-treasurer, confirms that one issue is the integrity of the ballot box, which was involved in a mishap while an NLRB officer was transporting it.

The local NLRB, in response to

Show Industries' objection and request for a second election, ruled "the election was valid. Now they are appealing that ruling," says Campbell.

An added twist in the labor struggle is the fact that an ex-employee at Show Industries filed a bylined report with an industry trade magazine in which Show Industries, in quotes attributed to Campbell, is alleged to have "stalled and interfered" with the unionization effort. Campbell verifies that he is the source of the allegations credited to him.

Lou Fogelman, Show Industries' president and chief operating officer, declines to comment pending the outcome of the appeal.

EARL PAIGE

MCA'S REVENUES DOWN IN 4TH QUARTER

(Continued from page 3)

has been \$46.875 to \$71.375.

Fred Anshel, entertainment analyst with Dean, Witter, Reynolds, says of MCA's fall: "It's strictly a market atmosphere that's brutal for stocks that had been basically takeover stories."

MCA was the focus of considerable takeover speculation in 1989, and its stock price rose 37.2% during the year. Commenting on the possibility of MCA being taken over, Anshel says, "I don't think it's going to happen very quickly, not in the current environment."

Another analyst, Edward Atorino of Salomon Bros., has speculated that MCA will eventually merge with another company or be taken over. "MCA's going to have to find a partner," he says. "It's missing too many pieces to be a global player." MCA handles its own record distribution in

the U.S. and Canada only; unlike other major record companies, it does not distribute its own product abroad.

For the current fiscal year, Anshel says he has raised his earnings estimate for MCA to \$3.25 a share, from \$3, because the outlook for hit movies is bright. In addition to "Back To The Future II," Universal has the current hits "Born On The Fourth Of July" and "Always." In the spring, the studio is expected to release "Back To The Future III."

Anshel has computed MCA's earnings per share for 1989 at \$2.48, after excluding several nonrecurring gains and losses. The company reports \$3.34 in earnings per share.

Overall, MCA Inc., which is based in Universal City, Calif., reports that revenues for the year jumped 16.6% to \$3.38 billion, as operating profits rose 31.5% to \$489.5 million.

Orion Shifts No-Fault Plan Nixes Fee For Damaged Vid Returns

NEW YORK—Orion Home Video is dropping its \$9 charge to retailers for replacing customer-damaged cassettes. The new policy will be effective on the studio's current release "UHF."

In November, Orion announced a test of a "no-fault" replacement program, under which retailers would be allowed to return damaged or defective tapes, no questions asked, for a fee of \$9 per cassette (Billboard, Nov. 18). The test was scheduled to cover Orion's lead rental releases in the first quarter, starting with "UHF." The newly announced policy eliminates the fee.

In another change from the earlier program, special replacement cassettes sporting yellow cassette doors will be shipped by Orion to its distributor locations simultaneously with the delivery of each release. Under the original program, Orion planned to ship the replacement cassettes two to three weeks after the delivery of each release.

The studio will ship quantities of the replacement cassettes "at least equal to 3% of distributor orders on each individual title." However, according to a company spokesman, there is no cap on the number of cassettes that can be replaced. Under Orion's old policy of allowing defectives returns up to 1% of distributors' orders, the company says, the actual rate of returns never exceeded seven-tenths of 1%.

Orion decided to announce the new program, according to the company spokesman, to coincide with the introduction to distributors of its second-quarter business plans.

In making the announcement, Len White, Orion president and chief operating officer, said "recent interviews with retailers have indicated that it is not necessary to include the \$9 replacement charge."

In other Orion news, the company released results from its foreign-language film test conducted dur-

ing the fourth quarter. It found that 83% of retailers who participated in the test intended to continue promoting the 24 titles included in the studio's World Cinema Collection program.

The test included 493 retailers selected by distributors. None of the retailers carried foreign films prior to the test. Each was sent the 24 titles, along with POP and other merchandising aids. The dealers agreed to make a "good faith effort" to promote the titles during the three months covered by the test.

"The conventional wisdom previously was that video retailers could only interest consumers for the New York and Los Angeles corridors in foreign films with subtitles," White said in a statement. "We felt that was nonsense... The demographics indicate a much wider audience, so we set out to gather hard data."

The retailers were asked to fill out monthly questionnaires reporting rental transactions during the test period. The questionnaires also tracked activity for foreign-language films from other studios.

"Mainstream American consumers are surprisingly more interested in renting foreign films from video retailers than previously published industry opinion had suggested," the company's statement said.

One-third of retailers in the test reported an increase in the number of customer demands to stock a larger selection of foreign-language films.

Four of the films from the test, "Jean de Florette," "Manon Of The Spring," "Babette's Feast," and "Au Revoir Les Enfants," comprise a foreign-film sell-through package from Orion released this month. The company will distribute additional foreign films in the future picked up from Orion Classics, a subsidiary of Orion Pictures.

PAUL SWEETING

Nashville Poll Shows Opposition To Porn

BY EDWARD MORRIS

NASHVILLE—Most residents here oppose the sale of sexually explicit material, according to a recent Gallup survey. The poll was commissioned by the Nashville Coalition Against Pornography, a group of prominent citizens and local entertainment figures seeking to pressure area video stores into dropping their adult offerings (Billboard, Jan. 27).

The poll was conducted by telephone Nov. 8-15, 1989, at a cost of \$7,500. It sampled the opinions of 424 adults whose phone numbers were selected at random.

While the survey indicates opposi-

tion to sexually explicit material, those polled rated pornography last in importance behind the three other specific social issues raised by the survey: drug and alcohol abuse, violent crime, and poverty and homelessness.

Among the survey's other conclusions: 54% of Nashville residents rank "hardcore pornography" as being a "very important" social issue; 91% favor prosecution of producers and distributors of child pornography; 62% favor prosecution for making or selling "non-violent hardcore pornographic movies"; and 44% support prosecution of those who produce or distribute magazines that

show nudity.

As a rule, the study says, college-educated respondents and males are more lenient toward the sale of adult material than are other segments.

Of the total respondents, 79% say "pornographic material" leads "some people to commit rape or sexual violence"; 71% that it leads to "an increase in the rate of sexually transmitted diseases"; 44% that it "provide[s] entertainment"; and 25% that it "provide[s] a safe outlet for people with sexual problems."

Michael Gilstrap, executive director of NCAP, says the group will use the survey results to gain support for its activities.

WARNER TO TAKE 'BATMAN' RETURNS EARLY

(Continued from page 1)

what we anticipated coming back anyway."

The "Batman" experience may be leading Warner to rethink the length of its return window, according to some distributor reports. "Warner came to us to ask us to buy more 'Lethal [Weapon 2]'," one distributor says. "We did buy more, and we got some concessions in return. They're going to allow us to return ['Lethal Weapon 2'] about a month earlier than they originally said. It sounds pretty much like what they're doing on 'Batman.'"

While some trade reports have raised the possibility that total returns of "Batman" may substantially exceed Warner's 20% allowance, Cardwell is adamant in stressing that the studio will adhere strictly to its stated policy. "We will only accept returns up to 20%," he says. "There are no exceptions on the allowance and no special deals."

In fact, a survey of distributors and retailers indicates that the 20% limit may not be that great a problem. "I don't know what anybody else is doing but 'Batman' has been fairly normal in its return pattern with us," says Ron Castell of the 1,000-plus-unit Blockbuster chain. "We don't have a problem with it. There was a lot of it out there and I don't know

what's going to come back overall. I can't speak for anyone else but it was pretty good for us."

John Thrasher at Tower Video, Sacramento, Calif., says, "We were well within our returns parameters for 'Batman.' We sold through pretty well on it."

Several distributors compared "Batman" favorably with other fourth-quarter sell-through titles, citing Warner's decision to unilaterally cut distributors' orders before shipping the title.

"I don't think ['Batman'] will be any more of a worst-case scenario than 'Roger Rabbit' or 'Bambi,'" a buyer for one distributor says. "In fact, for us, it's probably the least of the three. We bought more 'Batmans,' but we don't have as much left. They cut our orders by 10% up front and that saved us."

In a separate development, Warner released some results from several consumer surveys that the studio says indicate a high degree of purchase interest in "Lethal Weapon 2" (Billboard, Feb. 3). The title's "overall appeal and its degree of attractiveness as a purchase item is comparable to the other major sell-through video movie titles of the first quarter 1990, 'Indiana Jones And The Last Crusade' and 'Honey, I Shrunk The Kids,'" the Warner statement says.

"An A.C. Nielsen study conducted last month among adults 18 and over indicates that 'Lethal Weapon 2's' appeal to households with children is stronger than that of 'Indiana Jones And The Last Crusade.'

"A Bruskin Associates study... shows that in households intending

to purchase 'Lethal Weapon 2' the gunblazing action film is equally likely to be bought by women as much as men."

Assistance in preparing this story was provided by Jim McCullough in Los Angeles.

TNN, MGN Peg Country Awards Nominees

NASHVILLE—The Nashville Network and Music City News have announced the nominees for their first combined awards show, set to air live on June 4 on TNN. Previously, the two bastions of country music had held separate awards presentations in the spring.

Winners in the new format will be chosen by mail-in votes from Music City News subscribers and phone-in votes from TNN viewers.

Here is the complete list of nominees:

Entertainer Of The Year—Alabama, Ricky Van Shelton, the Statler Brothers, George Strait, and Randy Travis.

Male Artist Of The Year—Clint Black, Rodney Crowell, Ricky Van Shelton, George Strait, and Randy Travis.

Female Artist Of The Year—Patty Loveless, Kathy Mattea, Reba McEntire, Lorrie Morgan, and Tanya Tucker.

Star Of Tomorrow—Clint Black, Garth Brooks, Skip Ewing, Lorrie Morgan, and Paul Over-

street.

Vocal Group Of The Year—Alabama, Highway 101, the Oak Ridge Boys, Shenandoah, and the Statler Brothers.

Vocal Duo Of The Year—Bailie & the Boys, the Bellamy Brothers, the Everly Brothers, the Judds, and Sweethearts Of The Rodeo.

Vocal Collaboration Of The Year—Larry Gatlin and Patrick Swayze, George Jones and Shelby Lynne, Kenny Rogers and Anne Murray, Ricky Skaggs and Sharon White, and Hank Williams and Hank Williams Jr.

Single Of The Year—"After All This Time," Rodney Crowell, Columbia; "I'm No Stranger To The Rain," Keith Whitley, RCA; "It's Just A Matter Of Time," Randy Travis, Warner Bros.; "Living Proof," Ricky Van Shelton, Columbia; and "More Than A Name On The Wall," the Statler Brothers, Mercury.

Album Of The Year—"Alone," Vern Gosdin, Columbia; "Beyond

The Blue Neon," George Strait, MCA; "I Wonder Do You Think Of Me," Keith Whitley, RCA; "Killin' Time," Clint Black, RCA; and "No Holdin' Back," Randy Travis, Warner Bros.

Video Of The Year—"Dear Me," Lorrie Morgan, RCA; "It's Just A Matter Of Time," Randy Travis, Warner Bros.; "That Just About Does It," Vern Gosdin, Columbia; "There's A Tear In My Beer," Hank Williams Jr., Warner/Curb.; and "Why'd You Come In Here Lookin' Like That," Dolly Parton, Columbia.

Gospel Group Of The Year—the Cathedrals, the Chuck Wagon Gang, the Cumberland Boys, the Fox Brothers, and J. D. Sumner & the Stamps.

Instrumentalist Of The Year—Chet Atkins, Roy Clark, Charlie Daniels, Ricky Skaggs, and Mike Snider.

Comedian Of The Year—Andy Andrews, Jerry Clower, Shotgun Red, Ray Stevens, and Williams & Ree.

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INSIDE TRACK



Edited by Irv Lichtman

AFTER A WEEK OF NEGOTIATIONS, the American Federation of Musicians and record company representatives failed at press time to agree on a new three-year contract. The old contract expired Jan. 31, but negotiations were set through Feb. 20. According to the union, the major unresolved issue is label demands to eliminate the 40-year-old **Music Performance Trust Fund**, which provides monies to mount free public concerts, and the **Special Payments Fund** for studio musicians. Other issues include upgrading health and welfare benefits for union members. On the symphonic-music level, labels, against union objections, want to eliminate payment to members of a symphony who do not participate in recordings of works that require less than the full orchestra. The union has threatened to strike over the two funds. There has been no musicians' strike against the recording industry since the '40s.

ISGRO TRIAL POSTPONED: The trial of independent record promoter **Joe Isgro**, former Columbia promotion VP **Ray Anderson**, and Isgro associate **Jeffrey Monka** has been continued until May 1. The three men, indicted by a Los Angeles federal grand jury in November on payola-related offenses (Billboard, Dec. 16), had been scheduled to stand trial beginning Jan. 30, but conflicting court appearances involving Isgro's attorney forced a continuance.

ON THE BLOCK? The **Elton John** and **Bernie Taupin** **Big Pig Music** catalog, which contains their later collaborations after their start in the early '70s, is said to be up for sale for an asking price of about \$75 million. The catalog is administered worldwide by **Warner/Chappell**, with Taupin signed to W/C for material he writes away from John.

THE DOCKET: Songwriter **Paul Jabara** claims in New York federal court that he has not been paid a judgment of \$197,665.22 levied Dec. 28 against a division of **Whitehaven Music** because of its failure to pay song royalties. The action, filed Jan. 23, says that the principals of Whitehaven—**Charles Koppelman**, **Martin Bandier**, and **Sam Lefrak**—had "stripped" the company in order to avoid payment of the judgment. Charges individually against Koppelman and Bandier, who head the **EMI** publishing unit, had been dropped. The new action also seeks \$5 million in punitive damages... **Aretha Franklin** has been assessed liability of \$234,364.07 in New York federal court as a result of losing a case last February brought by theatrical producer **Ashton Springer**. Franklin, Springer charged, had failed to perform according to her promise in a musical based on the songs associated with **Mahalia Jackson**. Although the court noted that she did not form a contract with Springer, she was held responsible for his expenses based on her promises or, in court lingo, the theory of "promissory estoppel."

LOC-ED IN COURT: Rap singer **Tone Loc** has been sued in Los Angeles Superior Court for allegedly violating a personal management contract. In his complaint, **Greg Jessie**, who says he is Loc's cousin, claims that the singer (real name **Anthony Terrell Smith**) has refused to pay Jessie management fees dictated under the terms of a December 1987 agreement. The action seeks \$100,000 in real damages and \$5 million in punitive awards.

LESS THAN MEETS THE EYE? Talk of entertainment lawyer **Paul Schindler**, partner in the New York law firm of **Grubman, Indursky & Schindler**, taking over the reins of **PolyGram Records** in the U.S. in the wake of **Dick Asher's** departure late last year appears to be just that. Schindler and the office of **Alain Levy**, brought in from abroad to handle matters resulting from the vacancy, say they have no comment. But Schindler doesn't appear to be the man and, further, a selection could be a few months away.

WTG RECORDS CHIEF **Jerry Greenberg** tells Track that the label is reorganizing its promo department with the addition of more home office promo people in Los

Angeles and a new office in New York. Meanwhile, **Epic Records'** field promo staff will handle the label for all local radio promotion as **WTG's** field promo staffers move into new marketing positions at **CBS** branches.

REUNION FLIGHT: Although a label source says "I don't think they owe us anything," word is circulating that **Don Henley** and **Glenn Frey** will settle outstanding obligations to **Elektra Entertainment** by delivering new tracks for an upcoming **Eagles** boxed set, which would also include older, unreleased tracks and B sides. The superstar '70s band recorded for Elektra's **Asylum** imprint. While label and management are mum on the box's prospects, Henley has confirmed plans to work with Frey in coming weeks.

HOT & THE NUMBERS ARE HIGH: **Arista Records** keeps coming up with big sales numbers, as witnessed by president **Clive Davis'** report that the label set a new sales record for the fourth quarter, besting previous record-setter, the third quarter of 1987, by more than 25%. Also, the last half of the '89 period was the label's best sales period ever. Leading the way is the debut album by **Milli Vanilli**, with sales now at the 6 million mark.

EVERGREENS IN CHART BLOOM AGAIN? **Mary Beth Roberts**, former **Warner/Chappell** GM of standard repertoire, is now promoting covers on oldies by contemporary acts via an indie firm she has set up in New York. **High Standards Unlimited!** is already representing **MCA Music**, **PolyGram**, **Williamson Music**, and composer **Johnny Mandel**. Phone number is 212-724-6071.

ROWE ROWS AWAY. **Jeff Rowe**, VP at **VH-1**, has resigned, according to sources. No official comment was available from the music channel because all executives are sequestered at management meetings in Key West, Fla. Rumors had been circulating for months that Rowe would leave after **Ed Bennett** was brought in over him as president last year.

BRITAIN'S W.H. Smith Group has reported a profit surge at its U.S. retailing operations, which include the **Wee Three** and **Music Odyssey** chains. Income for the six months ended Dec. 2 reached \$4.4 million (from \$2 million in 1988) on revenues of \$72.9 million (\$61.2 million in 1988). Aside from the music webs, Smith has 300 airport and hotel stores in the U.S. The **Wee Three/Music Odyssey** outlets now total 27, with a combined 74,000 square feet of selling space. Acquisition talks with a couple more music chains are continuing, with any outcome unlikely in less than a month.

A 'WARNING' FOR THE TRADE: "Warning Stickers: Information Or Censorship?" is the panel discussion set for 7 p.m. Monday (5) at the monthly meeting of the music and performing arts unit of **B'nai B'rith** at the Sutton Place Synagogue in New York. Panelists include **David Leibowitz**, senior VP and general counsel of the **Recording Industry Assn. of America**; **Warren Gonzales**, writer for the **New York Daily News**; and rock critic **Dave Marsh**.

THE RUMOR MILL has **Robert Smith**, formerly VP of marketing at **EMI Records**, surfacing in a similar post at **Geffen Records** in Los Angeles. Geffen would not comment on the issue.

COHEN SENTENCED: **Neil Cohen**, manager of the **Ritz** nightclub and a former partner in that New York venue, received a total sentence of 2½ years in federal prison in U.S. District Court in Newark, N.J., Jan. 29 for his part in a New Jersey bank fraud scheme. Cohen, who sold his ownership interest in the Ritz to partner **John Scher's** company, pleaded guilty to a charge of conspiring to misapply bank funds and giving false testimony during a deposition. He received consecutive 15-month sentences on each count and also was ordered to pay \$3.15 million in restitution to **Garden State National Bank**. Defense attorney **Barry Slotnick** says Cohen's judgment was impaired by "a major drug abuse problem which he fortunately has now defeated." A spokesman for Scher says it's "business as usual" at the Ritz.

HELLER HEADS ELSEWHERE: **MCA** VP of artist development **Liz Heller** says she is leaving the label to pursue other opportunities. Heller, who has no firm exit date, confirms that her replacement will be hired before she departs.

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