Syndies To Beam Music To U.S.S.R.  WW1, ABC To Broadcast Weekly Shows

BY CRAIG ROSEN

LOS ANGELES—In the best example of radio glasnost to date, two of America’s largest programming syndicators—Westwood One and Capital Cities/ABC—are set to broadcast programming in the Soviet Union. The pending Russian debut of “American Top 40,” among others, marks the first time American-produced, regularly scheduled commercial shows will be heard on Soviet radio.

WW1’s agreement with Gosteleradio, the Soviet Union’s state radio broadcasting system, and StoryFirst, a key distributor of Western entertainment in the U.S.S.R., calls for the network to produce three original programs for Soviet radio, all of which will debut in February. Radio Express, an American syndicator that distributes ABC’s “AT40” in a number of other countries, has signed a similar deal with Gosteleradio to syndicate the show in the Soviet Union.

“The thing that is staggering is the amount of people that will be listening,” says WW1 chairman/CEO Norman J. Pattiz. “The Soviets are telling us we will have a listening audience of 100 million people. Walls are tumbling down all over. To the extent we can help by providing a glimpse of what we do here over there, it’s pretty exciting stuff.”

There is some controversy, however. Officials at WW1 and Radio Express are saying they had no prior knowledge that the other had signed a similar deal with Gosteleradio. Radio Express president Tom Rounds said in a statement that his deal is an

(Continued on page 97)

Int’l Pubs Look To Europe For Catalog Acquisitions

BY KEN TERRY

NEW YORK—For a variety of reasons, international music publishers are seeing increased value in European catalogs. As a result, acquisitions of such catalogs are on the upswing.

Warner/Chappell, for example, has recently bought Les Editions Marouani (France), Twins (Spain), and the Targa, Karsich, and Babajaba catalogs (Italy). It is also in the process of acquiring Veranda Music (France), including a writing deal with Veranda’s principal, songwriter Etienne Roda-Gil.

Of BMG Music Publishing’s nine

(Continued on page 78)

William Morris, Halsey Co. Ink Nashville Merger

BY GERRY WOOD

NASHVILLE—Country music’s first “superagency” will become a reality Feb. 1 when the William Morris Agency merges with the Jim Halsey Co. With a combined roster of 55 major country acts—ranging from Halsey’s Oak Ridge Boys and Clint Black to Morris’ Merle Haggard and K.T. Oslin—the enlarged agency will be the biggest in Nashville history.

As part of the deal, Halsey, a pioneer in the international expansion of

(Continued on page 97)
The Explosion of American Music

1940-1990

Performing rights income for all creators of music

Access to all styles of music for all licensees

Strengthened and expanded rights for creators and copyright holders

Revolutionary new logging and distribution policies

Breakthrough technology for the benefit of creators and copyright holders

BMI...THE OPEN DOOR TO AMERICA'S MUSIC
CBS Establishing East Bloc Offices

Move To Explore Area's Potential

One of the first results Larsen expects to flow from the CBS presence in the three territories is that local pop and rock talent, which may not have had the opportunity to get adequate exposure and promotion in the restricted environment of the political state record companies, might gravitate toward the CBS outposts.

“EMI Worldwide Shuttles London-Based Int’l Arm

“worldwide projects,” according to the company.

“EMI Worldwide Shutters London-Based Int’l Arm

“EMI Worldwide is folding its London-based international marketing division, originally designed to compete with Don Zimmermann as president after he left the top slot at Capitol Records in the U.S.

The unit’s functions—including most of its staff—are being absorbed into various EMI labels and divisions around the world. Zimmermann takes on a new role as senior advisor at EMI Music Worldwide, continuing to report to president/CEO Jim Fiffeld. He will work on the integration of his division into other EMI areas and on unspecified nine catalog acquisitions on a regional basis. These deals fit into the company’s game plan of seeking out regional rather than worldwide buyouts. “I’d say that we are now a leading publisher in every key market,” says Fiffeld.

The pace of catalog and/or writer/artist representation deals is such, claims Fiffeld, “that over the past 12 months we’ve signed or had a hand shake on 54 deals.”

On a more specific basis of music formats in the U.S. market, BMG bolstering its efforts in the black and Hispanic genres. “We’re not giving up from here; we mean business,” says Fiffeld.

Our global representation business was created from nothing two years ago. One of the first things I did was to make an investment in a computer system. Not a compatible system, mind you, but the same system could not have handled such success without it.”

Computerization, despite all the deals and trafficking needed to administer them, has enabled BMG to keep its staff roster level in the last two years. Employees total 130, with 107 located at offices abroad and 23 in the U.S.

Fiffeld, noting that it is not parent BMG Music’s policy to break out divisional figures, does say that “revenue and income have been nicely ahead so far” in the company’s June-to-June fiscal period.

Under the leadership of its U.S. wing, the publisher has made a goodly number of black writer/producer signings. They include Laythan Ar- mor, who worked with Will Downing and Glen Goldsmith; Kyle Hudnall and John Barnes II, who wrote and produced for Whitney Houston; and Melba Moore’s “Girls” debut album on Motown, with “Your Sweetness” as a black chart hit.

Also signed to the U.S. operation are Vaneece Thomas, a former Hush Productions artist/writer/producer who has worked with Melba Moore and Frankie Jackson, among others; and Kashif, a veteran producer (and

EMI Worldwide Shutters London-Based Int’l Arm

LONDON—EMI Music Worldwide is folding its London-based international marketing division, originally designed to compete with Don Zimmermann as president after he left the top slot at Capitol Records in the U.S.

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AT&T Connects With Marx

In Tour Sponsorship Deal

NEW YORK—In its first venture into pop tour sponsorship, the American Telephone and Telegraph Co. will provide promotional funds for Richard Marx’s 90-city U.S. concert schedule.

AT&T is using the Marx tour as a test of such sponsorships, and may explore future commitments in the pop music field if the tour accomplishes the company’s marketing goals, according to a spokesman.

“We wanted to develop a contemporary image for AT&T,” says Bruce Reid, district manager of media relations for the communications firm. “The majority of his fans are in the 18-24 bracket, and that’s our target audience.”

Reid reinforces the disclosure of money involved in the deal, but says that radio advertising will support the tour in each market. Additionally, AT&T is sponsoring a sweepstakes at retail in the concert markets, offering a grand prize of a trip to Hawaii to see Marx in concert.

Lisa Jones of Marx’s Left Bank Management says the management company initiated the deal. “Rather than do a beer or tennie shoe, we approached a communications company, because it wasn’t something everybody has access to,” she adds. AT&T may also link up with Marx for public service announcements to promote a child abuse awareness program, musicals from Marx’s song ‘Children Of The Night’ would be donated under the plan.

BRUCE HARRING

EXECUTIVE TURNTABLE

BILBOARDS. Geoff Mayfield is named Top Pop Albums chart manager. He continues an associate director of retail research for the publication.

Doug Grober is appointed manager of the jazz and gospel charts. He was an administrative assistant for the chart department.

RECORD COMPANIES. Jorgen Larsen is named president of CBS Records Europe. He was senior VP for Europe for the label (see story, this page).

Columbia Records in New York promotes Marc Kargel to VP of West Coast pop promotion. He was national director of West Coast promotion for the label.

Steve Holmberg is named VP of finance and administration at Enigma

Records in Los Angeles. He was director of planning and information systems for the label.

David Fleishman is promoted to senior director of album promotion at Atlantic Records in New York. He was director of national album promotion.

Virgin Records in Los Angeles promotes Phil Costello to national promotion director. He was Midwest regional promotion manager for the label.

Lisa Vega is appointed manager of West Coast publicity at Atco Records in Los Angeles. She was a senior account executive at McMullen/Donzerta Associates.

PUBLISHING. Warner/Chappell Music in Los Angeles appoints Rick Shoemaker as senior VP, creative, U.S. He was director of creative services for MCA Music.

DISTRIBUTION. Dan Davis is named president of ITS Records & Distribution in Los Angeles. He was VP of distributed labels for CEMA.

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**CLASSIFIED/REAL ESTATE**

### Paramont Suffers Setback In Local-Ad Suit

**BY PAUL SWEETING**

**NEW YORK**—Paramount Pictures Corp. has been dealt another set-back in its suit against Wichita, Kan.-based Video Broadcasting Systems. A judge in the case has denied Paramount's motion to amend and has put the case on hold pending a court's decision on whether Paramount can proceed with its attack on VBS.

Paramount sought the amendment on grounds that, in its original ruling from Oct. 11, the court relied on arguments Paramount was not given an opportunity to dispute, and that, with a new commissioned poll indicating that 91% of radio could bolster its claim that consumer would be confused over whether local advertisements inserted on pre-recorded cassettes by VBS would be sanctioned or prohibited by Paramount. A motion to amend an earlier ruling is not uncommon in civil suits and would not actually spell a diminution to a higher court.

In its latest ruling, Judge Crow stated that Paramount had not shown "a reasonable indication to support the amendment" as allowed by the law as understood by it whether or not the parties have emphasized to the same extent the legal concepts to which they refer. The court also believes, however, the record will show that each of the points made in the 11th order were argued or presented in some fashion or one of more of the parties' memos.

Paramount brought suit against VBS Aug. 3, 1989, charging that the insertion of local ads on cassettes containing Paramount movies violated Paramount's trademark and copyright and represented an unfair trade practice. As part of suit, Paramount sought a preliminary injunction enjoining VBS from inserting any more ads until the case was set for Dec. 1, 1989, as well as a court's denial of Paramount's request for an injunction.

Paramount filed its motion to amend that ruling in November.

Under conventional court procedures, Paramount would have 30 days after the denial of its motion to amend to appeal the original decision—in this case, until Jan. 15. Several days after that date, no notice of an appeal had been received by the court.

(Continued on page 97)

### Geffen Denies Rumors Of Sale

**LOS ANGELES**—The fate of Geffen Records has been the subject of increased industry speculation here, following reported rumors that the record company is being pursued by several potential buyers (Billboard, Jan. 20).

Most notably, the company is said to have been courted by Atlantic, Paramount, MCA, the Walt Disney Co., and Thorn-EMI, with at least one offer reportedly in the $800 million range.

Officials at Geffen, however, including owner David Geffen and label president Ed Rosenblatt—have heatedly denied all such reports. Geffen spokespersons from the other companies have uniformly had no comment on the matter.

Sources in the industry are now speculating that the purchase rumors—which come at a time when Geffen has its original 10-year distribution contract with Island Records—have put out paddles, Glibstrap says. "I mean the blockbuster stores particularly have done some things for me—this is unlikely. [It's] more of 'Here's a brochure.'"

A representative of the Fort Lauderdale-based firm says his company is not corporately involved in the campaign. Dennis Phillips, district manager for Blockbuster via its Memphis-based franchise, Southern Stores, which operates outlets in Nashville, could not be reached at press time to confirm his company's support of the campaign.

Glibstrap says coalition representatives have surveyed nearly 100 Nashville video stores, checking for titles that might fall under the Tennessese law that defines obscenity.

On Jan. 4, the group sent a form letter to stores identified as offenders, asserting, "A survey of your... (Continued on page 99)
**Cassette-Single Study Results Are In**

**Cannibalization Question Still Lingers**

**NEW YORK—The results of a much-touted national survey of cassette-singles sales are regarded as inconclusive by industry execs who have seen them. The major labels have been reluctant to release results of the survey, which they commissioned last summer to determine whether cassette singles cannibalize pop album sales.**

Nevertheless, Billboard has begun to look into some survey details, the study, which was conducted over the Labor Day weekend by Soundsource, co-owned by Mike Shalet of the Street Pulse Group. The survey measured responses of approximately 1,000 active music buyers who were interviewed at four retail chains (Record World, Musicland, Cameo, and Sound Warehouse) in four cities (New York, Dallas, Minneapolis, Los Angeles, and Atlanta).

According to one source who has seen the study, it shows that, of respondents who own any given cassette single, 22% also owned the album from which it was taken. Of that group, 45% had bought the album first, 54% had purchased the single first, and 1% couldn’t remember which one they had bought initially.

Another survey finding is that, of those who only owned the cassette single and not the corresponding album, 18% said they planned to buy the album. But when asked whether they would have bought the album if the single had not been available, 38% say yes. (Continued on page 98)

**Trade Joins Arista AIDS Effort**

**Benefit Could Raise $6 Mil-$10 Mil**

**NEW YORK—As Arista Records’ March 17 AIDS benefit concert draws near, other components of the music industry are adding their weight to the cause, including music retail chains—more than 2,000 outlets in all—the powerful Woodstock One radio symbalizer, and music video network VH-1.**

Arista officials say they hope to raise $6 million-$10 million through a number of avenues from the benefit concert, which will be held at Radio City Music Hall in New York. Artists performing at the event include Milli Vanilli, Whitney Houston, Barry Manilow, the Eurythmics, Hall & Oates, Taylor Dayne, Jermaine Jackson, and Dionne Warwick.

In addition, Chevy Chase, Lily Tomlin, and Mike Douglas will host the benefit.

The concert was initially planned to celebrate the label’s 10th anniversary. But Arista was approached by the Gay Men’s Health Crisis organization to use the event as a fund raiser.

Funds will be raised through concert ticket sales, a CBS TV broadcast of one of the acts and in April’s “900” telephone line setup through Woodstock One, retail promotions, and donations.

Jim Cawley, senior VP at Arista. (Continued on page 98)

**CBS Brings Back Old Pricing Policy On 12-Inch Singles**

**NEW YORK—CBS Records, in response to dealer requests, has reverted to its previous pricing and return policies for 12-inch singles and their cassette counterparts, eliminating its incentive/disincentive return structure and lowering the wholesale cost.**

The eliminated policy, which had been in place since September, introduced the equivalent of a $5.98 list price for selected 12-inch releases, whose wholesale for $2.98, and its incentive/disincentive return policy with a 30% breakeven point.

The previous representation of the policy in September marked the first time the company had employed an incentive/disincentive program for front-line product. Eliminating its use for 12-inch vinyl marks a partial retreat from the policy, which still applies to cassette singles.

The restored policy rolls the equivalent list price back to $4.98, with 12-inch singles wholesaling for $2.81. It also places no restrictions on returns. Also, retailers, including those issues while the incentive/disincentive policy was in place, can be returned without penalty.

Moreover, retailers now gain an advantage for returns of records bought while the incentive/disincentive program was in place, notes one CBS official. Under that policy, retailers would have received less than the $2.81 they will now get for those records. (Continued on page 98)

**Abdul Stays On Album Chart ‘Forever’**

**Cruise Rides ‘Fourth’ Hit Soundtrack**

**by Paul Grein**

Paula Abdul’s “Forever Your Girl” logs its 48th week in the top 10 on the Pop Albums chart, setting a new record for the longest run in the top 10 for an album by a female artist. The old record was shared by Carole King’s “Tapestry” and Whitney Houston’s “Whitney” and was 17 weeks each. Runners-up are Tina Turner’s “Private Dancer” (39 weeks), Janet Jackson’s “Control” (37), and Madonna’s “Like A Virgin” (36).

The only debut album to log more weeks in the top 10 than Abdul’s maiden effort is Guns ‘N Roses’ “Appetite For Destruction,” which hung tough for 52 weeks in 1988-89.

Abdul’s album has been riding the chart for 80 weeks, but it didn’t really catch fire until a year ago. It first hit No. 10 in late February and has been listed there ever since except for one week in April when it dipped to No. 11.

The key to the album’s longevity has been a nonstop volley of smash singles. “Opposites Attract,” a duet with the Wham! Pair, leaps to No. 8 on the Hot 100, becoming the album’s fifth top 10 hit. It follows “Straight Up,” “Forever Your Girl,” and “Cold Hearted,” all of which reached No. 1, and “(It’s Just) The Way That Things Go,” which hit No. 2. Only three other albums by female artists have yielded five top 10 hits—Jackson’s “Control,” Madonna’s “True Blue,” and Houston’s “Whitney.”

**Capitol/EMI Latin Buys Cara, Largest Indie Tex-Mex Label**

**by Carlos Agudelo**

**NEW YORK—In a realignment of the Tex-Mex music market, Capitol/EMI Latin has bought Cara Records, the label’s top Tex-Mex powerhouse, whose product is currently manufactured and distributed by Discos CBS. The transaction, the value of which has been in the mid-seven figures, becomes effective Jan. 1, 1991.**

The deal covers most of Cara’s roster, including such artists as Xiacente, Los Hombres Latin Bass, and Grammy nominee Emilio Naivara, and a valuable, 253-title catalog built by Cara since it was founded by Bob Grever in 1973. Two conspicuous exceptions are Rarano Ram and Hector, and the group La Mafia. According to CBS, which has signed it to a seven-album deal, La Mafia was “the only premier Tejano group still unsigned by a major label.”

In addition, Discos CBS will now receive two albums each to Cara, which Capitol/EMI Latin says will be released after Cara’s agreement with CBS expires.

Meanwhile, CBS still has a distribution agreement with a Tex-Mex production company, La Familia Emiliar, through which the product of Tejano music legend Little Joe Hernandez.

The buyout of Cara and the signing of La Mafia were announced at (Continued on page 98)

**FAST FACTS: Skid Row lands its second straight top 30 single as “I Remember You” jumps to No. 9 on the Hot 100. “18 And Life” hit No. 4 in October. Both songs are from the band’s eponymous debut album, which has been in the top 5 on the albums chart for 10 solid months. This week it rebounds to No. 15. Two pop/rock veterans who landed their first top 10 hit in the spring of 1970 are back in the top 15 this week. Joe Cocker, who broke into the top 10 in May 1970 with “The Letter,” just missed with his current single, “When The Night Comes,” which peaked last week at No. 11. Chicago, which broke through in June 1970 with “Make Me Smile,” seems likely to return to the winner’s circle with “What Kind Of Man Would I Be?,” which jumps from No. 23 to No. 18.

Taylor Dayne lands her fastest-breaking single to date as “Love Will Lead You Back” enters the Hot 100 at No. 82. It’s the New Jersey based singer’s second hit revival of a ’60s classic by the peerless team of Dione Warwick, Burt Bacharach, and Hal David. Dayne’s update of “Don’t Make Me Over” reached No. 20 in the Hot 100 in December.**

**WE GET LETTERS: Mike Perini of Schoolkids Records in Ann Arbor, Mich., notes that George Winston’s “November” has logged more weeks on the pop albums chart than any other album that failed to reach the top 30. “December”—which peaked at No. 34—drops off the chart this week after 169 appearances. The previous holder of this dubious distinction was the “Man Of La Mancha” soundtrack, which rode the chart for 167 weeks in the late ’60s, never climbing above No. 31.

The prolific Perini (who has left Ypsilanti, which he single-handedly put on the map, at least to faithful readers of this column) also notes that Young M.C.’s “Bust A Move” was the first single to log 20 weeks in the top 40 since the Police’s “Every Breath You Take” in 1983. The same point was made by J.T. Temple of DeKalb, Ill.

Tony Cardone of Camden, N.J., noted two errors in our recent item on “In The Mood.” Glenn Miller’s biographical version first hit the top 40 in 1979, which means the song has appeared in the top 40 in some form in each of the past seven decades. Also, the song was featured a decade ago in “Hooked On Swing,” not “Hooked On Classics.” It was our good—Rich Appel had the reference right in his letter.**
Rolling Stones up-close, outrageous & uncensored.

New On Home Video! "25 x 5," the definitive history of the Rolling Stones, told for the first time ever by the band themselves. Everything you ever wanted to know about the Stones, plus a lot more you never knew existed! Rocking with a soundtrack of nearly 40 songs, "25 x 5" takes you inside the Stones' personal archives for an intimate look at:

- devastatingly frank interviews with Mick Jagger, Keith Richards, Charlie Watts, Bill Wyman and Ron Wood—underscored by rare interview segments with Brian Jones and Mick Taylor
- incredible live TV performances from the early years on "Ready Steady Go," "Shindig" and "The Ed Sullivan Show"
- rare and never-before-seen film, video and newsreel footage including Godard's "One Plus One," jamming with Muddy Waters at the Checkerboard Lounge, unreleased scenes from "Rock 'n' Roll Circus" and more
- the chaos at Altamont and the highly controversial "C"-"sucker Blues" (plus the real story behind the controversy)
- the infamous drug busts (including extremely rare post-bust interviews)
- Mick's movie roles, the Stones' induction into the Rock And Roll Hall Of Fame, and all the tours from 1964 to 1989, climaxing with the making of the "Steel Wheels" album

"25 x 5." The ultimate rock legend told by the band who wrote it.

Exclusively on CMV Home Video.

2 hrs. 10 min.

Executive Producer: Lorne Michaels
Produced by: Andrew Solt
Distributed by CBS Records

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RICHARD MARX IS THE FIRST SOLOIST IN THE ROCK ERA TO HAVE HIS FIRST 7 SINGLES GO TOP TEN!

NEW KIDS ON THE BLOCK ARE THE FIRST AMERICAN GROUP TO HAVE 6 HITS MAKE THE TOP TEN IN A CALENDAR YEAR!

MADONNA, IN '89 BECAME THE FEMALE WITH THE MOST TOP TEN HITS IN THE ROCK ERA . . . 17!

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There are conflicting views within the industry on the effect of satellite broadcast on the European market of 320 million people—potentially the biggest record market in the world. In five years or so, or even a year, we may see a 40%–45% of the world market. This is something none of us can afford to ignore.

In my view, most record companies will have to reconsider their structures to take into account changing patterns of consuming and purchasing a product, the changing face (and ownership) of pan-European media, the development of centralized "Euro advertising" and media-buying, the emergence of powerful pan-European retail multiples, and a distribution revolution.

From a geographical point of view, the single market could eventually include all countries on the European continent. Neutral artists no longer have to compete with artists from Sweden, Switzerland, and Austria have already been caught up in the whirlpool—challenging the theory that only the 12 countries of the European Community are involved. Eastern Europe is also signaling its desire to join up, and, if the Soviet Union were included, that would add another 460 million people to the market.

Historically, most major music companies’ affiliates operating in Europe have not overlapped to the extent one would expect. This is particularly true in the A&R area, where we can hear the chuckles in an A&R meeting as the product manager goes through the motions of playing his company’s latest No. 1 record in, say, Spain, and tries to get it on the local release schedule.

Adolescents are changing, however. Italian dance music, for example, has recently proved that music can cross national boundaries. For European consumers, two things are increasingly welcome: the ability to choose and the opportunity to hear. This is shown by the success outside their home market of artists such as Roxette, Eurythmics, the Bee Gees (France), Sandra (Germany), Milli Vanilli (Germany), Voyager (France), the Gipsy Kings (France), Moccano (Spain), and Roxette (Sweden).

European press, radio, and television—as they continue to develop at an alarming rate—have started to accept music for what it is and they are paying less attention to where it originated.

The days of purely national TV audiences are over. By the end of 1992, added broadcasting time for other European satellite broadcast services, there will be more than 200 TV channels within the European market, giving people access to a wide breadth of entertainment. These outlets are being encouraged to accommodate programming from other European independent producers are already taking advantage of the situation.

On the radio front, it is not that there is not enough money—there is. There is a leader, is currently negotiating for 50% of a new London radio station. Europel, one of France’s leading commercial radio stations, recently bought a share of Radio Salu (a new nationwide private station in West Germany).

The U.K.’s Crown Communications, similarly, has a 35% stake in France’s Radio FM, and London’s Capital Radio has shares in France’s Riviera Radio.

On the television front, Veronica (Holland’s leading TV and radio channel) is also planning to expand into other markets. Italy’s Video Music supplies programming to the U.K.-based Super Channel, and Germany’s "Fernseh" TV shows go out on a fixed format, although autonomous national editions are produced. Satellite distribution is also making a major contribution to multicentre printing of magazines and newspapers.

These developments are resulting in pan-European marketing strategies. Similar demographics can be targeted throughout Europe, allowing the centralization of marketing campaigns and media buying. The "Euro market" is developing.

**Letters to the Editor**

**WHERE IS THE VINYL?**

In the Jan. 15 edition of Billboard, the ad for Pfanstiehl caught my attention. "Seeing as how there are 60 million turntables in use in this country and that 4.5 million new ones were sold last year..." I want to know where those 60 million new turntable owners are purchasing their records?

Since the decline of 45s and LPs, smaller retail music stores, as well as skating rinks, restaurants, bowling alleys, and other businesses, are facing a terrible situation as far as finding vinyl to cater to their audiences.

If you can tell us where to buy single and LPs, you’ll do us a good deed.

**KLEIN LAUGED**

Three cheers for Allen Klein! His ARBOK Records has given the classic sounds of the ’60s a rightful place in retail outlets with its carefully assembled compilations. Where could be a more appropriate venture? Why, the great Cameo/Parkway hits, until Klein issued two double sets of them.

The hottest new radio format today is "oldies radio"; however, the sections in record store that feature this music are so sparsely filled that it is laughable. Atlantic and Motown Records have done a commendable job of making their classic works available to the record buyer.

Perhaps somebody will wake up and issue compilations of the long-dormant Hickory Records hits: Sue Thompson, The Newbeaux, early Don Owen, the Overlanders. Who is sitting on the masters at Al Nevins and Don Kirshner’s Dimension Records?

I refer to unavailable recordings by Little Richard, Little Johnny配电等. There is a definite market for decently packaged compilations from the late ’50s and early ’70s. Ask Rhino Records!

So, Hickory, Amy Dimension/Mala, Vee Jay, Tun, Chess/Checker, let’s get on the act and make these classic disks available!

Bobby Lauser Salinas, Calif.

**COMMENTARY**

**Crucial Changes Are Already Under Way ALL ABOARD THE EUROPE 1992 TRAIN**

By STUART WATSON

There are conflicting views within the industry on the effect of satellite broadcast on the European market of 320 million people—potentially the biggest record market in the world. In five years or so, or even a year, we may see a 40%–45% of the world market. This is something none of us can afford to ignore.

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Historically, most major music companies’ affiliates operating in Europe have not overlapped to the extent one would expect. This is particularly true in the A&R area, where we can hear the chuckles in an A&R meeting as the product manager goes through the motions of playing his company’s latest No. 1 record in, say, Spain, and tries to get it on the local release schedule.

Adolescents are changing, however. Italian dance music, for example, has recently proved that music can cross national boundaries. For European consumers, two things are increasingly welcome: the ability to choose and the opportunity to hear. This is shown by the success outside their home market of artists such as Roxette, Eurythmics, the Bee Gees (France), Sandra (Germany), Milli Vanilli (Germany), Voyager (France), the Gipsy Kings (France), Moccano (Spain), and Roxette (Sweden).

European press, radio, and television—as they continue to develop at an alarming rate—have started to accept music for what it is and they are paying less attention to where it originated.

The days of purely national TV audiences are over. By the end of 1992, added broadcasting time for other European satellite broadcast services, there will be more than 200 TV channels within the European market, giving people access to a wide breadth of entertainment. These outlets are being encouraged to accommodate programming from other European independent producers are already taking advantage of the situation.

On the radio front, it is not that there is not enough money—there is. There is a leader, is currently negotiating for 50% of a new London radio station. Europel, one of France’s leading commercial radio stations, recently bought a share of Radio Salu (a new nationwide private station in West Germany).

The U.K.’s Crown Communications, similarly, has a 35% stake in France’s Radio FM, and London’s Capital Radio has shares in France’s Riviera Radio.

On the television front, Veronica (Holland’s leading TV and radio channel) is also planning to expand into other markets. Italy’s Video Music supplies programming to the U.K.-based Super Channel, and Germany’s "Fernseh" TV shows go out on a fixed format, although autonomous national editions are produced. Satellite distribution is also making a major contribution to multicentre printing of magazines and newspapers.

These developments are resulting in pan-European marketing strategies. Similar demographics can be targeted throughout Europe, allowing the centralization of marketing campaigns and media buying. The "Euro market" is developing.

**European media are paying less attention to music origins**

Stuart Watson is VP of MCA Records International.
LOS ANGELES—The timbre of an announcer’s voice has become less important than it was, say, 20 years ago, according to a survey of PDs who say they are more concerned with content and how an air-talent relates to the audience.

Listeners, too, seem more willing to accept a different-sounding voice as the popularity of such stylistically sounding jocks as WXRK New York morning man Howard Stern and KFW (Power 106) morning man Jay Thomas suggest.

“For contemporary radio the criterion is that [air talent] are interesting, sincere, and enthusiastic,” says WPOW (Power 96) Miami PD Bill Tanner. “We want reliable voices. A jock on the air should sound like a listener’s favorite older brother rather than their father.”

WHQT (Hot 105) Miami PD Keith Isley concurs. “I’ve always had people that are real and natural, and don’t have the phoniness to them. A lot of people that have the ‘radio voice’ don’t sound like real people; they sound like announcers.”

When Tanner and Isley put jocks with “light” voices on Miami radio in the ’80s and early ’90s, a lot of radio people in other markets were baffled. Yet, over the course of the decade, night- and late-top 40 stations have gone from being big-voiced rock jocks to younger sounding “teenificant” types.

KQLQ (Q106) San Diego PD Gary Wall says, “It’s not enough just to have a voice, you have to have content. That’s what makes a relationship last, and on and off the air. We are trying to build lasting relationships. We’re not just interested in first impressions.”

WBM-FM Montgomery, Ala., PD Fred Cody says, “You do have to have someone that is able to speak clearly, but people are tuning out truthfully that is not the No. 1 priority. I would rather have someone that can appeal to the audience and someone that understands the lifestyle of the listeners.”

BILLY HOLLAND

WASHINGTON, D.C.—National Association of Broadcasters joint board members were in “lengthy discussions” over reintroduction of a voluntary programming code at their meeting in Rancho Mirage, Calif., last week. The board discussed the controversial issue after hearing a statement from WMAL-AM’s Larry Kane in the end, voted to continue to study the code idea and asked for further staff recommendations at its next meeting in June.

Also passed: a resolution to add an amendment to the radio technical improvement bill, H.R. 2714, to codify the FCC’s 1989 abuse-of-process license renewal rule. Another big issue: digital audio broadcasting. The 142 on-air stations that NAB will closely monitor the potential effect of the technology, which NAB president Eddie Fritts says could range from “little to revolutionary” to “disastrous” on the industry.” DAB will require more spectrum space, and the FCC may allow space for other uses if additional space is available.

ANOTHER RKO SALE APPROVED

The FCC, on Jan. 11, approved the sale of RKO’s WAXY Miami to Ackerley Radio of Florida for a 6 million-dollar-over-the-air-market value. Ackerley will also pay $8.4 million to other competing applicants.

CONGRESS RETURNS

Congress reconvenes Tuesday

WASHINGTON ROUNDUP

(29), and broadcasters expect further support and action on their radio reform bill. Also in the works is a modified political candidate “lowest unit rate” bill, and the omnibus introduction of beer and wine ad ban legislation. In addition to a rest sweet spot to push the new doctrine codification bill is the expected introduction of a spectrum fee bill.

NAACP’S MISSOURI CHALLENGES

Based on a review of EEO and affirmative action performance of all major market radio stations in Missouri, the National Assn. for the Advancement of Colored People has challenged the license of three stations in that state: Columbia FM’s KARIO Columbia, Mo., Communications Fund’s KWKY, Louis, and rival KFUP-AM-FM, owned by the Lutheran Church, Missouri Synod.

SIKES A FACILITATOR

“We are at the advent of services which mix video, data, and voice information,” said Al Sikies, FCC chairman, at a business group meeting in Chicago recently. “The information age as it was known in the ‘60s, ‘70s, and ‘80s is obsolete.”

He added that the FCC must become a more “facilitator” than a gatekeeper, let it “unwittingly retard progress,” suggesting that the commission must explore ways to increase competition “while keeping government regulation to a minimum.”

But Impediments Still Pose Problems

“Whatever the word is we are all about. [If Einstein wins] this can open up all kinds of doors.”

Another major market GM compares Einstein’s situation to that of a professional athlete. “If an outfielder breaks his leg and can no longer run, it’s in the best interest of the team to find someone to replace him. In broadcasting the ability to speak clearly is a must to be part of the team. If a person that has been with the organization long time can’t perform, I would try to put them in another position. When Einstein was pulled from his midday airshift, WHFS managed the changeover. Ackerley says that while in her 12 years on the air, “I’ve never tried. My career has been a lot of female jocks get on the air and make that mistake. Other female jocks get on the air and try to sound like men.”

“I don’t think the female talent that is out there has really been worked with. I don’t think they sound natural enough. They are either too sexy or too Joe Jock instead of sounding natural.”

Those who manage to “cut through have something unique to offer, rather than acting out some preconceived sexual prototype,” adds Cody.

‘Atypical’ Air Voices Proliferate…

NAB Can’t Decide On Voluntary Programming Code

For the latest fall Arbitron listings, see page 16
Rolling Stones

Billboard Entertainment Marketing Group would like to thank all of the ABC Radio Networks' stations, particularly the following, for their participation in promoting the "Rolling Stones: Terrifying" Pay Per View event distributed by SET Pay Per View.

Your participation helped make this the most successful Pay Per View music event ever!

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Sharon Rosenbush, Promotion Director
Jeff Sapan, Asst. Promotion Director

KLOS, Los Angeles
Steve Smith, Program Director

WXRT, Chicago
Norm Winogren, Program Director
Pam Bandy, Programming Coordinator

WYSP, Philadelphia
Andy Bloom, Program Director
Scott Segelbaum, Promotion Director

KOME, San Jose
Ron Nenni, Program Director

KGO AM, San Francisco
Jerri Meacham, Promotion Director

WBCN, Boston
Oedipus, Program Director
Larry Loprete, Promotion Director

WCGB, Boston
Jim Murphy, General Manager
Julie Devereaux, Promotion Director

KZPS, Dallas
Danny Owen, Program Director
Jamie Ramsey, Promotion Director

WRIF, Detroit
Marty Bender, Program Director
Scott Brown, Promotion Director

WJFK, Washington, D.C.
Ed Levine, Program Director
Ann Sarosky, Asst. Promotion/Programming

KZFX, Houston
Paul Christy, Program Director

WONE, Akron
Holly Brown, Promotion Director

WNX, Cleveland
Paul Ingles, Program Director
Steve Legerski, Promotion Director

WKLS, Atlanta
Mark Cooper, Promotion Director

KQRS, Minneapolis
Annie Miners, Promotion Director

WSHE, Miami
Lisa Tenaglia, Promotion Director

WKRL, Tampa
Ted Cannarozzi, Program Director
Arin Hrubala, Promotion Director

KSD, St. Louis
Mike Watermann, Program Director
Scott Strong, Marketing Director

KAZY, Denver
Brian Taylor, Operations Manager

WBCN, New Orleans
Mike Costello, Program Director

WRXL, Richmond
Bob Neumann, Program Director

KKLZ, Las Vegas
Julie Terracciano, Promotion Director

WPX, Albany
Jeff Gillis, Promotion Director

WEZX, Wilkes Barre/Scranton
Jim Rising, Program Director

WABB, Mobile
Bernard Dittman, General Manager

WHCN, Hartford
Bob Bittens, Program Director
Sal Cirrinicone, Promotion Director

KSD, San Diego
Sherry Toennies, Promotion Director

WDIZ, Orlando
Mick Delan, Promotion Director

KXYQ, Portland
Jim Ryan, Program Director

WQFM, Milwaukee
Dave London, Program Director
Mark Krueger, Promotion Director

WEBN, Cincinnati
Tony Tollefson, Music Director

WGD, Nashville
Pat Ervin, Promotion Director

WLIV, Columbus
Mark Bishop, Promotion Director

WPRO, Providence
Paul Cannon, Program Director
Debora Blake, Promotion Director

WNOR, Norfolk
Bryan Jeffries, Program Director
Jeremy Coleman, Marketing Director

WRNO, New Orleans
Mike Costello, Program Director

For additional information, contact Rick Garson, BEMG V.P. Promotions & Sponsorships, at (212) 536-5298.

Travel arrangements made by Robert Pecoraro of Pec's Travel.
It MAY BE A FUNCTION of just how much time has passed since the mid-1960's and early 70's that radio is back in a particularly fertile period for programming innovation, that so many of the names associated with that time frame have since resurfaced in industry positions of power and influence. Bill Weaver never quite regained the major programmer status during the 80's, but it was still a time when he was able to present ideas on the radio, even after he died Jan. 14 at age 71 after a protracted battle with pancreas-related ailments. While Weaver is best known for prompting the "request radio" craze of the mid-60's which included his early oldies station KWIZ Orange County, Calif., there were less-celebrated but still influential innovations at his three California radio stations during the 80's. Weaver's "yes/no radio" became, last spring and summer, a hotly contested secret weapon between good and bad formats as WYFX San Diego and WXTB Tampa, Fla., showed up on several stations simultaneously.

Meanwhile, WXTB Tampa, Fla.'s decision to launch with an all-LED Zeppelin format may have had no literal precedent in Weaver's programming, the decision was made at a time by listener suggestion. So did the "new format every several hours" stunt that WYFX and WXTB Tampa, Fla., both did on WYFX the latter part of this week, and that WYFR Chicago used going from oldies to AC last fall.

**PROGRAMMING ENERGY DOES GAIN**

As for WXTB, when its transition period ended Jan. 18 with a half hour of listener phone calls, the station remained 98 Rock but went from classic rock to a much younger, more current sound. Part owner Bob Weaver's "yes/no radio" is now simulcasting album KHJ.

While the KJL Los Angeles calls may be gone forever, the future owners of the current KHJ call themselves the "First to Last" format, which features the calls for KKJH for their planned format switch to Spanish/AC next month. Part owner Leonard Liberman says the return of the "KKJ" logo is a sales move. "It reminds agency people of the old days," he says. Joe Liberman will be GM of the station. In related news, WAMO-Miami, one of the few stations doing a black/adult standards mix, has claimed its WJZ calls of the early 80's. Now WJLZ-Miami, station manager Ed Peterson is stepping down and would like to get back on air somewhere; call 624-5549. Across town, PD Chris Johnson and a nine-person air staff are gone at easy listening AM WAYS, which is now simulcasting classic rock KXXL.

**NEWSLINE...**

**STATION SALES:** Apollo Radio acquires KKAT Salt Lake City from Brown Broadcasting and WEZL Charleston, S.C., for Price Broadcasting for a combination of AC and Modern Rock. The latter comes from Chattanooga- nooga Radio L.P., to Baust Broadcast Group for $7 million.

** EVENTS:** B/D&A/BATES OBSURITY With album rock and N/T stations having been the targets of most of the FCC's fall rash of indecency citations, it follows that the most discussed session at Burkhardt/Daprato & Associates' annual client seminar would be the one given by an FCC lawyer. PDs were told that they probably have to live with the commission's nebulous new stance until some normalcy will be allowed to take it to the Supreme Court. One of actual ideas that came up at the B/D&A seminar was referring to the issue in question not as "indecency" but as "commercial support," but as "commercial support," but as "commercial support," but as "commercial support," but as "commercial support." Also discussed at B/D&A was the success of news/talk stations in the fall. 

**NEWSTRAFIC**

CR/KAJ/KBQ DETROIT promotes CKMR OM Sandy Davis to GM for the adult standards/oldies combo. Davis remains OM of the station for the time being. GM Terry Coles remains president of the stations.

E. BRANDT GUSTAVSON, executive VP/chief operating officer of Trans-World Radio, is named executive director of the National Religious Broadcasters. He replaces Dr. Ben Armstrong.

PAT REDDY, GM of KCKW Portland, Ore., becomes GM of WLTV Charleston, N.C. He replaces Mike Buxser, who will become regional VP for Adventure Communications, as will WKEE Huntington, Va., GM Toufe Kasab.

**OTHER GM CHANGES:** WRITL Nashville GM Ned Hopton is upped to GM, replacing Nick Martin; KEBB Oklahoma City GM Jane Bartsch exits for similar duties at WOWO Fort Wayne, Ind.

**SUN GROUP** appoints Radio U.S.A.'s Jim Reeder VP/radio & chief operating officer of its Southwest Division. In addition, its VP/secretary, Ben- nett Smith, becomes GM of OG's WOWW Peniscola, Fla.

**WHTW CHICAGO** has hired seven staffers in a cost-cutting move. They include VP/radio Torey Malakas and veterans announcer Kerry Frumkin.

**STATION SALES:** Apollo Radio acquires KKAT Salt Lake City from Brown Broadcasting and WEZL Charleston, S.C., for Price Broadcasting for a combination of AC and Modern Rock. The latter comes from Chattanooga- nooga Radio L.P., to Baust Broadcast Group for $7 million.

**RADIO FUTURES COMMITTEE** has named 9 winners in its Radio: What Would Life Be Without It commercial competition. Grand-prize winners are WBMD Baltimore, KXL Portland, Ore., WKLQ Grand Rapids, Mich., WPFT Raleigh, N.C., KBSI Bemidji, Minn., and WQRA Warren, Va. Houston stations that were winners are WJRB Boston, WPXK Harrisonburg, Va., and WHVZ Wainesville, Ohio.

Now of planning, urban WJPX (Fox 107.9) Fort Wayne, Ind., has launched Energy 96.5 for weekends... MOR Marketing principal Steve Warren has relocated to Los Angeles. Reach him at 213-876-1729 or 213-272-0560... At album KUFO Portland, Ore., OD Matt Williams is now doing midnights... While Lynn Shannon joins him for p.m. drive.

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WE INTRODUCED THESE ARTISTS

TO THE U.S. ....
follows are 12-plus average quarter-hour shares, meter survey area, Monday-Sunday, 6 a.m.-midnight. (*) indicates Arbitron market rank. These symbols are used: AC = adult contemporary, adult alt = adult alternative, adult std = adult standards, big band, blue label, blues, classic rock, country, dance, format, modern = modern rock, N/T = news/talk. Copyright 1980, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.
NOW PROUDLY PRESENTS LISA STANSFIELD
FALL '89 ARBITRUM RATINGS

(Continued from page 16)

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# ARBITRATION RATINGS

(Continued from page 18)

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**MODERN ROCK TRACKS**

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**MAMMOTH RECORDS**

**THE FUTURE IS UNCHARTED**

**FOR WEEK ENDING JANUARY 27, 1990**

Billboard, Copyright 1990. Tracks with the greatest airplay gains this week. The Flashmaker is the highest-ranking track of the week. The Power Top is the track on the chart that shows the largest increase in airplay by any track. Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.
Big Money Talks, But Few Prizes Can Walk Alone

By Phyllis Stark

NEW YORK—Which would you rather win: Eliot John concert tickets or the piano John used during the show? It's an increasingly asked question as promotion directors find simple on-air giveaways are not effective against big money contests and similar promotions. Although albums, concert tickets, and T-shirts, and, recently, videos have been staples of on-air promotion in the increasingly competitive radio marketing environment, promotion directors are now turning simple giveaways into elaborate, value-added propositions.

Concert tickets are a good example. Promotion directors have always known that throwing in passes to meet the band backstage enhances the giveaway. But there are other, more creative perks. Top 40 WPHR Cleveland, for example, took 60 listeners to a haunted house before an L.A. Guns concert on Halloween. The winners were then taken to the concert complete with backstage passes. The hook was that the band actually joined the winners on the bus ride and tour of the haunted house. WPHR was also responsible for the Eliot John piano giveaway.

Classic rock WKLH Milwaukee has awarded concert tickets and provided a babysitter so a winning couple could attend the show. "Although CDs, videos, and concert tickets are the standard fare, we found that giving away a babysitter is a way to stand out," WKLH marketing director Brad Wallace said. "It's the only way to position ourselves against everyone else. If we play the top 95 CDs of the year, we will give the winner all 95 CDs. You really have to give them something that they couldn't get otherwise to gain importance in their lives."

Despite this new creativity, most promotion directors surveyed for this article agree that cash is still the best on-air giveaway item because, as top 40 KIIS Los Angeles marketing director Karen Tobin puts it, "people can spend it for their own needs."

Everyone also agrees that cash is one prize that needs little embellishment. They also agree that there is such a thing as too little cash to give away, but they disagree on how little is too little. Most say that $100 is the minimum cash giveaway. Any less, they say, is a waste of time.

But Jean Simone, promotion director of top 40/dance WIOQ (Q102) Philadelphia, says that any amount less than $1,000 is too little money to be a worthwhile promotion, and even with that amount, "you have to build it up into a great promotion by giving away a whole bunch of stuff as well. For example, anyone who tries but doesn't win the money gets a T-shirt or a keychain." Simone also notes that cash in any amount is a most effective giveaway at Christmas time.

But Wallace disagrees about the importance of cash. "The top 40s are the money leaders in nearly every market," he says. "But money is meaningless unless you're doing a lot of it (e.g. Birthday Bucks contests). Lifestyle giveaways work much better for us. If I can give someone $26 or a CD player that costs me $86, I'd rather give them the CD player."

And Tobin cites lottery tickets as a great alternative to cash when the lottery jackpot is attracting attention in the market. And, even though she agrees that cash is still the best giveaway, she says "a hot concert ticket can just be as exciting."

MORE POWER PIGEON

Top 40 WFLZ (The Power Pig) Tampa, Fla., is currently running a Menu Of Madness promotion that works like an outrageous stunt contest—only backwards. In the WFLZ variation, the station suggests the stunt and then finds a listener who will volunteer to do it. Listeners may try to choose from among what promotion director Darcel Schouler calls a "smorgasbord of stunts" that range in prize value from $100 to $1,000.

Among the stunts on the menu: snorting an oyster through your nose, eating a can of Alpo, drinking milk from a live cow, wearing live lizard ears for an hour, and soaking in a tub of Bennie Weenies for 90 minutes. One listener ate a lit cigarette while another, a power company employee, dressed in drag for a day at work.

WFLZ PD Marc Chase got a lot of attention at his previous station, WYHY (Y107) Nashville, for giving away a marriage and a divorce. Top 40 KHYI (95.5) Dallas ran a three-week promotion known as the Marriage And Divorce Hotline earlier this month. Listeners could call 24-hour-a-day hot line and leave a message explaining why they should be awarded $1,000 toward either a marriage or a divorce. The more outrageous the story, the more likely it was to win. The first winner, for example, said he was seeking a divorce after his wife tied him to a bed and used her Epilady to remove all of his body hair.

Several stories were aired each week, with a winner selected on Thursday. Winners received $1,000 toward their marriage or divorce plus a trip for two to London to see Rod Stewart. Winners were told that they could bring either their spouse, their ex, or their lover on the trip.

IDEA MILL: CABLE RADIO

WWDB Philadelphia simulcast with cable TV's CSpan for four hours earlier this month. Viewers were given a live behind-the-scenes look at talk radio. CSpan can be seen in 47 million homes throughout the country. Guests included Pennsylvanian couple Carmen and John, syndicated advice columnist Jeffrey Zaslow, and Philadelphia district attorney and radio host.

Top 40 WNCI Columbus, Ohio, held a car giveaway promotion called Guess Who's In It. And Win It. The station gives away two new cars every week. One winner receives a "mystery passengers"—Steve Winwood, Mary Frann, Bernie Kosar, and Quentin Reynolds, adopted son of Burt Reynolds and Loni Anderson—to win a new Mitsubishi Eclipse. Top 40 WJRO Ocean County, N.J., qualified listeners who heard "Swing the Mood" by Jive Bunny & the Mastermixers to win an outdoor porch swing.

AC WJQY (Joy 107 FM) Miami, in conjunction with Florida's Fort Lauderdale Sun Sentinel, is airing a year-long feature called Showtime Exclusive on Wednesdays, Thursdays, and Fridays. The program, hosted by WJQY NJ Audrey Lynn, previews upcoming weekend events that will be featured in the Sun Sentinel's weekly Showtime magazine.

WPGC Washington, D.C., hosted a two-hour job program every Saturday morning in January. The show, dubbed "A Complete Guide To Washington's Job And Career Opportunities," put callers in touch with employers who talked about what jobs were available and what qualifications were needed. The program also included tips like how to act on an interview and how to write a resume.

As part of its ongoing series of travel-related promotions, country stations KLAC/KZLA Los Angeles and WNOX Knoxville made January "boating month." Documentary-type announcements were needed. The program also included tips like how to act on an interview and how to write a resume. As part of its ongoing series of travel-related promotions, country stations KLAC/KZLA Los Angeles and WNOX Knoxville made January "boating month." Documentary-type announcements were needed. The program also included tips like how to act on an interview and how to write a resume. As part of its ongoing series of travel-related promotions, country stations KLAC/KZLA Los Angeles and WNOX Knoxville made January "boating month." Documentary-type announcements were needed. The program also included tips like how to act on an interview and how to write a resume. As part of its ongoing series of travel-related promotions, country stations KLAC/KZLA Los Angeles and WNOX Knoxville made January "boating month." Documentary-type announcements were needed. The program also included tips like how to act on an interview and how to write a resume. As part of its ongoing series of travel-related promotions, country stations KLAC/KZLA Los Angeles and WNOX Knoxville made January "boating month." Documentary-type announcements were needed. The program also included tips like how to act on an interview and how to write a resume. As part of its ongoing series of travel-related promotions, country stations KLAC/KZLA Los Angeles and WNOX Knoxville made January "boating month." Documentary-type announcements were needed. The program also included tips like how to act on an interview and how to write a resume.
## CURRENT PLAYLISTS OF THE NATION'S LARGEST AND MOST INFLUENTIAL TOP 40 RADIO STATIONS

### Billboard Power Playlists

**New York**
- Michael Bolton, Who's That Girl (Duet With Phil Collins)
- Phil Collins, Another Day in Paradise
- Keala Settle, Once
- Joe, On My Own
- Paula Abdul, Still
- Paula Abdul, Video Killed the Radio Star
- Paula Abdul, Forever Your Girl
- Paula Abdul, Nothin' But a Good Time
- Paula Abdul, Rush Rush
- Paula Abdul, Forever Your Girl
- Paula Abdul, Delicious

**Boston**
- Michael Bolton, New York State of Mine
- Michael Bolton, How Am I Supposed to Live Without Ya?
- Paula Abdul, Forever Your Girl
- Paula Abdul, Nothin' But a Good Time
- Paula Abdul, Delicious
- Paula Abdul, Rush Rush
- Paula Abdul, Video Killed the Radio Star
- Paula Abdul, Still
- Paula Abdul, Once
- Paula Abdul, On My Own

**Chicago**
- Michael Bolton, How Am I Supposed to Live Without Ya?
- Michael Bolton, New York State of Mine
- Paula Abdul, Forever Your Girl
- Paula Abdul, Nothin' But a Good Time
- Paula Abdul, Delicious
- Paula Abdul, Rush Rush
- Paula Abdul, Video Killed the Radio Star
- Paula Abdul, Still
- Paula Abdul, Once
- Paula Abdul, On My Own

**San Francisco**
- Michael Bolton, How Am I Supposed to Live Without Ya?
- Michael Bolton, New York State of Mine
- Paula Abdul, Forever Your Girl
- Paula Abdul, Nothin' But a Good Time
- Paula Abdul, Delicious
- Paula Abdul, Rush Rush
- Paula Abdul, Video Killed the Radio Star
- Paula Abdul, Still
- Paula Abdul, Once
- Paula Abdul, On My Own

**Los Angeles**
- Paula Abdul, The Man I Love
- Paula Abdul, Still
- Paula Abdul, Delicious
- Paula Abdul, Rush Rush
- Paula Abdul, Nothin' But a Good Time
- Paula Abdul, Once
- Paula Abdul, On My Own
- Paula Abdul, Video Killed the Radio Star
- Paula Abdul, Forever Your Girl
- Paula Abdul, New York State of Mine

**Atlanta**
- Michael Bolton, How Am I Supposed To Live Without Ya?
- Michael Bolton, New York State of Mine
- Paula Abdul, Forever Your Girl
- Paula Abdul, Nothin' But a Good Time
- Paula Abdul, Delicious
- Paula Abdul, Rush Rush
- Paula Abdul, Video Killed the Radio Star
- Paula Abdul, Still
- Paula Abdul, Once
- Paula Abdul, On My Own

**Dallas**
- Michael Bolton, How Am I Supposed To Live Without Ya?
- Michael Bolton, New York State of Mine
- Paula Abdul, Forever Your Girl
- Paula Abdul, Nothin' But a Good Time
- Paula Abdul, Delicious
- Paula Abdul, Rush Rush
- Paula Abdul, Video Killed the Radio Star
- Paula Abdul, Still
- Paula Abdul, Once
- Paula Abdul, On My Own

**Miami**
- Michael Bolton, How Am I Supposed To Live Without Ya?
- Michael Bolton, New York State of Mine
- Paula Abdul, Forever Your Girl
- Paula Abdul, Nothin' But a Good Time
- Paula Abdul, Delicious
- Paula Abdul, Rush Rush
- Paula Abdul, Video Killed the Radio Star
- Paula Abdul, Still
- Paula Abdul, Once
- Paula Abdul, On My Own
The Cover Girls
Janet Jackson, Escapade
MiNf
Jody
The
David And The Giants, Here's My Heart
Whitesnake
Quincy Jones
Skid
Richard
D
Torn
Rosette, Listen
Janet Jackson,
Babyface, Tender Lover
JaMe
Bi
Michael
Paula Abdul
Michael Bolton,
Technotronic Featuring
-52's,
Markle, Just
Gramm, Just Between
Joel,
8
Everything
Vanilli,
Watley Everything
-52's,
Introducing
Man,
8
Everything
Too Late
(Featuring
A Gun
Our
How Am
I'm Not Satisfi
Me
To
Got
Gun
My
Wrong
The
Jett Dirty
To
Money, Peace In Our Time

This is the toughest market I've been in; it's like Cambodia
Possible Dawn Of Nat’s Morning Show Awakens Interest

by Craig Rosen

LOS ANGELES—Is it time for a national network morning show on radio? David Hartman thinks so. The former co-host of ABC-TV’s “Good Morning America” is making the rounds with his agent pitching the idea but, thus far, has no deal. While some industry insiders think the concept could work, others claim GMAs would be unwilling to give up their valuable morning inventory for a network show.

The plan for the Hartman national morning show dates back to last spring, when Satellite Music Network VP Programming Mark Hall claims he, Hartman, and manager Felix Shagin formulated a plan to develop the “best morning TV show on radio. TV is taking an increasing amount of listeners from morning radio, and radio doesn’t have anything like the ‘Today’ show format, joined Pure Gold when the format had 50 affiliates; it recently reached the 200 mark. “A high-profile show can work [on a national level] if it is done correctly,” he says.

Zippo’s show is broadcast live from 9-9 a.m. CST. Several affiliates that pick up the show on the West Coast tape-delay the first two hours so they can fill the morning-drive shift with Zippo. With most satellite programming, Zippo’s morning show is customized to each market with local cutaways. Although Fox’s Country Network lists Zippo’s home phone calls, he rarely reveals a caller’s location, so most small- and medium-market listeners aren’t aware that the show is heard nationally.

“It may develop into a national thing with phone calls from all over, but that is not going to happen until we get into those major markets like New York and Los Angeles,” Zippo says.

Hall, who was instrumental in bringing Zippo to Pure Gold, remains high on the national morning show’s prospects. “You have to have the caliber of David Hartman or Jonathan Brandmeier,” Zippo says. “‘Radio has to think big for the ‘80s. The networks can help radio think big. The cost for quality talent is huge and stations can’t afford to top talent all the time. The Arthur Godfrey of the ‘90s is out there, all we have to do is package it right.”

Hartman says GMAs who are wondering if such a show would eat up too much of their crucial morning inventory should examine the situation more closely. “If I come to you and you are getting a 2-hour and a $100 spot [then] for a fraction of the cost of your morning team, if I can get you a 6-hour, I’ll take two hours apart, but you can boost your rating up to $500 per spot. It would make an Einstein to realize that is a really good deal.”

There is even one market-country broadcaster for the national morning show concept. WZOU Boston PD Steve Rivers says “the mere fact that major radio stations are considering the pre-week for listening is an indicator of talent and can’t seem to locate the next Rick Dees or Jay Thomas who makes the likelihood of a national morning show pretty solid in the near future.”

Rivers points out that today’s satellite technology could make such a show a seamless production. He also adds that major cities like Los Angeles or New York could serve as a home base and line up interviews with celebrities that stations in other parts of the country usually don’t have access to.

So when could we expect to see a national morning show? “We could see one this year, or next, or five years,” says Hall. “It depends on how successful people like me [and SMN CEO] John Tyler are in feeling like they have the resources to take the risk.”

AROUND THE INDUSTRY

Unistar and American Comedy Network have teamed up for a series of specials. The first show in the series, “The 1980s: This Is A Test,” was one of last December’s rush of year-end specials. The second, “The American Comedy Network Awards,” will spoof award shows on Feb. 16-18. Finally, on March 30-April 1, the series will conclude with “The History Of Rock—The Real Story.” This isn’t the first Unistar/ACN collaboration; the comedy service contributed materiel to Unistar’s late “American Music Magazine.”

On The Radio Broadcasting has moved. The new address is 3250 Ocean Park Blvd., Santa Monica, Calif. 90405. Phone: 213-392-9600; fax: 213-432-1770.

CALENDAR

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

Jan. 26, Dean Torrence/Artie Ripp/The Four Peeps, Cruise America With Cousin Brucie, CBS RadioRadio, three hours.
...
Introducing the first single and video from

ERNEST ISLEY

HIGH WIRE

from the forthcoming High Wire album.

His rich musical history opens a new musical door for the youngest of the famed Isley Brothers. Ernie Isley delivers solid guitar.

Produced by Davitt Sigerson
Associate producer: Ernie Isley
Management: Jeff Franklin for ATI Group

On Elektra cassettes, compact discs and records.

©1990 Elektra Entertainment, a Division of Warner Communications Inc.
It's A Stone Gas. It's a family affair at the taping of Def Jam/Columbia rap act 3rd Bass' video for "Gasface," where label mates O'Jays, "Juice" Jones and Donald Newkirk showed up to lend a hand. Shown, from left, are Jones, 3rd Bass DJ Richie Rich, 3rd Bass Prime Minister Pete Nice, Newkirk, and 3rd Bass' MC Serch.

U.K. INTEREST REV Up Motown Acts
(Continued from page 25)
rell, Scherrie Payne, and Lind Lau-
rence. The response to the 20-plus per-
formances on the tour by the ex-
Motowners comes as no surprise to Levine, who has been recording some 89 former Motown artists during the past few years. "There's an appeal about the Motown sound in the U.K. that has never died. I've been listening to it myself since I was in my early teens," says Levine, "and so much soulless music has come out in the past few years, I've been even more interested in producing the real thing."

The producer and label owner recently concluded a deal for U.S. release of Motor City product with

"People in the U.K. love music that is honest and soulful"
WINNER TAKES ALL: Just getting the Airplay/Power Pick two weeks in a row was not enough for Motown Records. This week, "Where Do We Go From Here" by Stacy Lattisaw & Johnny Gill earns both the Airplay and Sales/Power Picks. The single is at #8 on the 102 reporting stations.

New activity comes in from WRKS New York (at No. 40) and WHQT Miami. At WEDR Miami, it jumps 27-9. Around the country it makes similar moves: WVEE Atlanta (7-9); WDZZ Flint, Mich. (21-6); and KMJM St. Louis (26-10). Also, 21 new dealers list the single, it jumps 31-22.

STAYING POWER: Last week, "I'll Be Good To You" by Quincy Jones featuring Ray Charles and Chaka Khan (Warner Bros.) took the No. 1 position with such a large point spread over the No. 2 single that it seemed likely that it would hold another week. And it did. "Make It Like It Was" by Regina Belle (Columbia) is held in place, in spite of a tremendous point increase in both radio and retail points. "Make It" has 101 reporters, including two that were re-added this week: WENN Birmingham, Ala., and KSOL San Francisco. Twenty stations list the single at No. 1, including WJAZ Newark, N.J.; WFXC Durham, N.C.; WPAL Charleston, S.C.; WANN Tallahassee, Fla.; KQXL Baton Rouge, La.; and KJYS Houston. Forty-nine stations list the single top five, and of the total reporters, 72 list upward playlist moves.

SKY HIGH: Jumping 63, "Real Love" by Sky 55 (Atlantic) continues to march up the chart. Two stations add the single: WFEC Durham, N.C., and WAYS Savannah, Ga. It is No. 1 at WPEG Charlotte, N.C.; WXXB St. Petersburg, Fla.; WLOU Louisville, Ky.; KRBW Memphis; WPZZ Indianapolis; and WTLZ Saginaw, Mich. Thirty-three stations list it top five...Sybil moves into the top five this week, as "Walk On By" (Next Plateau) jumps 8-4. Sixty-eight of its 88 reporters show upward movement. It is top five at 39 stations and is the No. 1 song at WXYV Baltimore.

BEFORE I FORGET: Last week, "It's Gonna Be Alright" by Ruby Turner (live) vaulted 30-19 from strong radio and retail activity. This week's progress moves the single to No. 15. It is on 95 stations, with 13 top 10 reports, including WYLD-FM New Orleans (7-3); KMKJ Shreveport, La. (15-9); and WXVI Birmingham, Ala. (15-8). "I'll Be Your Dream Lover" by Richard Rogers has made a strong chart showing for the return of the SAM Records label to black radio. "Dream Lover" is on 82 stations and seven stations added it this week, including WJMI Jackson, Miss.; WQKX Nashville, WVKO Columbus, Ohio; WPZZ Indianapolis, and WTLZ Saginaw, Mich.

GOOD GIRLS, NAUGHTY BOY: The debut single for the Good Girls, "Your Sweetness" (Motown), leaps into the top 10. It is new at WUSL Philadelphia and is now on 88 stations. It has five No. 1 reports: WCDC Richmond, Va.; WEDR Miami; WRBD Fort Lauderdale, Fla.; KSRR Little Rock, Ark., and KPRW Oklahoma City..."Scandalous" by Prince (Warner Bros.), with 92 reports, continues its climb. Thirty-two stations list the single in their top 10.

HOT BLACK SINGLES ACTION

<table>
<thead>
<tr>
<th>PLATINUM/GOLD</th>
<th>BRONZE/SECONDARY</th>
<th>TOTAL ADDS</th>
<th>TOTAL ON</th>
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<tr>
<td>HERITAGE</td>
<td>EARTH, WIND &amp; FIRE, COLOMBIA</td>
<td>13</td>
<td>18 12 7 27 10 58 58</td>
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<tr>
<td>HELP THE CHILDREN</td>
<td>M.C. HAMMER, CARTER</td>
<td>9</td>
<td>9 8 3 28 11 46 53</td>
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<tr>
<td>ALL AROUND THE WORLD</td>
<td>LISA STANFIELD, ANITA</td>
<td>7</td>
<td>11 11 20 20 38 46</td>
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<tr>
<td>SPREAD MY WINGS</td>
<td>TROOP ATLANTIC</td>
<td>3</td>
<td>7 1 21 21 31 37</td>
</tr>
<tr>
<td>KNOCKS ME OFF MY FEET</td>
<td>SHAYKAN BLEU</td>
<td>3</td>
<td>8 14 14 25 43</td>
</tr>
<tr>
<td>COMFORT OF A MAN</td>
<td>STEPHANIE MILLS, HCA</td>
<td>6</td>
<td>7 10 10 23 57</td>
</tr>
<tr>
<td>NEVER TOO FAR</td>
<td>DIANNE REEVES</td>
<td>4</td>
<td>5 1 11 20 66</td>
</tr>
<tr>
<td>WE'RE ALL IN THIS TOGETHER</td>
<td>DAVID PEASTON, GFTYN</td>
<td>5</td>
<td>6 6 9 9 20 60</td>
</tr>
<tr>
<td>I SLEEP MUCH BETTER...</td>
<td>BILLY OCEAN, JNC</td>
<td>1</td>
<td>6 13 13 20 38</td>
</tr>
<tr>
<td>ESCAPADE</td>
<td>JANET JACKSON, AM</td>
<td>2</td>
<td>4 12 17 18 73</td>
</tr>
</tbody>
</table>

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.
Billboard®

FOR WEEK ENDING JANUARY 27, 1990

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

** No. 1 **

1. QUINCY JONES (Qwest 2602) / WARNER BROS. P.00 (CD) / I want at No. 1. BACK ON THE BLOCK

2. LUTHER VANDROSS (Epic 24352.5) / P.00 / THE BEST OF LUTHER VANDROSS. THE BEST OF LOR

3. BABYFACE / JOLLY 73.506.580 (P.A.) / TENDER LOVER

4. JANET JACKSON / A&M 39037 (9.89) / JANET JACKSON'S RHYTHM NATION 1814

5. REGINA BELLE / COLUMBIA 43021 (9.89) / STAY WITH ME

6. HEAVY D & THE BOIZ / A&M 42921 (9.89) / BIG Tyme

7. 3RD BASS / COLUMBIA 4541.5 / THE CUBAN TUS

8. MAIZE FEATURED FRANNIE BEVERLY / WARNER BROS. 22029 (9.89) / SILKY SOUL

9. STEPHANIE MILLS / COLUMBIA 4563.5 / HOME

10. BOBBY BROWN / COLUMBIA 4564.5 (9.89) / DANCE...YA KNOW IT!

11. MC Lyte (Priority 95.040.580) (CD) / I.E. / EYES ON THIS

12. QUEEN LATIFAH / WARNER BROS. 22030 (9.89) / ALL HAIL THE QUEEN

13. YOUNG M.C. (M.I.A. 93.039) (9.89) / STONE COLD HYWYN

14. BIG DADDY KANE / COLD CHILLY 25941 (9.89) / IT'S A BIG DADDY THING

15. BIZ MARKIE / COLD CHILLY 26003 (9.89) / THE Biz NEVER SLEEPS

16. SYBIL / NEXT PLATEAU 1039 (9.89) / SYBIL

17. NIKI HOWARD / ATLANTIC 82024 (9.89) / MIKI HOWAR

18. ANGELA WINBUSH / MARVEL 333.066-POLYGRAM (9.89) / THE REAL THING

19. WRECKS-N-EFFECT / MOTOWN 6261.5 (9.89) / WRECKS-N-EFFECT

20. SOUL II SOUL / JAY-Z 91279 (9.89) / KEEP ON MOVIN'

21. THE LIVE CREW / JAY-Z 91277 (9.89) / AS NASTY AS THEY WANNA BE

22. RANDY CRAWFORD / WARNER BROS. 24502 (9.89) / RICH AND POOR

23. ROB BASE / JIVE 1285.5 (9.89) / THE INCREDIBLE BASE

24. ICE-T (Jive 20250) / WARNER BROS. P.00 (CD) / THE ICEBERG FREEDOM OF SPEECH...

25. JERMAINE JACKSON / JAY-Z 91278 (9.89) / DON'T TAKE IT PERSONAL

26. SIMI-L-A-TOT / MOTOWN 70.5 (9.89) / SEMINAR

27. THE O'JAYS (EMI 9402) (9.89) / BE YOURSELF

28. PATI LABELLE / MCA 4570.5 (9.89) / BE YOURSELF

29. DJ JAZZY JEFF & THE FRESH PRINCE / JIVE 1339 (8.98) / INTRODUCE ITSELF TO THE MAN IN THIS CORNER

30. DAVID PEaston / GEffen 22429 (9.89) / THE MAN IS BACK

31. After 7 (EMI 91906) (9.89) / ROUND TRIP

32. MICHELLE BUSELI / RCA 91907 (9.89) / TAKING BACK THE BAND

33. JULIETTE / ATLANTIC 82182 (9.89) / LIVES

34. ALL MEANS / JAY-Z 91941 (9.89) / BEYOND A DREAM

35. KENNY G / ARISTA 661.3 (9.89) / LIVE

36. MILLI VANILLI / ARISTA 855 (9.89) / YOU KNOW IT'S TRUE

37. TECHNOTRONIC / BMG 9342.5 (9.89) / PUMP UP THE JAM - THE ALBUM

38. THE TEMPTATIONS / MOTOWN 6275 (9.88) / SPECIAL

39. CHUNKY / A&M 4539.5 (9.89) / LARGE AND IN CHARGE

40. BOBBY "Blues" / BMG 7540.5 (9.89) / MIDNIGHT RUN

41. ENTICE / VERTICALL 6035.5 (9.89) / ALL NITE

42. STACY LATTISAW / MOTOWN 6292 (9.89) / WHAT YOU NEED

43. CLUB NOUVEAU / WARNER BROS. 25991 (9.89) / UNDER A NOUVEAU GROOVE

44. THE GOOD MIXTURES / BMG 6278.5 (9.89) / ALL FOR YOUR LOVE

45. THE D.O.C. / RUTHLESS 91275/91276 (9.89) / NO ONE CAN DO IT BETTER

46. ALISON WILLIAMS (Jimi) / BMG 4451 (9.89) / RAW

47. SHARON BRANTING / BMG 837.5 (POLYGRAM) (9.89) / HERE I AM

** Albums with the greatest sales gains this week. (CD) Compact disk available. **

3. QUINCY JONES (Qwest 2602) / WARNER BROS. P.00 (CD) / I want at No. 1. BACK ON THE BLOCK

5. LUTHER VANDROSS (Epic 24352.5) / P.00 / THE BEST OF LUTHER VANDROSS. THE BEST OF LOR

12. ANGELA WINBUSH / MARVEL 333.066-POLYGRAM (9.89) / THE REAL THING

24. ICE-T (Jive 20250) / WARNER BROS. P.00 (CD) / THE ICEBERG FREEDOM OF SPEECH...

32. MICHELLE BUSELI / RCA 91907 (9.89) / TAKING BACK THE BAND

41. CHUNKY / A&M 4539.5 (9.89) / LARGE AND IN CHARGE

43. ENTICE / VERTICALL 6035.5 (9.89) / ALL NITE

53. THE TEMPTATIONS / MOTOWN 6275 (9.88) / SPECIAL

66. THE D.O.C. / RUTHLESS 91275/91276 (9.89) / NO ONE CAN DO IT BETTER

88. MICHAEL COOPER (N.I.O.R) / WARNER BROS. (CD) / JUST WHAT I LIKE

**Artists from this week's Top 40 analized.**

RICHARD ROGERS

I'll Be Your Dream Lover

TOP 30 BILLBOARD BLACK SINGLES

TOP 40 R&R URBAN CONTEMPORARY SMASH ALBUM AND VIDEO BEING RELEASED EARLY FEBRUARY

SAM 5004

78-05 51st Ave., Elmhurst, NY 11373 Tel. 718-335-2112 Fax. 718-335-2184
Sly & Robbie
Come On Like 'Assassins'

BY HAVELOCK NELSON

NEW YORK—"We're deadly," says Sly Dunbar, grinning at partner Robbie Shakespeare. "Some people kill with bullets. We kill with music."

Dunbar and Shakespeare are arguably the wickedest bass-and-drum duo in both Jamaica and the States. They certainly are the hardworking. They teamed up nearly 20 years ago from rival Kingston groups, and since then they've recorded with hundreds of reggae artists, including legendary producers Peter Tosh, Gregory Isaacs, and Black Uhuru. After supporting Tosh on a 1978 world tour opening up for the Rolling Stones, the pair—better known as riddim twins Sly & Robbie—became known to a wider, whiter audience. They went on to do session work for Joe Cocker, Mick Jagger, Bob Dylan, and Too Numerous To Mention.

To Sly & Robbie, working in rock is no different from working in reggae. "All we still do is supply fierce rhythm," says Dunbar, who is adamant about refusing to recognize any border between rap and reggae. The duo's last two solo albums on Island—"Language Barrier," which spawned the Grammy-nominated "Bass And Trouble," and "Rhythm Killers"—dabbled in that fusion.

The current "Silent Assassin" follows the same path. With Blastmaster KRS-One from Boogie Down Productions producing, they have finally hit their stride. "KRS [KRS-One] is a specialist in both reggae and rap music," admits Shakespeare. "That probably is why this album works better."

Another reason could be the stellar hip-hop talent on every track: Young MC on "Under Arrest" and "Living A Lie," Queen Latifah on "Woman For The Job," and BDP's Shah Of Brooklyn on most of the rest. KRS himself performs the album's signature cut, dubbed "Party Together." Using the Turtles' "Happy Together" for inspiration, KRS lays out a plea for one-nation-unders-a-groove-ness: "The reggae scene and rap/must cross the line/Ard party together."

But with KRS-One producing and a slew of guest vocalists, did Sly & Robbie delegate away most of their own album? "No," insists Dunbar. "We shared musical ideas with KRS. We supplied the rhythm section, and if we didn't like something we didn't play it."

It was important to Sly & Robbie that "Silent Assassin" be ahead of its time. "We wanted to get commercial," says Dunbar, "but we didn't want our tracks to just match what was going on. Albums aren't released right away, and beats become overused over time. We didn't want our stuff to become stale prematurely."

With KRS-One's latest is stripped-down, sharp-edged, fresh. Raw and sneaky, too. "That's why we called it 'Silent Assassin,'" quips Dunbar. "A lot of people were looking for us to do a straight reggae album. We surprised them. We came on like an earthquake."
### Hot Dance Music

#### Club Play

<table>
<thead>
<tr>
<th>No. 1</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td>C'MON AND GET MY LOVE (Ft. 696)</td>
<td>JASON &amp; THE SCORPIONS</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td>I-2-3 UNDERESTIMATE</td>
<td>THE CHIMES</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>LET THE RHYTHM RIDE</td>
<td>DOUG LAZARO</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>I'LL BE GOOD TO YOU (7-TREAT A ME</td>
<td>QUINCY JONES</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>2 TIZ READING</td>
<td>JASON JACOBS</td>
</tr>
<tr>
<td><strong>6</strong></td>
<td>IT'S GONNA BE ALRIGHT</td>
<td>KUBEY JUNIOR</td>
</tr>
<tr>
<td><strong>7</strong></td>
<td>FOR THOSE WHO LIKE TO GROOVE</td>
<td>TWIN TONE</td>
</tr>
<tr>
<td><strong>8</strong></td>
<td>JAZZIE'S GROOVE</td>
<td>MICHELLE SAVOY</td>
</tr>
<tr>
<td><strong>9</strong></td>
<td>NO MORE LIES (Ft. 696)</td>
<td>MICHELLE SAVOY</td>
</tr>
<tr>
<td><strong>10</strong></td>
<td>NEW TREAT A ME</td>
<td>QUINCY JONES</td>
</tr>
</tbody>
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**-** 1 Week at No. 1. **-** Dobbs

### 12-Inch Singles Sales

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<th>No. 1</th>
<th>Title</th>
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<td>TWO TO MAKE IT RIGHT</td>
<td>THOMAS COOK / TERRY RAGS</td>
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<td><strong>2</strong></td>
<td>JAZZIE'S GROOVE</td>
<td>FIVE YOUNG CANNIBALS</td>
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<td><strong>3</strong></td>
<td>RHYTHM NATION</td>
<td>JAMES BROWN</td>
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<td>PUMP UP THE JAM</td>
<td>TECHNITRONIC</td>
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<td>DOUG LAZARO</td>
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<td><strong>6</strong></td>
<td>C'MON AND GET MY LOVE (Ft. 696)</td>
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<td><strong>7</strong></td>
<td>GET BUSY</td>
<td>MIKE LEVIN</td>
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<td>WELCOME TO THE TEDERBIDE</td>
<td>PUBLIC ENEMY</td>
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<tr>
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<td>TURN IT OUT (GO BASE)</td>
<td>ROB BASE</td>
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<td>SCANDALOUS WARRIOR BROS.</td>
<td>PRINCE</td>
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<td>WISHING ON A STAR</td>
<td>Eileen Flores</td>
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<td><strong>12</strong></td>
<td>YOUR BODY</td>
<td>MICHELLE SAVOY</td>
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<tr>
<td><strong>13</strong></td>
<td>TOUCH ME WITH YOUR HEART</td>
<td>MAMA HICAN</td>
</tr>
<tr>
<td><strong>14</strong></td>
<td>I'M NOT THE MAN I USED TO BE</td>
<td>ROB BASE</td>
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<tr>
<td><strong>15</strong></td>
<td>STOMP (MOVE JUMP JACK YOUR BODY)</td>
<td>101</td>
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<tr>
<td><strong>16</strong></td>
<td>rock to the beat</td>
<td>RIGHT FROM THE START</td>
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<tr>
<td><strong>17</strong></td>
<td>feel for you</td>
<td>MICHELLE SAVOY</td>
</tr>
<tr>
<td><strong>18</strong></td>
<td>just keep rockin'</td>
<td>GEFFEN RECORDS</td>
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<td><strong>19</strong></td>
<td>rhythm nation</td>
<td>JAMES BROWN</td>
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<td>SINGING IN THE SHOWER</td>
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<td>touch me with your heart</td>
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<td>opposites attract</td>
<td>GEFFEN RECORDS</td>
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<td>feel for you</td>
<td>MICHELLE SAVOY</td>
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<td><strong>26</strong></td>
<td>just keep rockin'</td>
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<td><strong>27</strong></td>
<td>rhythm nation</td>
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**-** 1 Week at No. 1. **-** Dobbs

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### Billboard January 27, 1990

**Reserved**

High-Impact Dance Chart Ad positions available for 1990. Promote your releases to clubs, radio, and retail stores in the most effective manner possible...

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Reserve your space now!!
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Those who have been grooving to the hot single "Pacific State" has finally unleashed his solo debut, "Read My Lips" (London/Poly- Gram). The vocalist's distinguished falsetto is well intact and sounds comfortable in the primarily NRG-ixed material. Production, songwriting, and song selection are top-notch and could easily find Somerville giving such acts as Erasure a serious run. Staunch fans of the artist's previous outfits won't be disappointed, while those unfamiliar will relish "Read My Lips." Spirited cover of the Sylvester classic "You Make Me Feel (Mighty Real)," the sparkling "Perfect Day," the anthemic and politically correct title cut, the street suave of "Rain," and "And You Never Thought That This Could Happen To You" are choice club picks, while the languid midtempo ballad "Don't Know What To Do (Without You)" is a personal fave. Dance music with a conscience and a good beat—must be the '90s!

GROUNDBREAKER: Eectronic's "Getting Away With It" (Factory) has generated its own buzz simply due to the odd but exciting assortment of members, which include New Order's Bernard Sumner, Pet Shop Boys' Neil Tennant, and The The's Smiths' Johnny Marr. The

(Continued on next page)

DANCE BREAKOUTS

CLUB PLAY
1. ALL AROUND THE WORLD
2. I'M ON FIRE
3. BITING MY NAILS
4. GETTING AWAY WITH IT
5. CALL MY NAME

12" SINGLES
1. JUICY GUTTA KRAZY OAKTON'S
2. WALKING ON SUNSHINE
3. MOTHERLAND TRIBAL HOUSE FOR
4. DON'T TAKE IT PERSONAL
5. STEAMY WINDOWS

DANCE TRAX

by Bill Coleman

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BILLBOARD JANUARY 27, 1990
DANCE TRAX
(Continued from preceding page)
collaboration weaves a variety of elements into its “intelligent” techno-pop. An album is apparently in the works, while labels statewide battle it out as to who will release the project here. As the legal fees escalate, be sure to keep your ears out for this en-dearing, up-tempo number, already hitting home at alternative outlets ... Mark Rogers (“I Promise”), formerly known as Hollywood Beyond, has also returned with the hit “One Step In The Right Direction” (Freetown Inc., 01-746-9649), which has been remixed by Steve “Silk” Hurley. House in nature, the song sports a hokey vocal to accompany the instrumental panache. A positive and upbeat message prevails.

Out of left field come the Stone Roses with the brilliant “Fool’s Gold” (Silvertone / Jive) which has been re-rated by Steve “Silk” Hurley. House in nature, the song sports a hokey vocal to accompany the instrumental panache. A positive and upbeat message prevails.

The act’s recent hit (Silvertone / Jive), which was named after the brilliant “Fool’s Gold” (Silvertone / Jive), which has been remixed by Steve “Silk” Hurley. House in nature, the song sports a hokey vocal to accompany the instrumental panache. A positive and upbeat message prevails.

...a mix of “Let It Take Control” and the “Bass Line Energy” version of “I Wanna See You Dance” will start your party ... Also floating about is the recommended “I Called U” (FRBR / PolyGram) from prince of house Lil Louis. Tongue-in-cheek delivery is accented by a genius female vocal assist and a severe groove.

Incidentally, out for some time has been “Like It Is” (RCA), a remix collection of Imagination’s hits. Originally scheduled to debut statewide last fall, as of now there are still no plans. This is unfortunate for RCA because the potential of this project to excite the clubs is still great. With a clear marketing campaign, new packaging, and replay, the result is a hit, with the selection tracks like “Just An Illusion,” “Burning Up,” and “Changes,” along with the new “Love Taking Over” and “Give Into Love,” could help re-establish the outfit here.
NAMM Winter Meet Is A Hot Ticket

**Record Turnout, Plenty Of Product Expected**

By SUSAN NUNZIATA

NEW YORK—This year’s National Assn. of Music Merchants Winter Market convention is expected to be a record breaker.

Held at the Anaheim Convention Center, Anaheim, Calif., Jan. 19-21, the meet will feature 650 exhibitors, after last winter’s turn-out. Pre-registration figures were up 105%-125% over last year’s winter show and more than 30,000 industry representatives are expected to attend.

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NAMM winter meet
(Continued from preceding page)

Younger musicians are growing up with computers, so technology is not quite as intimidating as it used to be," says Cook. "Also, MIDI has taken musical instruments and married them to audio technology."

MIDI, or Musical Instrument Digital Interface, essentially enables the user to interface his instruments and synthesizers, computers, or workstations. As digital technology develops, more advanced, less expensive recording and editing tools will be out on the market.

Entertainment prospects for this year's NAMM look bright. JBL, DOD, and Musician magazine are sponsoring a concert with the Jack Bruce Band. The Mike Shrieve Band with Andy Summers was slated to open the Jan. 19 show. On the 29th, Musician, JBL, and Fender sponsored Nils Lofgren with opening act Robin Ford.

At the Korg booth, Tom Costa and Steve Smith, and Don Grusin with Tom Brechtlein and Eric Marienthal will appear twice daily.

NAMM plans to discuss the results of a survey of music retailers conducted to determine the viability of its Summer International Music & Sound Expo. Last year's summer expo met with a generally negative reaction and this year some exhibitors, including Electro-Voice and JBL, will not exhibit at this summer's expo.

"Each show is independent of the other," says Hallabrin. "If you're an exhibitor at the winter show you get senility for the next winter show. Your decision to exhibit or not exhibit at the summer show will not affect your standing at the winter show."

Audio track
(Continued from preceding page)

New York

Producer Eric "Vietnam" Sadler (Public Enemy, Chaka Khan) paid a visit to Crystal Sound to record and mix a new project, titled "Hammer," for O Pictures. Director Matt Maharin (Tracy Chapman) got the session on video with production coordinator Louise Feldman. Rapper Daryll Shanelle Durant and singer James Turner are featured in the clip, slated to air on international public television. Larry Bukshaun engineered, assisted by Beatrice Winkler. Broadway's Linda Hopkins ("Ain't Misbehavin'") put down vocals on several modern gospel songs. Mike McFredrick produced, with Bukshaun engineering, assisted by Winkler. Mike Clark was on drums.

Three 60-second Sau Sea Shrimp Cocktail radio spots were produced and recorded at Penny Lane Studios by the RadioBand of America. Donna Ventrice, of AC&R Advertising, supervised. Alan Varner was at the board. Dan Price produced for RBA.

In Studio B at BMG, Benny Carter was tracked for MusicMasters. Greg Squires produced, with Joe Lopes at the board. Studio A had Lionel Hampton in for MusicMasters with producer Teo Macero. Glenn Kolotkin engineered.

Cool G Rap worked on a debut project at Bayside for Cold Chillin'

(Continued on page 71)
If Songwriting for Profit in 1990 Depends More on Marketing Than Music, What Will Become of Pure Writers, Fresh Perspectives, and Tunes That Last?

By KEN TERRY

Thinking about pursuing a career as a songwriter? Well, unless you want to move to Nashville and write country music, you ought to learn how to produce or perform, because it is becoming increasingly difficult to get a pop, rock or R&B song placed on an album unless the writer is also a producer or a singer or is well-connected with producers and recording artists.

Even the largest publishers have found that it pays to stock their rosters with the so-called hyphenates—people who are able to fill two or more of the above roles. "For a long time at MCA, our roster has been mostly hyphenates," notes Leeds Levy, president of MCA Music. "We have a handful of pure writers, but most have evolved [into hyphenates] out of pure necessity."

Similarly, Nick Firth, president of BMG Music Publishing, notes, "When it comes to the pop charts, the main thing is straight writers are hard to get [album] cuts on. But you go to the producers and arrange collaborations." And Irwin Robinson, president and chief operating officer of EMI Music Publishing, points out, "We get a lot of cuts by having writers who produce sides on an album, and by teaming up non-producing writers with producers who write."

Levy notes that a well-placed co-writer can make the difference between success and failure. For example, producer Arthur Baker co-penned a song called "Every Beat Of My Heart" with MCA writers Tony Faragher and Lotti Golden. MCA pitched it to Arista for Taylor Dayne, but it was not until Baker played the song for Arista president Clive Davis (who is "the best in being responsive to outside songs") that Dayne was persuaded to record the tune, says Levy.

An outside writer can often get some chart action by collaborating with an artist and/or a producer. For instance, Levy notes, MCA writer John McCurry co-wrote top 40 hit "Poison" and one other cut with Alice Cooper and producer Desmond Child. Now is he working with Kane Roberts, a newly signed Geffen artist who used to be in Cooper's band, and he may also write for Child's next solo effort, "That all sprung from that one album," Levy points out.

Levy says it is easier to shop a writer than to place a song. MCA sends out something that's "almost like a demo reel—here's what they do, here's who they've worked with, here's some current songs." But, aside from their track record, he adds, "it still comes down to personalities."

Danny Strick, VP/GM of BMG Songs, the publisher's domestic division, prefers to shop around writer/producers. "They can hook up with an artist or an outside writer to get a project," he says. To illustrate his point, he cites the writer/producer team of Kyle Hudinall & John Barnes III, who co-wrote the Good Girls' "Your Sweetness" with the group and produced six cuts on their album.

Pointing to the successes of these and other hyphenates, Nick Firth says, "We try to get our writers to become producers because of this phenomenon. Some of them realize (Continued on page M-14)
For the challenges of the next decade, music will provide the stage for universal harmonies.

THE FAMOUS MUSIC PUBLISHING COMPANIES
New York · Los Angeles · Nashville
More Oldies Sing a New Tune as Commercials

By IRV LICHTMAN

Over Miami”), New Oatmeal Raisin Crisp Cereal (“What Have They Done To My Song Music”), Warner-Chappell’s Morgemsten, too, sees the beauty in ad usage as a way of revamping the growing income base for old songs. Besides the Tott’s campaign, Warner-Chappell is also the publisher of a piece of music that would seem to make an unlikely musical signature for an ad campaign: George Gershwin’s “Rhapsody In Blue,” at least a short segment of it. Now in its first option year, the familiar theme from the Gershwin classic is a good example, says Morgenstern, of his belief that products can be sold with important musical works without detracting from the essence of their appeal. Morgemsten adds that while in the case of “Rhapsody” the Gershwin estate had to approve its usage, it is a matter of practice to ask permission from a writer or his estate when an ad opportunity arises.

To Morgenstern, commercials can revive interest in songs that appear hopelessly dated in terms of interest from record companies. That is the case, he cites, of “About A Quarter To Nine,” the 1935 Harry Warren-Al Dubin song used for several years as a campaign theme by the watch division of Citizen, replete with a sound-alike of Al Jolson, who first sang it in the film “Into Your Dance.”

EMI’s Robinson says he was recently told by an advertising executive that because of the heavy financial burden to be represented in so much media, including the newer cable TV market, advertisers claim they are getting “some bang for buck” in crafting campaigns with evergrees rather than go through the time (and extra expense) needed to establish a musical identity for a product.

Robinson raises another issue that puts new revenue strength into the evergreen-to-commercials field. “PRR (U.K.’s Performance Rights Society) is giving songs used in commercials the same kind of weighting system they give to regular performances. Often, the U.K. market will have the same product campaigns as are launched in the U.S.”

Among the current campaigns with EMI copyrights as the core of their messages are: “Wild Thing” (Kentucky Fried Chicken), “Somebody Touched Me” (Johnson & Johnson), “Pink Panther Theme” (Owens-Corning). Due soon at this writing are “Never Gonna Let You Go” (Mr. Turkey), “Wakin’ Up In Hard To Do” (GE Clock Radios), “Sing Sing Sing” (American Express) and “Hawaiian 5-0.” (Continued on page M-10)

Music Publishing

Euro Indie Publishers Challenge Conglomerates on Creative Front

By NIGEL HUNTER

As the last decade of the 20th century begins, the music publishing sector of the entertainment industry is witnessing the natural division into its two distinct areas. There are the conglomerates, mega-sized multinational groupings such as Warner-Chappell, EMI Music Publishing, and the increasingly acquisitive PolyGram International Music Publishing. And there are the smaller, independent operators, of much more modest catalog proportions and infinitely smaller financial resources.

Ironically enough, PolyGram re-establishing itself at great cost as a major player in the publishing world a few years after diverting itself of arguably the greatest catalog of all—Chappell—in order to fuel the development of the compact disk. EMI Music Publishing acquiring SBK Songs and also the SBK top executives, who have largely replaced their EMI counterparts and are running the combined show.

“Smaller publishers shouldn’t even think of competing with the majors. They can’t compete on the money side, but they certainly can creatively. Small publishers have still a great future because songwriters need personal contact and attention.”

MICHAEL KARNSTEDT, MD Peer Music, West Germany

Agencies have realized that they can grab the attention of their target audience with the built-in familiarity of a popular standard. On the other hand, if the agency creates an original song for a product, it may take repeated airings before an audience can achieve the instant recognition of a popular song.”

SCOTT JAMES, VP TV & Film Music, MCA Music

‘If we’re trying to come across with something big, you probably have to know the catalogs and the writers, have probably been let go. The writers in turn can get restless when dealing with a whole new team of strangers where their friends used to be, strangers who aren’t too sure who they are or what they’ve written and achieved. There are already signs that some writers intend to move when contracts permit to smaller publishers who do know them and have the time and ability to work their material.”

Steve Lewis, MD of Virgin Music (Publishers) in the U.K., believes this top-heavy situation among the majors is a cause for concern.

“The game of constant musical chairs in the publishing business is a real danger,” he says, “it results in the majors having no stability or familiarity with their catalogs and existing writers.”

Mamoru Murakami, president of Nichion in Japan, acknowledges the advantage of the majors with their large catalog resources in terms of obtaining cover versions and exploiting songs commercially for TV advertising.

“But, regardless of the size of the publisher, survival is possible if the publisher has the power and creativity to produce successful artists,” Murakami asserts. “Definitely regard it to be essential and pertinent for any music publisher today to find and sign their own songwriting/performing artists with a long-range view.”

Willem J. van Kooten, who heads Nanada Music in the Netherlands, supports that policy.

“It really is essential—and hopefully economically viable in the end—to sign and develop your own talent,” he confirms. “We did exactly this with a Dutch hard rock band called Sleeze Beez. It took us more than three years and a lot of money, but we’ve just signed a worldwide live production deal with Atlantic Records, excluding the Benelux countries for which we retain rights. The Sleeze Beez album will be released in February on Atlantic in the U.S. and Canada. The band is making a video in January and starts... (Continued on page M-18)
Seven of the top 10 Pop Songwriters of the year double as producers. Four of the 10 also fared well as recording artists in 1989. In fact, just two of the top 10—Diane Warren and Daryl Simmons—are considered primarily pure writers, although Warren did receive co-producing credit for Cher’s rendition of “If I Could Turn Back Time.”

Warren places second behind Maurice Starr, the man behind the #1 hit “Blame It On The Rain” (#21). He was among the top ten of the year, “When I See You Smile” (#34), and “If I Could Turn Back Time” (#35).

Dominating the top songwriters list, though, is the Kenneth “Babyface” Edmonds/Antonio “L.A.” Reid juggernaut. The two were the No. 1 pop producers in ’89, producing and writing many of the hits for Bobby Brown (#2 pop artist) and Karyn White, among others. Joining them this year, and the top 10, is frequent writing partner Daryl Simmons.

Making his third appearance on the top pop songwriters list is Richard Marx. He placed #12 in 88 and #10 in ’89. Debbie Gibson also is a three-time winner, as is a. Warren. Gibson ranked #6 in ’88 and #3 in ’89. Warren was #14 in ’88, moving up to #6 in ’89.

Getting back to-back-to-backings, with their ranking for ’89 are: Babyface (#4); Starr (#8); Reid (#14); Simmons (#17); and Elliot Wolff (#18). Wolff also penned two of top 10 singles of the year: “Straight Up” (#4) and “Cold Hearted” (#6).

And debuting on the chart are Per Gessle of Roxette and producer/writer Oliver Leiber.

1. MAURICE STARR
   a. “This One’s For The Children”—New Kids On The Block—Columbia—Maurice Starr, Michael Jonzun—(Maurice Starr, ASCAP/SBK April, ASCAP)
   b. “I’ll Be Loving You (Forever)”—New Kids On The Block—Columbia—Maurice Starr, Michael Jonzun—(SBK April, ASCAP)
   c. “Hangin’ Tough”—New Kids On The Block—Columbia—Maurice Starr, ASCAP/SBK April, ASCAP

2. DIANE WARREN
   d. “It Isn’t, It Wasn’t, It Ain’t Never Gonna Be”—Aretha Franklin & Whitney Houston—Ascamps—(Co-writer Albert Hammond—Albert Hammond, ASCAP/ASCAP, ASCAP/ASCAP, ASCAP/ASCAP)
   e. “If I Could Turn Back Time”—Cher—Geffen—D. Warren, G. Roche—(Real songs, ASCAP)
   f. “And The Night Stood Still”—Dion—Arista—Dave Edmunds—(Real songs, ASCAP)
   g. “When I See You Smile”—Bad English—Epic—Ritchie Zito—(Real songs, ASCAP)
   h. “Blame It On The Rain”—Mills Vanilli—Arista—Frank Farian—(Real songs, ASCAP)
   i. “If You Asked Me To From ‘Licence To Kill’”—Patti LaBelle—MCA—S. Levine—(Real songs, ASCAP)
   j. “Just Like Jesse James”—C. Geffen—Desmond Child—(Co-writer Desmond Child—(Real songs, ASCAP/EMI April, ASCAP, ASCAP/Desmobble, ASCAP)


3. KENNETH ‘BABYFACE’ EEDMONDS
   e. “Don’t Be Cruel”—Bobby Brown—MCA—L.A. Reid, Babyface—(Co-writers L.A. Reid, Daryl Simmons—Hip Trip, BMI/Kear, BMI/Wil-He, BMI)
   f. “Superwoman”—Karyn White—Warner Bros.—L.A. Reid, Babyface—(Co-writers L.A. Reid, Daryl Simmons—Hip Trip, BMI/Kear, BMI/Green Skin, BMI)
   g. “Every Little Step”—Bobby Brown—MCA—L.A. Reid, Babyface—(Co-writers L.A. Reid, Daryl Simmons—Kear, BMI/Hip Trip, BMI/Green Skin, BMI)

4. RICHARD MARX
   b. “Edge Of A Broken Heart”—Vixen—EMI—Richard Marx—(Co-writer Fee Waybill—Chi-Boy, ASCAP/Feed song)

5. ELLIOTT WOLFF

6. ANTONIO “L.A.” REID
   b. “The Lover In Me”—Sheena Easton—MCA—L.A. Reid, Babyface—(Co-writers Babyface, Daryl Simmons—Hip Trip, BMI/Kear, BMI/Green Skin, BMI)
   c. “Dial My Heart”—The Boys—Motown—L.A. Reid, Babyface—(Co-writers Babyface, Daryl Simmons—Kear, BMI/Hip Trip, BMI)
   d. “Don’t Be Cruel”—Bobby Brown—MCA—L.A. Reid, Babyface—(Co-writers Babyface, Daryl Simmons—Hip Trip, BMI/Kear, BMI/Wil-He, BMI)
   e. “Superswoman”—Karyn White—Warner Bros.—L.A. Reid, Babyface—(Co-writers Babyface, Daryl Simmons—Hip Trip, BMI/Kear, BMI/Green Skin, BMI)
   g. “Secret Rendezvous”—Karyn White—Warner Bros.—

L.A. Reid, Babyface—(Co-writer L.A. Reid, Kear, BMI/Hip Trip, BMI/Green Skin, BMI)

h. “On Our Own” (From “Ghostbusters II”)—Bobby Brown—MCA—L.A. Reid, Babyface—(Co-writers Babyface, Daryl Simmons—Kear, BMI/Hip Trip, BMI/Green Skin, BMI)

Continued on page M-10

A Billboard Spotlight
ASCAP salutes the "Silent Partner" of music.

Publishers. You don't often see them in the spotlight because they're always making sure a songwriter's music is there instead.
8 of the Top Black Songwriters of the year are also producers. And five of the 10 saw chart action as recording artists in 1989.

The amazing Kenneth “Babyface” Edmonds and Antonio "L.A." Reid, Billboard’s No. 1 Pop and Black Singles Producers in 1989, held down the top two songwriting spots. The dynamic duo were responsible for a hefty percentage (12 Top 10 songs and 41 chart spots) of Billboard’s yearend Top Black Singles, including the No. 1 title of the year, Karyn White’s “Superwoman.” The latter tune was also written by their fellow writer, Daryl Simmons.

Another potter writer/producer team, Jimmy “Jam” Harris III and Terry Lewis, put their prodigal gifts to work for a variety of artists, including New Edition and Janet Jackson. Their efforts resulted in #6 Black Singles Producers honors, as well as #9 songwriter credits. A fellow Twin Cities citizen, Prince, shows up as #13 producer and #8 songwriter.

Other producer/writers include Gene Griffin (#3, #4); Angela Winbush (#12, #3); Full Force (#5, #6); and Frankie Beverly of Maze. Four of the top 10 black songwriters also are on the top 10 pop songwriters list: Babyface, L.A. Simmons, and Diane Warren. Prince and Full Force have appeared on the pop songwriters list in previous years.

1. KENNETH ‘BABYFACE’ EDOMONS


b. "The Lover In Me"—Sheena Easton—MCA—L.A. Reid, Babyface—(Co-writers Babyface, Daryl Simmons—Hip Trip, BMI/Kear, BMI/Green Skirt, BMI)

c. "Dial My Heart"—The Boys—Motown—L.A. Reid, Babyface—(Co-writers L.A. Reid, Daryl Simmons—Hip Trip, BMI/Kear, BMI/Green Skirt, BMI)


e. "Lucky Charm"—The Boys—Motown—L.A. Reid, Babyface—(Co-writers Scelsa, Daryl Simmons—Hip Trip, BMI/Kear, BMI/Green Skirt, BMI)


g. "Days Like This"—Sheena Easton—MCA—L.A. Reid, Babyface—(Co-writers L.A. Reid, Daryl Simmons—Kear, BMI/Green Skirt, BMI)

h. "In The Mood"—Gerald Albright—Atlantic—Gerald Albright—(Co-writer Daryl Simmons—Kear, BMI/Green Skirt, BMI)

i. "Little Romance"—The Boys—Motown—L.A. Reid, Babyface—(Co-writers Johnson, M. Muldrow—Hip Trip, BMI/Kear, BMI/Mister Johnson’s Jams, BMI/Tambri, BMI/Pera, BMI)


l. "On Our Own" (From "Ghostbust- ers II")—(Co-writers Babyface—L.A. Reid, Babyface—(Co-writers Babyface—Daryl Simmons—Hip Trip, BMI/Kear, BMI/Green Skirt, BMI)


2. ANTONIO ‘L.A.’ REID


b. "It’s A Thing"—Angela Winbush—Isley Brothers—Warner Bros.—(Co-writers Angela Winbush, Isley Brothers—(Co-writers Angela Winbush, Isley Brothers—(Angel Notes, ASCAP/WB, ASCAP)

c. "It’s The Real Thing"—Angela Winbush—Isley Brothers—Warner Bros.—(Co-writers Angela Winbush, Isley Brothers—(Angel Notes, ASCAP/WB, ASCAP)

d. "You’ll Never Walk Alone"—The Isley Brothers Featuring Ronald Isley—Warner Bros.—Angela Winbush—(Angel Notes, ASCAP/WB, ASCAP)

e. "Something In The Way "—Stephanie Mills—MCA—Angela Winbush—(Angel Notes, ASCAP/WB, ASCAP)

f. "Spend The Night (Ce Soir)"—The Isley Brothers—Warner Bros.—(Co-writers Angela Winbush, Isley Brothers—(Angel Notes, ASCAP/WB, ASCAP)

3. ANGELA WINBUSH


b. "If You’re Looking For Love"—Karyn White—Warner Bros.—(Co-writers Angela Winbush, Isley Brothers—(Angel Notes, ASCAP/WB, ASCAP)

c. "My Fantasy" (From "Do The Right Thing")—Teddy Riley Featuring Guy.—(Continued on page M-14)
You're only as good as the company you keep.

Wayne Kirkpatrick
Keith Thomas
Keith Brown
Amy Grant
Michael W. Smith
Brown Bannister
Gary Chapman
Chris Rodriguez
Renee Garcia
Jerry McPherson
Rick Cua
Tom Hemby
Chris Harris
Mark Heimermann
Kim Hill
Billy Sprague
Rich Mullins
Michael Peace
Greg Sparks
Rebecca Sparks
Jeff Silvey
Wes King
Jimmy Abegg
Glen Allen Green
Mark Hammond
Morgan Cryar

Director of Creative Affairs
Chris Smith
Director of Administration
Catherine Bird
Publishing Assistant
Cathy Broder
Nashville is a song town, and appropriately, two veteran writers—Don Schlitz and Harlan Howard—bookend the Top Country Songwriters list. And in variance from this year’s Top Pop and Black Songwriters lists, only two of the country writers—Steve Wariner and Walt Aldridge—handled production duties.

Five of the 10 writers charted as recording artists. Frequently No. 1 songwriter Paul Overstreet, formerly of the group SKO, scored with several solo efforts. ’89’s lady K.T. Oslin is the only female writer on the list. Rounding out the artist/writer group are Dwight Yoakam, Wariner, and Aldridge, who records with the group Shooter. Aldridge also ranked the highest among this top 10 group of writers on Billboard’s 1989 year-end Top Country Singles chart, penning the No. 3 song of the year, Conway Twitty’s “She’s Got A Single Thing In Mind.”

Finally, this year’s #7 tunes, Kostas, had his first charted single in 1989—“Patty Loveless’ “I’m Falling In Love,” which held the #1 spot on the Hot Country Singles chart for three weeks in a row.

1. DON SCHLITZ


e. “She Deserves You”—Baillie & The Boys—RCA—Kyle Lehning—(Co-writers K. Baillie, M. Bonagara—Colgems-EMI, BMI/Don Schlitz, ASCAP)
f. “Like Father Like Son”—Lionel Cartwright—MCA—T. Brown, S. Smith—(Co-writer Paul Overstreet—Scarlet Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP)
h. “If I Never See Midnight Again”—Sweethearts Of The Rodeo—Columbia—Steve Buckingham—(Co-writer C. Bickhardt—MCA, ASCAP/Don Schlitz, ASCAP/Colgems-EMI, ASCAP)

l. “You’ll Never Be Sorry”—The Bellamy Brothers—MCA—Curtis R. Brown, T. Broussard, David Bellamy—Bellamy Bros.—BMI/Don Schlitz, ASCAP)
m. “Say What’s In Your Heart”—Restless Heart—RCA—Tim DuBois, S. Hendrickson, Restless Heart—(Co-writer Paul Overstreet—Screen Gems-EMI, BMI/Don Schlitz, ASCAP)

o. “My Arms Stay Open All Night”—Tanya Tucker—Capitol—Jerry Crutchfield—(Co-writer—Paul Overstreet—

Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP)

2. PAUL OVERSTREET

b. “Old Kind Of Love”—Ricky Skaggs—Epic—Ricky Skaggs—(Scarlet Moon, BMI)

d. “Like Father Like Son”—Lionel Cartwright—MCA—T. Brown, S. Smith—(Co-writer Don Schlitz—MCA, ASCAP/Don Schlitz, ASCAP)


3. K. T. OSLIN


m. “Love Helps Those”—Paul Overstreet—ATM—James Stroud—(Scarlet Moon, BMI)

4. BOB MCDILL

n. “Song Of The South”—Alabama—RCA—Alabama, J. Leo—(Jack & Bill, ASCAP)


5. PAUL KENNERLEY


(Continued on page M-20)
We are the Monsters of Music.

Bobby Brown
"I Remember When"
—New Kids On The Block

Milli Vanilli
"With Every Beat Of My Heart"
—Taylor Dayne

"Poison"
—Alice Cooper

"My Arms Stay Open All Night"
—Tanya Tucker

MC Lyte
"One Promise Too Late"
—Reba McEntire

"Personality"
—Irene Cara

"Any Love"
—Luther Vandross

"STOMP (Move Jack Your Body)"

"Walk The Dinosaur"
—Was Not

Colonel Abrams
Alex Brown
Desiree Coleman

Starship
Tom Petty
INXS

"Soldier Of Love"
—Donny Osmond

"The Places You Find Love"
—Quincy Jones

Stephanie Mills
"Deeper Than The Holler"
—Randy Travis

"Everytime I Try To Say Goodbye"
—Cheryl Lynn

"Sacred Emotion"
—Donny Osmond

David Sanborn
Al Jarreau

"Just Because"
—Anita Baker

"I Can't Complain"
—Patti LaBelle

"Man In The Mirror"
—Michael Jackson

"State Of Attraction"
—Paula Abdul

Leon Sylvers
Robbie Nevil
Victor Bailey
El DeBarge
Mary's Danish
Little Caesar
Three Times Dope
Adeva
Halo James

MCA MUSIC PUBLISHING
The new sensation.
NEW TUNE
(Continued from page M-3)

Pizza Hut.

Famous Music president Bob Fead says that standard copyrights have become "important vehicles for advertisers to communicate powerful sell messages because of their inherent simplicity, warm texture and [catchy] melodies. There is a tendency to evoke a strong sense of nostalgia, which, coupled with brilliant visual imagery, creates strong impact." Current commercials drawing from a catalog more than 50 years old include "That's Amore" (Folonari Wine), "Call Me Irresponsible" (AT&T), "Mission Impossible" (Spray & Wash Stain Remover and Oldsmobile) and "I'm In The Mood For Love" (along with Toot's, it's also used by Philips Light Bulbs).

At MCA Music, Scott James, VP of film and TV music, says interest in commercials is leaning heavily on '60s copyrights in both foreign and domestic arrangements. Two examples he cites are "Go Where You Wanna Go" for a fast food chain and "Secret Agent Man" for a toy company.

"Agencies have realized," says James, "that they can grab the attention of their target audience with the built-in familiarity of a popular standard. On the other hand, if the agency creates an original song for a product, it may take repeated airings before the song can achieve the instant recognition of a popular song."

Although most feel that it's difficult to harm a well-known copyright refashioned to fit the requirements of a commercial, James says he is "concerned" about "burnout caused by overexposure and poorly done adaptations or parodies. I think the overall effect has been beneficial to the ad agencies, songwriters, music publishers, and record companies."

There was a time when major songwriters refused permission for their songs to be used in commercials—and even today such writers as Bob Dylan and Jackson Browne will not authorize such usage. But, for the most part, the catalogs of evergreen-laden companies are available for duty as pitchmen. The money is good, of course. However, there's a point of view that declares that no matter to what degree a great song may be re-oriented its hold on the public remains as strong as ever.

TOP POP SONGWRITERS
(Continued from page M-4)

7. PER GESSLE
a. "The Look"—Roxette—EMI—Clarence Ottenman—(Jimmy Fun, BMI)
b. "Dressed For Success"—Roxette—EMI—Clarence Ottenman—(Jimmy Fun, BMI)
c. "Listen To Your Heart"—Roxette—EMI—Clarence Ottenman—(Co-writer Persson--Jimmy Fun, BMI)

8. OLIVER LEIBER
a. "Forever Your Girl"—Paula Abdul—Virgin—Oliver Leiber—(Virgin, ASCAP/Oliver Leiber, ASCAP)
b. "It's Just That Way You Love Me"—Paula Abdul—Virgin—Oliver Leiber—(Virgin, ASCAP/Oliver Leiber, ASCAP)
c. Opposites Attract"—Paula Abdul (On the Wild Pair)—Virgin—Oliver Leiber—(Virgin, ASCAP/Oliver Leiber, ASCAP)

9. DARYL SIMMONS
c. "Dial My Heart"—The Boys—Motown—L.A. Reid, Babyface—(Co-writers L.A. Reid, Babyface—Kear, BMI/Hip Trip, BMI)
d. "Don't Be Cruel"—Bobby Brown—MCA—L.A. Reid, Babyface—(Co-writers L.A. Reid, Babyface—Hip Trip, BMI/Kear, BMI/Wi-Hi, BMI)
g. "On Our Own"—From "Ghostbusters II"—Bobby Brown—MCA—L.A. Reid, Babyface—(Co-writers L.A. Reid, Babyface—Kear, BMI/Hip Trip, BMI/Green Skirt, BMI)
h. "It's No Crime"—Babyface—Solar—L.A. Reid, Babyface—(Co-writers L.A. Reid, Babyface—Hip Trip, BMI/Kear, BMI/Green Skirt, BMI)
i. "Rock Wit'cha"—Bobby Brown—MCA—L.A. Reid, Babyface—(Co-writers L.A. Reid, Babyface—Hip Trip, BMI/Kear, BMI/Green Skirt, BMI)

10. DEBBIE GIBSON
a. "Lost In Your Eyes"—Debbie Gibson—Atlantic—Debbie Gibson—(Creative Bloc, ASCAP/Deborah Ann's, ASCAP)
b. "Electric Youth"—Debbie Gibson—Atlantic—F. Zarr—(Creative Bloc, ASCAP/Deborah Ann's, ASCAP)
c. "No More Rhyme"—Debbie Gibson—Atlantic—F. Zarr—(Deborah Ann’s, ASCAP/Walden Music, ASCAP)
d. "We Could Be Together"—Debbie Gibson—Atlantic—Debbie Gibson, F. Zarr—(Deborah Ann’s, ASCAP/Walden Music, ASCAP)

CPP/Belwin specializes in presenting the music of today's pop stars—personality books, mixed folios, sheet music, and adaptations for the leisure and how-to markets. With 72 years experience in the educational music field, CPP/Belwin is unsurpassed in understanding the appropriate mix to create the best musical product for the consumer.

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EAD COACH

OUR CHEERLEADERS

OUR MOST VALUABLE PLAYERS—OUR WRITERS

OUR CHEERLEADERS

international

Donna Hilley
TOP BLACK SONGWRITERS
(Continued from page M-6)

Motown—Teddy Riley, Gene Griffin—(Co-writer Aquarelle—Cal-Gene, BMI/Virgin, BMI)

i. “You Found Another Guy”—Boy George—(BMI/Virgin, BMI)

ii. “Friends B-4 Lovers”—Full Force—(BMI/Virgin, BMI)

7. DIANE WARREN
a. “All I Want Is Forever” (From “Tap”)—J. Taylor & Regina Belle—(BMI/Virgin, BMI)

b. “Kiss Your Tears Away”—Lisa Lisa & Cult Jam—(BMI/Virgin, BMI)

c. “I’m Tired of Love”—Full Force—(BMI/Willesden, BMI)

d. “My Wild Love”—Full Force—(BMI/Willesden, BMI)

8. PRINCE
a. “Batdance” (From “Batdance”)—Prince—Warner Bros. —BMI/ASCAP


9. JIMMY JAM HARRIS III & TERRY LEWIS

b. “Everything I Miss At Home”—Cherelle—(BMI)/Avant Garde, ASCAP

c. “Affair”—Cherelle—Flyte Tyme, ASCAP/Arista, BMI/ASCAP

d. “What Can I Say To Make You Love Me”—Flyte Tyme, ASCAP

e. “My Name Is Called You”—Flyte Tyme, ASCAP


g. “Miss You Much”—Jam, Terry Lewis—Flyte Tyme, ASCAP

h. “State Of Affection”—Flyte Tyme, ASCAP

i. “Rhythm Nation”—Jam, Terry Lewis—Flyte Tyme, ASCAP

10. FRANKIE BEVERLY
a. “Joy And Pain”—Donna Allen—–(BMI)/Atlantic, BMI

b. “Can’t Get Over You”—Flyte Tyme, ASCAP

c. “Silky Soul”—Flyte Tyme, ASCAP

SONGWRIGHTING FOR PROFIT
(Continued from page M-1)

that, because of the changing business, they have to pro-
duce.
Strick gives other examples of BMG’s commitment to writer/producers: Jay Logan, who produced Michael Jef-
ries’ “You Be My Life” with Jam, started out as a session player and arranger for Narada Michael Walden; Vanice Thomas, a
former Husp producer, is being developed as a writer, produ-
er, and artist; Rhett Lawrence, another former session music-
ian, is writing with new Columbia act Maria and producing a
track on her album; Latimor Armor produced four sides on
Island’s new Will Downing album and also co-wrote with the artist.

Les Bider, president of Warner-Chappell, also has taken
note of the trend toward hyphenates, citing such multi-fac-
eted individuals as David Foster and Richard Marx. “We’re
finding more and more writers who are also producers,” he
says.
Bider adds, however, that it is still possible to get a suc-
cessful cover on a great outside song. That was proved, he
dotes, when Michael Baisley, who is hit with Warner-Chappell’s
“. . . Beneath My Wings,” which had been previously covered by
Gary Morris, Lee Greenwood, Lou Rawls, and Gladys Knight.

EMI Music has also obtained covers on a number of hit songs by outside writers, including Tina Turner’s “Steamy
Woman” (Tony Joe White); Luther Vandross’s “Here And Now” (Peter Steele/David Ellis); James Ingram’s “Babyface
Linda Ronstadt featuring Aaron Neville (Burry Mann/C 2
Thia Weil/Tom Snow); and Martika’s cover of the Carole
King chestnut, “I Feel The Earth Move.”
On the other hand, Chicago’s “What Kind Of Man Would I Be” was co-penned by the group’s producer, Chad Sans
with outside writers Bobby Caldwell and J. Scheff, and pro-
er. Desmond Child co-wrote Cher’s “Just Like Jesse James” with Diane Warren. Both songs are owned by EMI.
Bider contends that the growth of hyphenates “makes our
job harder. The music publisher used to be the center of
the song world. Now we have to reach out to producers and
A&R men and present songs to them, because they’re not
coming to us.”
“It’s getting harder for us, because not only are we
sitting with a fast back catalog, but with current writers who are
bringing in new songs every week.”
Regardless of whether the songs are written by pure tune-
masters, producers, or a combination of the two, Bider and
other publishers are trying to create new standards that it
used to be “because [the public has] such a short attention
span that songs don’t spend as long on the charts.”
Another problem for publishers is their lack of control
over which album tracks are selected as singles. For ex-
ample, Geffen Music writers such as Brenda Russell and
Dennis McCusky have placed songs on recent albums by well-
known recording artists like Eddie Money, James Ingram, Alx
Jarreau, Teddy Pendergrass, and Chaka Khan. But none of those
albums sold especially well, and Geffen Music president
Ronny Vance blames that partly on the fact that his writers’
tunes were not selected as the artists’ initial singles.
“I think Ingram, Jarreau, and Chaka can have hits,” says
Vance. “But it has to be competitive—it can’t be that sleepy
stuff. A lot of songs we placed on those records were the
more aggressive-sounding songs. They came out as second
and third singles after the albums were just about finished.
So we were left with the hits.”
Vance stresses that Geffen did benefit from those titles to
some degree and also did quite well in 1989 with Eddie
Brickell & New Bohemians and the recent Sondheim
“Songwriters” album. But despite that, the young publishing firm took in $2 million during the first three quarters of the
year. “But that $2 million could have been $5 million if those
artists hadn’t sold so many records.”
To try to make sure that Geffen Music is better represent-
ed with contemporary contemporary artists, this year, Vance has signed some self-contained acts such as Keedy (Arista), Apollo
Smile (Geffen Records), and the Sundays. But he insists he is
not becoming more oriented to bands. “I still have an
unquenchable thirst for great songs and songwriters,” he
declares.

Other publishers also confess they are frustrated by their
inability to get their writers’ tracks released as singles,
but most are resigned to the situation. “We haven’t had the
luxury for years of being able to say to a producer or A&R
man, ‘you can have this song, but unless it’s going to be a
single, you can’t have an exclusive, I’m going to show it to
someone else,’” observes EMI’s Robinson.

Similarly, Warner-Chappell’s Bider states, “It’s hard
eough to get a song on an album, let alone worry about whether it’s going to be selected as a single. This business
still has a very high failure rate.”
Levy of MCA says that his company “recently had a lot
of say in a particular project, because we co-financed the
record.” But even in that case, he adds, “It doesn’t mean
that just because we contributed to another single, it’s crazy to
go with [your track]. You can’t buy that kind of enthusiasm.”
“If we can place a strong track on an artist’s album, that’s the first consideration,” Levy notes. “It’s not taking
into account anything other than that, it’s crazy to go
with [your track]. You can’t buy that kind of enthusiasm.”
“Even though we did get a hit single, if we can
the album to the next album, that’s their contribution, and
the artist and manager will invite us back to work on the
next album.”
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for international expertise
for music publishing...

Rondor Music

The World's #1 Independent
<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1709</td>
<td>Copyright Act of Queen Anne adopted in England, the first official copyright statute replacing English Common Law, in effect since the 13th Century.</td>
</tr>
<tr>
<td>1786</td>
<td>Twelve of the original thirteen colonies, now the United States of America, adopt copyright statutes based on the Queen Anne Act of 1709.</td>
</tr>
<tr>
<td>1783</td>
<td>Robert Keith, a maker of woodwind instruments, moves to Cheapside in the City of London, where he expands his business to include music publishing.</td>
</tr>
<tr>
<td>1790</td>
<td>The first Federal Copyright Act drafted into the United States Constitution.</td>
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<tr>
<td>1877</td>
<td>William and James Francis, members of the popular musical group, the Mohawk Minstrels, together with David Day, establish the music publishing house of W. &amp; J. Francis &amp; Day, predecessor of Francis, Day &amp; Hunter.</td>
</tr>
<tr>
<td>1888</td>
<td>Edward Easton opens the Columbia Phonograph Company in Washington, D.C.</td>
</tr>
<tr>
<td>1898</td>
<td>The Gramophone Company Ltd. founded in London.</td>
</tr>
<tr>
<td>1902</td>
<td>The Gramophone Company Ltd. acquires the copyright to Leoncavallo's &quot;Mattinate,&quot; its first venture into music publishing.</td>
</tr>
<tr>
<td>1931</td>
<td>The Gramophone Company Ltd. merges with the Columbia Gramophone Company, which now owns properties in 19 different countries, to become Electronic &amp; Musical Industries Ltd. (EMI).</td>
</tr>
<tr>
<td>1955</td>
<td>EMI buys Capitol Records in America, including its two music publishing companies, the Ardmore Corporation and Beechwood Music.</td>
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1963
Billboard Magazine names its first EMI publishing artist, Cliff Richard, as the world's number one selling act.

1969

1972
1976
EMI acquires Francis, Day & Hunter. EMI purchases the Screen Gems and Colgems companies from Columbia Pictures Industries, making EMI one of the largest publishing firms in North America.

1973
EMI buys Affiliated Music Publishers, merging its music publishing interests and changing its name to EMI Music Publishing, Ltd.

1979
Thorn Electrical Industries acquires EMI Ltd., forming Thorn EMI.

1986
Charles Koppelman, Martin Bandier and Stephen Swid form SBK Entertainment World with the acquisition of the CBS Songs catalogue in the United States.

1988
Irwin Z. Robinson and Steven E. Fret join EMI Music Publishing as President, and Sr. Vice President-CFO.

1989
THORN EMI buys SBK Music Publishing and appoints Charles Koppelman Chairman-CEO of EMI Music Publishing; Martin Bandier is named Vice Chairman of the company, which now operates offices in 27 different countries.

1989
Billboard Magazine names EMI Music Publishing #1 Country Music Publisher, #1 Black Music Publisher, #1 Pop Music Publisher, of the Year!

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touring the U.S. coinciding with the album release.”

Olivier Toussaint, founder of Delphine Music in France and one of its main writers, regards the 1990s as a decade of opportunity for the smaller independent publishers. Delphine favors having independent associates in other territories, with sub-publishing agreements with Budde Music (Germany), Zomba (U.K.), Taiyo (Japan) and TBM (Netherlands) among others.

“The Delphine Group offers all services dreamed of by songwriter/performers,” enthuses Toussaint. “Four recording studios, one of which has a complete Midi system, a publishing company and a record company, all located in the heart of Paris close to the Champs-Elysees. This comprehensive arrangement is indeed favorable to the birth of many new talents.”

Among Delphine’s artist roster are pianist Richard Clayderman, guitarist Nicolas de Angelis, trumpet star Jean-Claude Borelly and orchestral maestro Bruno Ribera.

Peer Music also values in-house facilities for its writer-performers, and is in process of establishing recording studio adjuncts to its branch offices around the world. Michael Karnstedt in Germany has achieved notable success with in-house recordings by the Goombay Band and others. He sees this extension as also useful in activating back catalog as well as for grooming new talent and recording their work to master standard.

Dennis Collypo is MD of both EG Music and EG Records in the U.K. He anticipates another major transformation for music publishing during this decade with a shift in income from the current bias toward mechanicals to performance revenue, boosted by the expanding new outlets of cable and satellite television. Collypo predicts the U.K. and the U.S. will face sterner competition from the Europeans, especially the French and Italians, and is sure there is a future for the smaller independent firms, provided they adapt and equip themselves sufficiently.

“However, I believe only the stronger, smaller independent publishers will survive, and they have to look at new ways of competing,” he points out. “I think there will be a proliferation of unions between independent publishers.

“We think a small independent company can be quicker in making decisions than a major,” he states. “Sometimes the loss of time can mean the loss of business. We are European in our thinking, working with other independent companies like ours. We want to create a new way, molding together a good feeling, rhythm and sound to fight the American music invasion.”

Specialization is another route for independent publishers to take which the large conglomerates seldom consider. Two British publishers, Tony Hall and John Nice, have concentrated on specific areas of repertoire with good effect. Hall’s Brampton Music is strong on black dance music.

“I’ve always tried to be involved with music I personally like,” the 19-year publishing veteran reveals. “The fight for soul music is still a hard one, not least because it’s become merged into the dance category.”

Hall is another advocate of the do-it-yourself policy for independent publishers. One of his protégés is Dave James, an accomplished producer who has several major record companies interested in him as an artist as well on account of the quality of his voice on his demos.

“I encourage any good writer with a reasonable voice to become an artist or at least a producer as well to originate his own recorded material,” Hall says. “It’s so hard to get covers these days in view of the greed in the business. The conglomerates bother me, especially on account of the silly money advances they pay. Writers want specialized attention, but they can still be tempted to sign with a major who offers to install a recording studio in their home.

Hall thinks the time of the singer-songwriter may return in the 1990s, and he’s looking for those capable of delivering good melodies and lyrics which will still be around beyond the turn of the century. He is not enthused about some current forms of music.

“I hope to wake up one morning and find that rap and sampling have disappeared. Sampling is totally immoral. All the artists, musicians and producers who came up with the original ideas are having them ripped off. Sampling is also a symptom of creative poverty.”

John Nice’s Valentine Music Group is strong in two contrasting areas: country and military music. The latter is recorded and published through its Bandleader Music subsidiary headed by Jed Kearse, who has cornered a modest but consistently lucrative area of the music market.

“I’m looking forward to the 1990s with a great deal of optimism and excitement,” declares Nice. “The independent publishers who are already established will survive more easily because of the greater individual attention and service we can give.”

Nice, however, is not enthusiastic about finding and grooming new writers and subsidizing them until they are ready to be launched.

“It’s much better to commission established non-contracted writers or find and sign individual songs from writers...”
6. STEVE WARINER


7. KOSTAS
a. "Timber I'm Falling In Love"—Patty Loveless—MCA—T. Brown—(Songs Of PolyGram, BMI)


8. WALT ALDRIDGE
a. "Borderline"—The Shooters—MCA—Walt Aldridge—(Rick Hall, ASCAP)

b. "If I Ever Go Crazy"—The Shooters—MCA—Rick Aldridge—(Co-writer S. Aldridge—Rick Hall, ASCAP)

c. "She's Got A Single Thing In Mind"—Conway Twitty—MCA—Jimmy Bowen, Conway Twitty, Dee Henry—(Rick Hall, ASCAP)


e. "You Just Can't Lose 'Em All"—The Shooters—MCA—Rick Aldridge—(Co-writers J. Jarrard, L. Palais—Rick Hall, ASCAP/BW, ASCAP/New Crew, ASCAP/New John, ASCAP/Alabama Band, ASCAP)

9. DWIGHT YOAKAM
a. "I Sang Dixie"—Dwight Yoakam—Reprise—P. Anderson—(Coal Dust West, BMI)

b. "I Got You"—Dwight Yoakam—Reprise—P. Anderson—(Coal Dust West, BMI)

c. "Buenas Noches From An Empty Room"—Dwight Yoakam—Reprise—P. Anderson—(Coal Dust West, BMI)

10. HARLAN HOWARD


c. "She's Gone, Gone, Gone"—Glen Campbell—Universal—Jimmy Bowen, Glen Campbell—(Tree, BMI)

EURO INDIE PUBLISHERS
(Continued from page M-18)

ers."

Martin Costello, MD of Complete Music in the U.K., which concentrates largely on contemporary material, is also confident that independent publishers can weather the conglomerate storm.

"The smaller independents can survive provided they are prepared to continue to work a lot harder than the major corporations with regard to the promotion and development of new writers," states Costello. "It will obviously still be very difficult to sign proven writers/artists in the light of the majors' current obsession with market share. The multinationals obviously have access to huge sums of money, and it is plain that their main concern is to increase their individual share of the market by any means possible, usually through straight acquisitions and at almost any cost."

Unlike Nice, Costello believes in finding and grooming writer-performer talent. "This method of operation is the mainstay of our business," he adds. "We worked with the likes of The The, Everything But The Girl, Blancmange and 10,000 Maniacs for a long time—in some cases, years—before they achieved any substantial commercial success."

Anders Moren of Mixt Music in Sweden shares Costello's views. "Music publishers have taken a larger role in the development of new talent, and I feel this will be even more important in the 1990s," Moren remarks. "The part of the music publisher has already changed radically from the days of sheet music, and the record companies are more interested in artists who are already developed."

"Most of the major publishers will continue to fight for market share and because of this they will continue to try to buy up independent companies. With the majors getting larger and fewer, there will always be a need for the independent publishers who can compete by means other than financial in order to have a developing business."

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Brave Faces. Madison Square Garden presents Paul McCartney with its Gold Ticket award for selling out four nights in the New York arena, Dec. 11-12, 14-15, during the first leg of his U.S. tour. The Gold Ticket is presented to artists who draw more than 100,000 people to Garden concerts. Joining McCartney at the presentation, from left, are ICM agent Alex Kochan; MSG president and CEO Richard H. Evans; promoter Ron Deiser, and ICM agent Jeff Rowland.

**CONSIDER HOW younger pop fans would look upon this year’s crop of Grammy nominations, announced Jan. 11 by the National Academy of Recording Arts and Sciences in simultaneous press conferences at the Hard Rock Cafe in New York and the Beverly Hilton in Beverly Hills, Calif. Would they feel like pop fans must have in, say, 1965 when the Beatles, the Rolling Stones, Bob Dylan, and the Supremes dominated the charts—and a best-new-album nod went to Frank Sinatra? With voting by the NARAS membership of established music professionals, the Grammy picks can’t help but be dominated still by pop’s established old guard rather than its vanguard. That’s not a drastic change, as it once was, perhaps. And certainly any veteran rock fan would cheer for this year’s crop of nominees for top awards, in- cluding Paul McCartney, Ronnie Milsap, Tom Petty, the Traveling Wilburys, Billy Joel, and Bette Midler. (The Beat would guess the Fine Young Cannibals slipped into this old-guard pack because of their Motown-ish roots.) But outside of the best-new-artist category, the Grammys still rely on specialized and less prestigious genre nominations to give attention to those acts truly dominating pop today. So Guns N’Roses get a hard-rock nod and Bobby Brown and Janet Jackson pick up R&B nominations while these acts, among others, neglect the status of pop music more than their veteran counterparts.

**FREEWHEELIN’:** Something was happening here, and no one knew quite what it was. The guy was smiling, taking requests, shaking a few hands, leading the crowd in a clap-along. **This was Bob Dylan?** Warming up for an international tour, Dylan and a three-piece band led by guitarist/sideman G.E. Smith turned a marvellous offbeat, marathon performance Dec. 12 before a few hundred fans at Toad’s Place in New Haven, Conn., the same showcase club visited by the Rolling Stones last August. Club owner Mike Spernadel, who booked the rare date with Jim Koplik of Cross Country Concerts.

**ON THE BEAT:** Despite persistent post-stones, post-rocks, Who rumors of a Led Zeppelin reunion tour, Robert Plant obviously has other plans. His next Atlantic album, “Mama Nero,” is due this spring, with a U.S. tour to follow. . . . Paul Shaffer, nominated for two Grammys for tracks from his Capitol album “Coast To Coast,” quipped to “Late Night” cohort David Letterman that he ‘”d been dropped by the label. A Capitol source says Shaffer had a one-disc deal, which the label opted not to renew . . . Atlantic feted Kix in New York to mark the hard rockers’ first gold album, “Blow My Fuse,” the payoff of nearly a decade of touring and development for the group. Munk Puma of the Freefall Management Group confirms that “Fuse” has topped 2,000,000 in sales and a platinum disk seems certain as Kix takes to the road next month with Whitenose . . . The Jan. 25 edition of the CBS news show “48 Hours” will focus on Paul McCartney’s return to the U.S. concert stage. It follows “48 Hours’” recent hard-hitting close-up on beauty pageants. The Beat can’t help but wonder: Does this mean Dan Rather is after Mary Hart’s job? Assistance in preparing this column was provided by David Wygoff in Boston.

**Grammys Still Lag Behind Pop Parade; Dylan At Toad’s; Kix’s Gold ‘Fuse’** by Thom Duffy

12,000 listings of national and international acts, plus more than 400-plus-page directory featuring more than 12,000 listings of national and international acts, plus more than 400-plus-page directory featuring more than 1,000 artists in the Americas. Copies are available for $45. Call: 615-282-4251 . . . Billboard Books has published Music & Technology by H.P. Newquist, a 23-page look at the dazzling new world of MIDI, musical computer software, digital instruments, and more.

**INSIDE JOB:** Billboard sister publication Account Management Business has published the 1990 Cavalcade Of Acts & Attractions, a 400-plus-page directory featuring more than 12,000 listings of national and international acts, plus more than 400-plus-page directory featuring more than 1,000 artists in the Americas.

**NEW YORK—**On his 1998 album “The Mona Lisa’s Sister,” Graham Parker’s first recording for RCA, the British singer/songwriter sang a hit a few years ago to see if I’m doing good or bad. And that’s basically what I want.”

**SUCCESS Elusive To Parker**

BY EVELYN McDONNELL

NEW YORK—On his 1998 album “The Mona Lisa’s Sister,” Graham Parker’s first recording for RCA, the British singer/songwriter sang a hit a few years ago to see if I’m doing good or bad. And that’s basically what I want.”

**ON THE LINE:** The deal isn’t done yet but the Beat bears. Lucinda Williams is looking at a move to RCA at the invitation of label prez Bob Buziak . . . Steve Soderbergh, who wrote and directed the AIDS documentary “Common Threads,” has signed a deal to direct a movie about the life of a Sydney drag queen. . . . Rio Hiestand, who has signed a new deal with Columbia, has been signed to a new deal with Sony. . . . The album’s debut single, “Mona Lisa’s Sister,” has been nominated for a Grammy. . . . The album’s second single, “Blow My Fuse,” has been nominated for a Grammy. . . . The album’s third single, “Coast To Coast,” has been nominated for a Grammy. . . . The album’s fourth single, “One More Cup Of Coffee” has been nominated for a Grammy.

**PHILADELPHIA—**The Hooters’ latest album “‘Zig Zag,’” the Philadelphia band’s third release for Columbia Records.

**PRODUCER:** Jack A. Joseph, who produces the band’s albums and was the producer of “‘Zig Zag’,” the album’s fourth single, “One More Cup Of Coffee” has been nominated for a Grammy.

**Billboard JANUARY 27, 1995**
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ARTIST DEVELOPMENTS

THE BOOK ON THE FURS

"I think records that are very immediate, you often get off them quickly, too," says Richard Butler, vocalist and lyricist for the Psychedelic Furs. "When an album takes a while to get to like, it stays with you longer."

Butler is talking about the lean and brooding "Book Of Days," the first all-new set of Furs material in three years. He, bassist brother Tim, guitarist John Ashton, and drummer Vince Ely have toured the U.S. for the first time in two years and are spending this month and next on the road in England.

The four are the core who formed the band 10 years ago. After "Midnight To Midnight" and its seminal, "Heartbreak Seat," the Furs shed saxman Mars Williams and drummer Paul Garisto and brought Ely back to the fold.

"We needed time to re-establish what we were doing and decide which direction we wanted," says Butler. "The direction of Midnight To Midnight didn't feel like one we could pursue. We wanted to make a record that wasn't very produced-sounding. We wanted to spend as little time in the studio as possible, not give it enough time to get boring."

"Book Of Days" took six weeks to record and, after their tour ends this spring, the Furs plan to record more new material— including more "exposed," acoustic tunes, such as "Wishing On You." Butler says the new recording "captures something the band does particularly well, a certain mood we get in songs like 'Torch' and 'Shine.' It's a mood of introspection.

"Having done different kinds of records, with Todd Rundgren and Keith Forsey, we've learned a lot— which we've used on this record," says Butler. "It seems we're working better as a band, that we're able to write songs more easily."

CARLO WOLFF

PUSSYCATS JOIN CRUE

Faster Pussy cat is set to join Elektra metal label mate Motley Crue on the road next month as a new single from the band's "Wake Me When It's Over" album heads to radio.

The L.A.-based quintet released the follow-up to its 1987 debut last fall and reaped immediate album rock response to the leadoff single, "Poison Ivy."

The band—composed of singer Tracie Downe, guitarist Cube Steen and Brent Mecum, bassist Eric Stacy, and newly recruited drummer Frankie Banali (Quiet Riot, W.A.S.P. — formed in 1985 and soon began working the L.A. club circuit. Two years later, Pussy cat signed with Elektra and opened for major acts like Guns N' Roses, Alice Cooper, and David Lee Roth. It was primarily that exposure that helped create a sales base for the band, since it initially received little video or radio attention. A year of touring coupled with new producer John Knowles, Bev Fox, Leo Beery have allowed the Cuta to polish a sound

the group admits was once a bit raw. "Because of the constant playing, our style has matured," says Downe. "Getting a hold of the right producer was the biggest delay with this album. Now everyone should know where the title came from. We went through eight or nine producers until we decided on John," he adds, "and we've grown a lot since the last album. This time we added some sax and piano and our style has changed a little. Even though our sound is meaner now, we've tried to vary our style by including some ballads and dirty, bluesy songs."

The band has filmed a video for "House Of Pain," which will be the follow-up single to "Poison Ivy."

JIM MICHALANO

WISHING ON A STAR

The flurry of pop comebacks and recycled hits in the past year created an apt environment for the return of Shooting Star, the Kansas City, Mo., quintet that enjoyed two minor Hot 100 hits in the early '80s with "Holywood" and "You've Got What I Need." Resurfacing last summer with its first album in four years, an independently produced compact disk, "Touch Me Tonight: The Best Of Shooting Star," the band reignited the interest of hometown fans, who bought a reported 6,000 copies of the disk in five days. That prompted Enigma Records to sign the group and promote "Touch Me Tonight" nationally.

Shooting Star's career dates back to 1978, when the band became the first U.S. act to sign with Virgin Records in the U.K. Although the group's chart success was modest, its albums became collectors' items after the group disbanded in 1980.

Now, with the addition of three new members—vocalist Keith Mitchell, keyboardist Dennis Laffoon, and drummer Rod Lincoln—founding members Van McLain and Ron Verlin hope the initial buzz experienced in Kansas last summer will help gain them a national audience.

Although the single "Touch Me Tonight" failed to reach the top of the charts, Enigma plans to keep Shooting Star in the public eye with a rerecorded release of "Holywood" and an upcoming album of new material this spring.

J.R.
FRESH from a successful European tour, the Bad Boys of Boston returned home with a renewed focus at this Dec. 30 show, the first of three sold-out nights.

Now hard-rock champions in their own right with their second Geffen album, "Pump," in the top 10, the members of Aerosmith offered a show marking many band firsts. The set boasted an expanded city rooftop scene, complete with skylights, antenas, and smoking chimneys—all props used by singer Steve Tyler. Adjunct tour member Tom Gimbel ably added keyboards, backing vocals, and harmonica to the mix.

Most notably, the band threw the weight of its set on its more recent material, including six songs each from "Permanent Vacation" and "Pump," and delivered its blistering hard rock with a consistent and impressive level of energy—a stark contrast to the loose and often uneven shows of the group's pre-clean-up era.

The classic hits came in the second half, starting with "Mama Kin" and ending with "Walk This Way." The band handed back to its earliest Boston days with "Season Of Wither," featuring Tyler and lead guitarist Joe Perry on stools centerstage.

The band—especially Tyler's screeching voice and Perry's fiery guitar—continues to improve after 20 years together, and this show certainly was a triumph of commitment and inspiration over the passing of time.

DAVE WYKOFF

"Whole Wide World" is the kind of song that could give instant viability to an unknown artist. Like "Holiday" and "Straight Up," two early songs that helped establish the careers of Madonna and Paula Abdul, the RCA pop nugget has an infectious quality that makes it immediately accessible to top 40 radio.

A'ME Lorain, a 22-year-old singer from Simi Valley, Calif., was asked to perform the song for the film "True Love," a box-office bomb that left little hope for its accompanying soundtrack.

Lorain's first Hot 100 single, co-written and produced by Elliot Wolf ("Straight Up"), was initially ignored when "True Love" failed to generate interest but was revived after it became a club hit in Boston and New York. A San Francisco DJ heard "World" on a trip to New York, saw potential in it, and convinced a fellow jock to help break the single across the country.

It has since picked up more than 30 radio stations and debuted above tunes by such well-known artists as Belinda Carlisle.

CURRENTLY, Lorain is recording material for her first album, due in March.

JIM RICHLANO

TALENT IN ACTION

AEROSMITH

Boston Garden, Boston

THE MINIMALIST quality of the stage at an L.A. Walden performance is at first unerving—no drum kit, no guitars, virtually no instruments save a couple of synthesizers, racks of electronic equipment, a pair of Yamaha digital mixing consoles, and prominently featured at the stage-front, an Apple Macintosh II computer serving as an electronic concertmaster. There are no musicians—at least no live ones.

The potential starkness of this electronic landscape is quickly belied by the rich, human sounds that emerge from the "orchestra" as the lights go up. The sound produced by Walden's arsenal is miles away from the electronic Muzak traditionally linked with the phrase "computer music." Rather than purposefully "spacey" sounds, Walden's compositions—written in collaboration with a number of other composers—employ samples taken from a wide range of classical, pop, and orchestral music, as well as environmental sounds. The dramatic difference is heightened even further when Walden, a striking, Reed-slinger woman, takes center stage and unleashes a voice of considerable power, clarity, and presence.

Walden and her producers/arrangers Jennifer Cohen and Jeff Waxman have managed to pull off a tricky feat—bringing warmth and humanity to a stage without the benefit of interaction among human musicians. Strangely enough, it works, and the songs, with their uplifting lyrics and strong melodies, embrace the audience so directly and honestly that the lack of a traditional backup band is quickly accepted.

Walden's one-woman stage show is actually eight songs from a larger work, "Love's Labour Found," that is ultimately intended for the Broadway stage.

STEVE KUIPLER

NEW ON THE CHARTS

LET'S GET PERSONAL

"Love's Labour Found" is the kind of song that could give instant viability to an unknown artist. Like "Holiday" and "Straight Up," two early songs that helped establish the careers of Madonna and Paula Abdul, the RCA pop nugget has an infectious quality that makes it immediately accessible to top 40 radio.

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CURRENTLY, Lorain is recording material for her first album, due in March.

JIM RICHLANO

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Talent Buyers Meet At Texas Conclave

Fairs & Expos Show Draws Country Music Agents

BY BOB MILLARD

DALLAS—Vendors for racing pigs and petting zoos mixed in hallways with agents from large country music booking concerns as talent buyers for some 55 county fairs and another 15-18 expositions scheduled in Texas this year shopped for attractions at the Texas Assn. of Fair & Expositions convention here Jan. 4-6.

The market was for free stage entertainment—as opposed to the extra-ticket major-name acts that account for the tallest budget at the Houston Livestock Show and most of the State Fair of Texas—which explained the mix of attractions offered. Sellers included representatives of such companies as the Budweiser Lee Agency as well as agents for acts in the $1,000-$7,500 per night range. The meeting was held at the Marriott Quaram Hotel in North Dallas.

According to TAAE president Bud Oshieles, the average county fair budget at this meet was $10,000-$15,000, making this a conclave marketplace a representation of combined bookings of $700,000-$1 million for the 15-18 expositions.

Benton County Fair was one of the better funded of the small events, cutting deals with regional talent for four nights of entertainment on a $20,000 pocketbook.

Few acts with national name value were seen in the showcases—for former CBS Records artist Charly McClain and regional rock nostalgia review Vince Vace & The Vantails were the most recognizable—but agency booths buzzed with potential deals on a number of new country music faces. Music, comic magicians, one-man bands, acts with nos talgia value, and "clean" family presentations of many types drew attention from the predominantly conservative buyers.

Though urban centers in this state are seeing some economic recovery due to diversification of industrial and service sectors, much of the old Texas oil patch is still somewhat depressed. This stagnant condition may have permanently changed the talent-buying policies of the small- and medium-sized rural Texas and Louisiana fairs. Moving away from tax-exempt and high-dollar star talent in the past several years has apparently not hurt the gate, and has definitely improved some fairs' profit margins.

"I cut out name talent a few years ago, and what I found out is that a local band with radio station sponsorship drew about as well. I'm Barbara Mandrell," said Bob Murdock, 40-year veteran of the East Texas Fair in Tyler.

The three-day event included a number of educational seminars focused on economic, promotional, and management topics. Total registration, which included buyers, vendors, agents, and representatives of showcasing acts, was 425.

MICHAEL PENN MAKES A NAME FOR HIMSELF

(Continued from page 37)

...turned their attention to AC and album rock stations simultaneously. And in December, the song bowed on the Hot 100 Singles chart, although RCA had not planned to push it that way until after Christmas. The song has also gotten strong support from MTV, VH-1, and other video channels.

The breakthrough at top 40 radio also gave RCA free rein to take Penn's story to the consumer press. Reluctant to have stories focus only on Penn's famous brother, actor Sean, RCA VP of communications Dennis Fink held off on exposing him outside the music press until there were other ways to discuss it.

"Obviously he has a famous brother, Michael doesn't acknowledge Sean. But the question was how to make him stand on his own as a musician, not as someone with a famous sibling," says Fink. "The trick was to go to editors who would write about his music." Now that Penn's music has taken hold, Fink is going to the mainstream press. "There hasn't been a People piece on him yet, but there will be. If it had been done six months ago, that's his Sean's brother would have been the angle. Now his music is emerging in its own right and the piece will focus on Michael." Now that RCA has experienced the across-the-board acceptance of his work, Fink says such action bodes well for similar artists on the roster. "If Michael Penn can happen like this, it can happen with lots of artists. This could open the door for acts like the Silencers and Peter Murphy."

HOOTERS THINK GLOBAL

(Continued from page 37)

But the U.S. is still a major market and we want to do well there as well. We felt robbed on the last album because it did better in other countries than it did here."

The band's yearning to gain back its U.S. audience is heard loudly on the anemic reissue "Beat Up Guitar," an autobiographical song filled with images of Philadelphia and garage-band dreams.

"That's a song about the Hooters," Hyman says, "about everyone who refuses to give up on their dreams no matter what those dreams are or where they live in the world."
Canada Will Tout Its Talent At CRS
Nation's Country Music Assn. Plans Events

BY DEBBIE HOLLEY

NASHVILLE—The Canadian Country Music Assn. is making big plans to make a big splash at the 21st annual Country Radio Seminar, Feb. 28-March 3 at the Opryland Hotel here. Among the goings on, the CCMA will conduct a board of directors meeting, host a seminar luncheon, present Canadian talent broadcasters and other seminar attendees, and operate a booth in the seminar’s exhibit hall. Among the panelists at the seminar will be Doug Cleve, president of the Canadian Country Music Assn., and Linda Kidder, and George Fox. Four award winners, that is, encompassed in three acts—Fugala won the male-vocalist-of-the-year award, and

We’re going to try to make attendees aware of who we are and what we do together with Kidder won for vocal duo of the year. “We’re bringing the bulk of our performance award winners, the only one missing is k.d. lang,” says Mascoli.

Canadian hopes are high for opening doors to the entertainment circles in the U.S. Mascoli believes few of North America’s broadcasters are aware of the talent in Canada simply because they are seldom exposed to it. “It is our bridge to the international gap,” says Mascoli. “And, CRS was an opportunity for board meetings and support and representation of some of Canada’s foremost country talent.”

The CCMA booth will offer attendees additional information about Canadian country music and its artists. “We’re going to try to wave the flag a little bit and make attendees aware of who we are, what we do, and why we’re there,” says Mascoli. “Hopefully, it’s the first step in doing some long-term business with everybody.”

 atan. The Canadian organization is sponsoring the Saturday luncheon, during which four of Canada’s 1989 CCMA award winners will be showcased. Family Brown, Gary Fyler, Doug Cleve, Linda Kidder, and George Fox. Four award winners, that is, encompassed in three acts—Fugala won the male-vocalist-of-the-year award, and

Mascoli cited the “step before we get to the broadcasters” as the problem Canadian artists constantly tackle. He said Canadian artists who do get signed in the States get airplay and “fare as well as the next guy or girl.” We can hold our own, they are getting the deals,” says Mascoli, “getting signed to the U.S. labels. (Canadian artists] can sign with a multinational in Canada—just for Canada—and it is easier to get the deal extended to Europe than it is to the United States.”

George Fox, however, recently finalized a U.S. deal with Warner Bros. His first single is scheduled for mid-February, the album in April.

Mascoli sums up his CRS goals by saying, “I’m hoping that the exposure to the powers that be in Nashville will open their eyes to these that are our brightest stars in Canada today—one of the winners are winning awards, the ones that deserve to be taken note of around the world.”

CCMA board members slated to attend include Mascoli; L. Harvey Gold, president of Western World Communications, Vancouver, Barry Brown, of Family Band, Ottawa; Tom Tomkins, program director CP 94.5 FM, Toronto; Bill C. Bacon, president of Magnum Music, Edmonton, Alberta; Dave Charles, president of Joint Communications Corp., Toronto; Nancy Gyokeres, director of public relations, PROCAN; Toronto; Car- roll Baker, entertainer, Guelph, Ont.; and Jason Sudderland, VP of Roblan Record Distributors, Toronto. Also planning to attend is Sheila Hamilton, assistant executive director of the CCMA.

TNN To Add 4 Clip Shows

NASHVILLE—The Nashville Network will add four more music video shows in late March, bringing the network’s weekly total of video offerings to 31 hours. In January, TNN introduced “Video Morning,” a live, three-hour, Monday-Friday program. Prior to the introduction of “Video Morning,” TNN aired only three and a half hours of video each week.

TNN’s commitment to music videos as a viewer-firing programming source underscores the fact that there has been a general increase in country music videos on the air.

TNN’s new shows are “Music Row Video,” “Video Gold,” “Country Beat,” and “Country Standard Time.”

“Music Row Video,” an hourlong, Monday-Friday offering, will feature contemporary country hits and have a strong emphasis on Nashville. The live, hourlong “Video Gold,” which will also be broadcast each weekday, is a country show whose rankings are built on surveys of country radio stations around the nation.

“The Video Gold,” “Country Beat,” is a live, 60-minute program that will air on Saturdays. It will, according to a TNN press release, feature “upbeat music videos from the cutting edge of country music.”

“Country Standard Time” will spotlight vintage country videos and will include facts and trivia about the selections. The hourlong show will be telecast Monday-Friday.

The daily shows debut March 26, while “Video Morning” will air March 31. C. Paul Corbin, TNN’s director of programming, says the country music industry will spend an estimated $10 million on videos this year.

ZZ Yoakam? Dwight Yoakam, who has paired with such artists as k.d. lang and Buck Owens, might spawn rumors as he meets with Billy Gibbons of ZZ Top. Collaboration seems unlikely, aside, Gibbons came backstage to visit with Yoakam during a recent performance on his “Just Lookin’ For A H Ill” tour. (Photo: Alan Austin)
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<tr>
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<td>MARK YORK</td>
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<td>37 weeks</td>
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**Power Pick/Airplay**

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<td>SOONER OR LATER (JOHN CONWAY, S. CRADDOX)</td>
<td>6 weeks</td>
<td>BUCOLIC RANCH</td>
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**Country Corner**

by Marie Rattiff

**THE NEW YEAR KICKS OFF** with a raft of new releases that have programmers excited about the direction country music is going in 1990.

“I see a trend that has the music moving back toward more basic stuff,” says PD Rick Steves, KERR Alexandria, La. “We used to get records that had digital delay on the drums and it would be hard to program them because what are you going to play before and after a record like that? Now I see the records becoming simpler, prime examples being Andrew Gold and John Hiatt.”

Brooks’ new single, “Not Counting You,” which is charted at No. 44 in its third week on the Hot Country Singles chart, has just started to take off in his market, says Stevens. “It’s a good stone-country song and we were getting great initial response on it, and the same goes for Jeff Steves & the Bullets’ “Booamount” (Atlantic).”

**MOST-MENTIONED THIS WEEK: Vince Gill & Reba’s “Okalahoma Swing”** (MCA). “We’re really excited about it,” says MD Joe McIntosh, WKY Oklahoma City. “It’s a natural for us. Both Vince and Reba are natives of Oklahoma and when you’ve got the name in the song title, there’s a hit.”

PD Robert E. Lewis, WKKL Fayetteville, N.C., agrees. “I think having Reba on the record helps, but it’s just that kind of a song—a good swing number that folks can dance to. It also highlights Vince and will give him some good recognition. We’re already getting a lot of response to it.” “Okalahoma Swing” is charted at No. 15 in its second week on the Hot Country Singles chart.

Lewis is also high on Barry Boone’s new Mercury single, “Everybody Wants To Be Hank Williams.” “What a great song,” says Lewis. “I think it’s another ‘16th Avenue’ (the Lacy J. Dalton classic from 1982) type of song, but it has a lot more meaning to it. I’m sure it will be a big toe here.”

**NEW FACES ON THE BLOCK:** Jonathan Edwards is sparking some positive reaction at WYWD Rosneal, Va., with the Nanci Griffith-penned song “Listen To The Radio” (Curb). “This record has such a nice springtime sound to it. It helps to elevate people from their winter doldrums,” says MD Robyann Jaynes. “He generates not only good phones but also good record sales in this market.”

More Edwards support comes from MD Wayne Elliott, KEKY Minneapolis-St. Paul. “This is my appeal to mycompare in this business—please give this guy a shot,” says Elliott. “He’s had a couple of great songs already that have been overlooked, and I just hope the same doesn’t happen to this.”

Elliott also sees a hit in Mac McAnally’s “Back Where I Come From” (Warner Bros.). “It’s a magnificent song—I fell in love with it the first time I heard it, and it’s had a very, very quick response from the listeners.” Though this is McAnally’s first venture as a country artist, he is already well-known in songwriting circles. One of his co-written songs, “Two Dozen Roses” by Shenandoah, was recently at No. 1 and is still on the chart at No. 21.

**MARSHA THORNTON**’s “A Bottle Of Wine And Patsy Cline” (MCA) is already in the heavyweight class at KRKT Albuquerque, according to MD H. David Allen. “This is easily my hottest record,” he says. “It’s one terrific piece of music and people are just going crazy over it. I took it straight from light to heavy rotation, bypassing the medium category altogether, and people still can’t get their fill of hearing it.”

KHEY El Paso, Texas, MD Gary Perkins also sees a great future for Thornton’s single. “What a great record,” he says. “I love it.”

**Country Music Fest Set For Cannery**

*Event Also Boasts Exhibits, Dancing*

NASHVILLE—Producer and promoter Argyle Bell will stage his second annual Irish Music Festival March 3 at the Cannery here. In addition to music, the festival will feature Irish comedy, dancing, cultural exhibits, and an “Irish shopping mall.” The event will run from 4 p.m. to midnight.

**Irish Music Fest Set For Cannery**

Singer George Strait Sees The (Bud) Light, Signs Tour Sponsorship Deal With Brewery

NASHVILLE—Country superstar George Strait’s 1990 U.S. tour will be presented by Bud Light, brewed by Anheuser-Busch Inc., according to a recent announcement by Strait and Michael J. Roarty, executive VP and director of marketing, Anheuser-Busch.

Strait’s new U.S. tour,风味 Bud Light, is scheduled to cover 50 cities and include 82 performances. Marking the first national tour presented by Bud Light, show dates began Jan. 19 and will run through November 1990.

As part of the agreement, Strait will take part in Anheuser-Busch’s “Know When To Say When” ad campaign (the purpose of which is to promote adult consumers who drink beer to do so responsibly), as well as several Bud Light commercials throughout the year. In addition, he will be featured in commercials promoting the tour. The spots are to be similar in style to those promoting the Mark McGwire tour of the year. Collins and Genesis, Steve Winwood, and the “Ultimate Event,” starring John Denver, Liza Minnelli, and Sammy Davis Jr., which the brewery’s Michelob brand presented in 1986, 1987, and 1988.

The benefit sponsoring a country tour was pointed out by Roarty, who cited statistics from the National Assn. of Broadcasters and the information sheet that show country music as the No. 1 radio format in the nation and 60% of the adult population listening to country radio. The stats also show 65% of all country radio listeners being between the ages of 25 and 54.

"Country music appeals to many of the consumers that we target"
### Top Country Albums

**FOR WEEK ENDING JANUARY 27, 1990**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL &amp; NUMBER</th>
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<th>(CGD. LIST PRICE)</th>
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<td>COLUMBIA 43247</td>
<td>(9.98)</td>
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</tbody>
</table>

**THE HOTTEST DUEL OF THE YEAR!!**

"OKLAHOMA SWING"

Vince Gill special guest performance by Reba

Now available on Vince Gill's new release "When I Call Your Name".

Produced by Tony Brown

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**Billboard® Top Country Albums:**

Compiled from a national sample of retail store and one-stop sales reports.
NEW YORK—In an effort to strike while the musical iron is hot, CBS Music Video Enterprises has introduced a new line of shortform home music videos called Snapshots.

Phil McGarry, director of the group for CBS, says Snapshots will retail for $6-$12.98. Snapshots are two or three music videos released to the home video market while the album is still being promoted. This reinforces video as the fourth configuration," says Debbie Newman, VP of CMV. "The artwork is the same as the album and the video is marketed and merchandised with the release.

"The concept is to appeal to the buyer who hasn't bought a video before... to get the new fan to start collecting," says Newman. "He might not be willing to plunk down 29.95 for a longform, but might be willing to spend $10 or $15. It's an impulse buy."

The first two artists to have their Snapshots taken are Kate Bush and Alice Cooper.

Cooper's "Video Trash" contains three videos from his "Trash" album on Epic, "Vicious," "House of Fire," and "Bed Of Nails." The first two songs have been released as singles in the U.S., and the third as a single in Europe.

Bush's "The Sensual World. The Videos" contains three clips—the title song, "Love & Anger," and "This Woman's Work"—as well as portions of an interview with Bush originally done for VH-1.

"These were situations where the videos already existed," Newman says. "We have Alice Cooper internationally, so we could get the "Bed Of Nails" clip. We only have Kate Bush in the U.S. (on Columbia), but that third video existed for EMI (which handles both Bush's records in the rest of the world.) So we were lucky; these were ideal situations. Whenever possible we're going to try to include among the clips one that isn't available yet."

As in both these cases, Snapshots will also occasionally utilize interview views or wraparound footage not readily available elsewhere, but cost and time are considerations.

"At this point, we can't spend a fortune making these, especially since we don't know how many we're going to sell," Newman says. "All the complications we do are largely things that already exist. But we do rely on all the audio from the digital master and spend time making it great quality.

Newman says she does not think Snapshots hurt the chance of a long-form production from the artist. "I think this whets fans' appetites to buy a long-form later. Although it's not inconceivable that down the line we wouldn't come out with a long form that would include some of [the clips used in Snapshots]." These are similar thoughts.

Similarly, she also does not think they cannibalize audio sales. "None of our research points to that. The fans who buy the album are buying these probably already have the album.

More Snapshots are coming, according to Newman. On the way is a clip of "Knockin' on the Door," capitalizing on the lambada craze. "We're working on more, but the titles aren't firm," Newman says. "We like to release two at a time and build a catalog. We're just starting to solicit these."

Their solicitations, label reps are hoping that the shortforms will help get the product to some retailers who haven't bought the video format. "There's a price sensitivity: it's very hard to get a $24.98 [music] item into a rack. And a lot of accounts lock up their videos because of theft.

Instead, CMV is counting on videos being placed among the regular record stock and on counter tops. "We've been picked up by some dealers, purchase, five-count dispensers that will sit on the cash register station," Newman says. "And we've also made video cartons that can be used in the audio section."

And CMV is in no way showing its ambitious slate of longform music releases. The two latest releases, both due in stores Feb. 13, are Gloria Estefan & the Miami Sound Machine's "Let's Go" and "25 K X 5. The Continuing Adventures Of The Rolling Stones." The Miami Sound Machine effort is a 17-clip compilation spanning the group's career, from the dance hit "Dr. Beat" to its latest single, "Oye Mi Canto." The Rolling Stones' 130-minute reel includes interviews with the five current members, as well as segments featuring ex-Stones Brian Jones and Mick Taylor.

Musically, the series is highlighted by a special剪辑 incorporating Superbowl XXXI commercials and "The Fifth Annual MTV Video Awards." The series will be released as best music series during Jan. 14's ACE Awards for cable excellence. MTV also won two awards: its "Rocku-Markies," and "The Wall—Greatest Hits" and "The Fifth Annual MTV Video Awards" won in the art-direction—for a comedy-music-special category.


New Promotion Heights: We're plenty used to video clips touting movies, but the new Yello clip pushes Shadoe Stevens' new TV show, "Max Monroe: Loose Cannon." Yello's dance hit "Tied Up," which appears on its Polymax album, "Flag," in the theme song for the clip was directed by Mark Fish and used for the song features clips from the CBS program as well as cameos by Stevens and costar Brian Young. Executive producer for the clip was RockAmerica's own Ed Steinberg, who also manages Yello. Isn't it nice how all comes together. Of course, this isn't the first time clips have pushed TV shows; Glenn Frey's "You Belong To The City" was used prominently in a "Miami Vice" episode and the subsequent music video utilized scenes from the show.

Moving On: The production team of Liz Silver and Luke Thornton, formerly of N. Lee Lacey/Associates, has joined Red Car Inc.'s reactive video music division. Red Car, which has emphasized commercials over the last few years, has moved back into the music area. In the past, the duo has served as producers or executive producers for several clips, including Harry Connick Jr.'s "It Had To Be You," Natalie Cole's "Rest Of The Night," Peabo Bryson's "Show & Tell," and Anderson Bruford Wakeman Howe's "Brother Of Mine."

Together Again. Phil Collins and Eric Clapton appear in Collins' new video, "I Wish It Would Rain Down," from his latest Atlantic album, "But Seriously." The clip was directed by Aki Kaurismaki and Jim Yukich. Pictured from left, are Flattuck, Yukich, Collins, and Clapton.

The Arista single comes from Dayne's "Can't Fight Fate" album. Arif McGarry produced the shoot, lensed at the Harbor Star Stage and on San Pedro's Terminal Island.

The Arista Babylon A.D. was in the same neighborhood shooting "Bang Go The Bells," a new DNA production directed by Jean Jerin. Maurice DePas produced and David Taylor served as executive producer.

NEW YORK

Rock N' Gee & D.J. Shawn ramped along with the bartenders and waiters in New York's Club Spoo-dee-o-dee during the shooting of "Singing Beat." Pamela Herrick directed the head directed the new Mercury video for Soundtrack City Inc. Matthew Cole produced.

On Conception's "Bye Bye Baby" Ralph McDaniels directed "Ain't Sayin' (Continued on next page)"
EXPLOSIVE COMBO. Jim Gillette, center, lead singer for Rhino Records group Nitro, takes off after completing the group's video for "Long Way From Home." Pictured, from left, are Warren Akata, camera assistant; Ken Wiatrak, producer; Gillette; Bob Gallagher, director, and Jacob Yakov Brellis, director's assistant.

**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, distribution house, and director. Please send information to Billboard, New VideoCLIPS, Suite 700, 9110 Wilshire Blvd., Beverly Hills, Calif 90210.

**THE ALARM** Don't Come Easy Change/USL, Sancha Mersey/Midnight Fans Russell Haged

**BOBBY Z** Lie By Lie Bobby Z, singer; Elizabeth Bishop/Paula Grace Productions Paul O'Day

**CALLOWAY** I Wanna Be Rich Al The Way/Atlantic Steven Brandman, Lyn Help/YVD Productions L. Webster

**CAMPER VAN BEETHOVEN** I Was Born In A Laundromat Alvin Lee/Pace Nancy Novell; Adam Bernstein/Zegelman Adam Bernstein

**CLIMIE FISHER** Fire On The Ocean Coming In For The Kill/ Capitol

**VIDEO TRACK**

(Continued from preceding page)

"Nothin'," a mod, '60s/hippie clip for Epic's Divine Styler. Lionel C. Martin and Sabrina Gray produced.

Alternative funk band Menace wrapped shooting on "Doghouse," the title track from its album on Jump Street Records. Gary Samuel directed the Manhattan-based shoot and Karen Howell produced.

**OTHER CITIES**

MOTLEY CRUE BLEW INTO Galveston, Texas, to lens "Without You," a performance/concept video directed by O Pictures' Blanche White. The epic extrava- ganza is set in the ornate surroundings of a old theater and opera house. Kim Dempster and Sharon Oreck produced the Elektra video from the band's "Dr. Feelgood" album. Acme Pictures' Wayne Miller recently directed "Everybody Wants To Be Hank Williams" for Mercury artist Larry Boone. Miller reeled footage of Boone performing with his band in a Nashville tavern. Joanna Gardner produced the clip, which comes from Boone's "Down That River Road" album.

**ACTIONMAKT**

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Over the past 23 years, JOHN FARNHAM’s music has taken him along an astonishing path of success, achievement and personal satisfaction. In Australia, his adopted homeland, he is a beloved figure, more popular than any politician, better known than any television or film star. In 1988, the year that Australia celebrated its Bicentennial, it was John Farnham who was honored with the title Australian Of The Year. During that extraordinary year of achievement tumbling upon achievement, the Farnham phenomenon reached a peak where one in sixteen living Australians (or at least one in four households) owned a copy of WHISPERING JACK, his first solo album in six years.

In an exclusive Billboard interview at that time, a buoyant Farnham found it difficult to fully express his feeling about the unexpected honor, which was an unprecedented one for a pop/rock entertainer. “Actually I must admit to a little guilt,” he said. “I saw the list of people who were considered—doctors, scientists, great sportsmen—and it was a really humbling experience. I still can’t believe they chose me, particularly in a year as important as 1988, I had been advised beforehand, but it wasn’t until tennis great John Newcombe actually said my name that I thought ‘Oh, they really mean it.’ Then when Prime Minister Hawke told me that he thought the right choice had been made, I knew they were serious.”

Such is the self-effacing manner which has long charmed the great majority of Australians, who see John Farnham as something more than just a popular singer. All of Australia’s cultural heroes, the ‘tall poppies’ who somehow escape the regular harvests of an aggressively egalitarian nation, invariably offer more then well-honed talent and quality performance of creations. The truly revered figures—Paul Hogan, Dame Joan Sutherland, Patrick White, Slim Dusty, the late John Meillon and Johnny O’Keefe, and not too many others—each embody a vital aspect of the elusive but quite real Australian ethos.

There are few second chances in Australian entertainment, particularly for those performers seen to be ‘teen idols.’ When English-born Farnham made a clean sweep of the inaugural Australian Record Industry Association Awards (ARIA) in 1987, taking out all six categories for which he was nominated, there was little doubt that after two decades of varying popularity, the personable and ever-enthusiastic singer had been elevated to that elite body of Australians who can fairly be pronounced ‘living legends.’

At the award ceremony, he admitted that the surge of renewed popularity which took him from the secure middle ground of Australian entertainment to its summit, proved so swift that he was having difficulty coming to grips with it. “I can’t believe this is happening,” he confided to Billboard. “Every time I think, well that’s it, it’s gone as far as it can go and I’m the happiest man alive, something else incredible happens.”

True to his own prediction, Farnham found success in 15 world markets during 1987/88 with WHISPERING JACK and the anthem-like single You’re The Voice, which made top five in Britain. In Germany, Scandinavia and Benelux he became a major star, while in America he began the long process of chipping away a niche. Such international recognition, coming on top of the declared admiration of his vocal talents by Quincy Jones and Stevie Wonder, was gratifying but, for Farnham, it paled beside what was occurring down under. After almost five only moderately successful years fronting Little River Band, John took up where he had left off with his solo hit Help in 1980, and the whole country unexpectedly opened up to him with the most dramatic outpouring of tangible affection and loyalty ever witnessed in Australian music. At Farnham concerts, teenagers sat in the stalls screaming loudly, while beside them sat their parents, making just as much noise!
For three weeks, he simultaneously held down the Number One position on the national single and album charts, with the LP going on to spend another 22 weeks at the summit (becoming the biggest domestic seller overall, with its one million local sales just a tad behind that achieved in 1976 by BEST OF ABBA.)

Certainly the material was undeniably strong and surprisingly contemporary, but the reaction to it had a rare significance. For perhaps the first time, the usually insecure Australian music scene had unconditionally embraced one of its own pioneers; a man impossible to dislike who had refused to deny his origins in return for international acceptance. It proved to be a 'coming of age' on both sides.

When it came time to present AGE OF REASON, WHISPERING JACK's eagerly awaited follow-up, to the nation, manager Glenn Wheatley entered into an arrangement with Coca Cola and the National 7 TV network to showcase the album via a ninety-minute live telecast from the main concert stage of Brisbane's Expo '88. The album that had taken six months studio time and the sifting through of 2,000 submitted songs, and was double platinum before release, hit the Number One spot and was triple platinum the day after the telecast.

For Farnham, it was a daunting and exhausting unveiling. Familiarly ebullient, though wound noticeably tighter than a watch spring, he cavorted around the vast stage presenting demanding, untired pieces to an audience of millions. No country town try-outs, no warm-ups in a quiet bar for the Australian of the Year, just a prime-time baptism by fire. "I was numb" he revealed later that night. "I survived because, when I walked on stage, the audience let me know they were on my side. Ooh that energy! It was almost tangible. I could have almost shoved it in my mouth and eaten it."

After the unveiling, Farnham walked into the function room of a major hotel and 600 noisy people (mostly record retailers) closed around him like the Red Sea behind Moses. For two hours he became their willing celebrity plaything, signing autographs, posing for snaps and answering an endless stream of questions. As he did at the end of the $5 million-grossing (an Australian record) Jack's Back concert tour, a fatigued Farnham looked to some observers like death warmed over. As those close to him are acutely aware, there are times when he just doesn't know when to stop giving. But, as he insisted from the outset, "It was an opportunity to go around and say thank you to those people who had worked their backsides off for the last album. I love it, I really do, no matter how exhausting it gets. I feel like I'm paying some of the dues that maybe I didn't pay back in the sixties."

Although it did not eclipse the WHISPERING JACK album, AGE OF REASON achieved 60% of its predecessor's sales, to become the second biggest domestic selling Australian album ever. In its wake, John again took his music to the world, following up on the breakthroughs he had made with his smash album and single (You're The Voice just happened to sport lyrics by Keith Reid, the same man who penned the words to A Whiter Shade Of Pale in 1967). In fact, it was the inclusion of that track on the Greenpeace fund-raising and door-opening double album which enabled Farnham to take his place in Red Square and effortlessly project the sort of unpretentious exuberance that has endeared him to millions of Australians.

At the same time, he was not unaware of the precious opportunity he had to say, or sing, to the children of the most militarized nation on earth: "How long do we have to look at each other, down the barrel of a gun?" "You're The Voice was the perfect song for the project," Farnham reasons. "I can see why it has reached so many people and continues to do so. It's a fairly heavy track in its way, because it says everyone has a voice, everyone is the master of their own destiny and if you're being hit around the face with a brick and don't say 'stop that!' you're a fool. Music has always been used to create and temper feelings. It has a role to play in giving messages of love, concern, a whole range of things. What 'Voice' says, most strongly, is that if we stand up and make enough noise, we will be heard. If music can do that for people, then it's fantastic."

1990 is the year that John Farnham will go all out to crack the one major market
that has resisted him—the United States. BMG Music is determined to break You're The Voice with a full scale relaunch. Farnham is hopeful but not obsessive. Like Britain's Cliff Richard, he has a secure base of devoted followers that enables him to look at the world's biggest market objectively. He rejects out of hand suggestions that he relocate himself to the top half of the world, as such Aussie legends as Olivia Newton-John, Rick Springfield, Helen Reddy and AC/DC have done in the past. "I like it here, I feel totally Australian," he insists. "All my family is here. This is where I live. I don't want to go to America or anywhere else to live, though if I really thought about it, I should. My accountant really thinks it's a great idea! I've been given—doing what I want to do under the best possible conditions—and I don't know how much more I should expect. I would truly love huge American success and I'll give everything I've got to get it but, to be honest, it's not going to break my heart if it doesn't happen. I would be beside myself if I sold millions of albums there, but I sometimes ask myself if I want it all, and I don't. What am I going to do with it all? It's too daunting a prospect."

GLENN A. BAKER, Billboard's Australian Editor, has written about John Farnham over many years and, in 1989, accompanied him to the Soviet Union.
In This Section

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What's A Chappie? See VSDA Capsules
Video Bolsters MGM/UA's Earnings
 Studios Push Laser Sell-Through
Audio Books Hot At VSDA Meeting

Electronics Firms Embrace Laserdisk Via Combiplayers
BY JIM MCCULLAUGH
LAS VEGAS—The marriage of audio and video in the form of the combiplayer is finally attracting new consumer electronics companies to the laserdisk hardware market. The new hardware support, demonstrated here during the Consumer Electronics Show Jan. 6-9, could help the technology finally fulfill its promise as a consumer format, hardware and software executives said.

End-of-year figures released at CES by the Electronics Industries Assn. indicate that videodisk players hit sales of approximately 160,000 units in 1989, up from 1988's 120,000. The 1990 forecast from EIA projects 215,000 players, which, according to EIA's collection data going back to 1986, would bring the total U.S. player base to about the 680,000 level by year's end.

The EIA's data tend to be more conservative than that of several laserdisk-oriented companies, which tend to paint much rosier projections. Nevertheless, after 10 years, the format finally appears to be picking up steam while retailers confirmed the optimism by reporting brisk holiday hardware sales (Billboard, Jan. 13).

Up until now, Pioneer—and to a lesser extent Sony—has been carrying the lion's share of the promotional burden for laserdisk hardware while only a handful of other Japanese suppliers offered players.

Now, however, as evidenced by CES, that stands to shift in 1990 as most of the traditional audio suppliers—Sharp, Magnavox, Philips, Sanyo, Hitachi, Toshiba, and others—are featuring or will feature at least one player or the increasingly popular CD/LV combiplayer in their product offerings. Panasonic privately showed a player in its suite here and expects to ship next June, according to sources.

Said one studio executive in attendance: "When Panasonic makes a move, they will promote aggressively. It will be influential." In addition, NEC also showed its first player. Laserdisk observers now expect to see a multiproduct 1990 push running spring to fall.

According to David Wallace, marketing manager for Pioneer LDCA, Pioneer's huge hardware campaign (with mall tours in 12 major cities featuring homelike laser theaters) began last May, notched sales in excess of 80,000 units. Pioneer alone, he said, is setting a sales goal of 250,000 players for 1990 and is preparing another highly visible hardware promotion for this year. Its most popular unit has been the CLD-1070 combiplayer, which lists for $590 but actually sells for about $450-$500 at many consumer electronics dealerships.

Pioneer has been featuring noted film director Bernardo Bertolucci in its print advertisements supporting laserdisk and will continue that through next August, said Wallace. (Continued on page 59)

Supplier-Retailer Meet Successful Irksome Sell-Through Issue Discussed
BY EARL PAIGE
LAS VEGAS—As part of an ongoing effort to foster better communication between manufacturers and retailers, and to help allay some longstanding suspicions of the former held by the latter, supplier executives at this year's Video Software Dealers Assn. regional leadership conference, held here Jan. 9-11, stressed home video's importance to the economics of Hollywood and the increased access home video divisions now have to top studio management.

In contrast to previous regional leadership conferences, supplier executives were strongly in evidence, including during a panel discussion titled "Lobbying the Big Leagues." The '90s," moderated by MGM/UA Home Video senior VP Herb Fischer. As an example of increased studio recognition, Fischer said top management once regarded his division "as being in the used-machine business." Now his staff sits in on all theatrical division strategy meetings.

Also on the panel were Richard Cohen, senior VP, Walt Disney Home Video; Brad Burnside, operator of the Adventures In Video stores in Chicago; Jim Warburton, president of distributor Baker & Taylor; Danny Kopels, executive VP of Magnum Entertainment; rackjobber Paul Pasquarelli, president of Video Channels; retailer Joe Johnson, GM of Pimpogo, Sioux Falls, S.D.; and Stuart Snyder, VP of sales, IVE.

The session was in marked contrast to one year ago in San Diego. There, the manufacturers were represented solely by the moderator, Herb Fischer.

Cohen pointed to home video's "unbelievable" growth, from 17% of total studio revenue in 1983 to the present 50%. He suggested retailers should not have such a "suspicion of motives" about studios "who are not about to cannibalize something so important" as home video.

Furthermore, Cohen called retailer comments that studios are abandoning rental in favor of sell-through "selfish and dangerous and not based on the facts." He said direct-to-sell-through applies to a "very small number of titles," while many sell-throughs like "Good Morning, Vietnam" and "Who Framed Roger Rabbit?" have been "bonanzas as rental" in a market where sell-through has "supercharged the business overall."

Cohen, nevertheless, sought to clarify studio attitudes. "A couple of years ago we were brand new, they could say we didn't know, that's what we were talking about. But on the other hand, in producing movies the single most influential factor is still theatrical success."

As an indication that studios and their home video divisions are sensitive to retailers' concerns, including the charge that sell-through is getting out of hand, Cohen pointed to the minimum-advertised-price policies recently adopted by several studios, including Disney. Fischer elicited much applause when he said from the podium that he was communicating with them and there to MAP on "All Dogs Go To Heaven."

Retailer responses to the panel discussion were generally positive, suggesting the studios and the VSDA were at least partly successful in steering the discussion away from the business end and onto consumer issues at large.

Said top retail executive Paul Pasquarelli, "If we have a crackerjack home video business, the consumer will buy, and that's the key factor."

"One thing that put a smile on our lips," he said, "is the lack of interest in rental that the people in Hollywood are showing."

License Snafu Puts Gorgon's 'Death' Plans On Ice
BY JO ANN GRECO and PAUL SWEETING
NEW YORK—Contractual problems involving the rights to the three-tape "Faces Of Death" series, as well as eight other titles, have delayed the release of the first titles scheduled to appear on the newly formed Gorgon Video label.

The release of the titles, which Gorgon had planned to introduce in February, has been postponed to an undetermined later date, the company says. The controversial "Faces Of Death" series was originally marketed by MPI Home Video but was pulled from the market after distributors began to balk at carrying it.

Gorgon Video, formed by MPI alumni Nasser Zegar, thought it had acquired licenses to the series, as well as other titles from MPI's catalog. But "in the process of negotiating the contracts and so forth to separate ourselves from MPI, it turned out some of the licenses couldn't be assigned," Zegar says. "I'm hoping to have this sorted out in 30 to 40 days."

Besides the three "Faces Of Death" titles previously released by MPI, the affected titles include "The Worst Of Faces Of Death," "Horror Hospital," "Tower Of Evil," "Bizarre Rituals," "Blood Of The Vampire," "Brutes & Savages," "Switch Of The Death Nerve," and "Night To Dismember." The new triple-tape "Faces" series has been off the shelves for more than two years. The first tape drew fire with its gruesome depictions of various animal fights, shoot-em-ups, suicides, and cannibalism. Critics balked, 46 states tried to ban the tape, but the video renting public ate it all up, so to speak. MPI released two more tapes, but subsequently withdrew the series in the face of heated opposition.

"These tapes are not all related to the direction which MPI has been pursuing lately," says MPI's Jaffer Ali, "and since we weren't doing anything with them, we decided to license out the titles..." he said he was reluctant to see the tapes pulled from distribution in the first place, was eager to purchase the rights and form his own label. Gorgon has acquired 90 MPI titles.

"I figured the producers would want this stuff pulled," Zegar says. "It's the snafu of the recent snafus. 'It's not making them any Money sitting on the shelf.'" Zegar says he is confident Gorgon will ultimately end up with the licenses.

(Continued on page 34)
LAS VEGAS—Advanced Television is a "sure-thing," according to Joel Chaseman, VP, Washington Post Co., and chairman of the Advanced Television Test Center in Washington, D.C.

Chaseman was the keynote speaker here Jan. 7 during a CES "Video Overview: Tomorrow's Digital Video Today" session, a presentation by a broadcaster concerning the emerging relationships among manufacturers, retailers, broadcasters, and the public at large about high-definition TV and "new generation" audio and video consumer products.

Chaseman predicted that Advanced TV would come in two phases.

"First, we will squeeze every possible bit of vitality out of NTSC, our present standard, which was designed in the 40s for black-and-white but remains the basis for all the millions of color sets now sold in this country," he said.

"At the same time we develop and market the best possible NTSC, we will create a new high-definition television system which will combine efficient use of the spectrum with high-resolution production and brilliant flat-screen display. You will market proof-of-concept sets which produce studio-quality pictures in the home. Together we will be making the incremental improvements that prolong NTSC while preparing to manage the transition to an entirely new viewing experience. Our national investment in the old sets will be allowed to wind down as each individual consumer begins to invest in the new technology at his or her own pace.

"Chaseman told attendees that the Advanced Television Test Center and the FCC's Advisory Committee are working right now on the following issues: how good is good enough; how much quality can consumers see and how much do they care; what will they pay, and how soon; and can a high-definition TV picture that is transmitted over the air compete favorably with optical fiber, coaxial cable, or tape.

"Chaseman also added that the HDTV development is "well under way."

"(Continued on next page)
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GORGON DELAY
(Continued from page 51)

In the meantime, Gorgon will not release any other titles. "We have acquired other titles but I decided it would be better to get everything organized before we announce a new release," Zegar says.

In addition to the current three volumes of "Faces Of Death," Gorgon hopes to release a new compilation tape, "The Worst Of Faces Of Death," and plans a summer release of "Faces Of Death IV," featuring new material. Zegar claims the demand for the series has never stopped, and says, "I really don't care what the critics say, it's what the public wants." Besides, he adds, you can see worse on the nightly news.

Zegar says he does not expect the delayed release to cause problems with distributors. "All of the majors, Baker & Taylor, Ingram, Star, Schwartz Bros., are eager to work with us," he says. "I've known these guys for a long time from working for MPI. If it were a new company releasing this product, I don't think most distributors would have picked it up in the first place."
some pointed questions were hurled at manufacturers on the panel, as in those centering on sell-through generally and "Batman" in particular.

Like Kopels and Snyder, Conlon urged retailers to become "more sophisticated" and earn the studio respect. He noted the vast range of sophistication among retailers all the way to those "who don’t know the business, who sit back and yearn for the good old days, [at present pace] is only two days ago."

Pasquarelli also hopes for more sophistication, urging retailers, for example, to look beyond just haring on "Batman" and suggesting it was an editorial decision that was made at Warner’s own company—"E.T.—The Extra-Terrestrial." Moreover, he said, the success of "Batman" is still to be determined. "It depends on what happens now," he said. "Maybe we all learned that the market can accept X amount of a product without the glut."

Yet another level of more home video and studio communication,kopels said the Motion Picture Ass'n. of America, the studio trade group, has welcomed a home video advisory panel, though he added somewhat cynically that efforts to set a second meeting "has it the first of 1990, that’s as much as we can get them to narrow it down."

Kopels also said that "it is incumbent upon the supply side" to support more cooperation, responsive- ness, and responsibility.

Snyder acknowledged that in 1980, "home video and the studios are adversaries" but that now "video is a major decision maker and directly supports the studios," and perhaps ironically, "theatrical will produce more movies than in any other decade."

Both Warburton and Johnson characterized retail as the "goose laying the golden eggs," Warburton adding, "No studio wants to harm the goose." Johnson said, "We have the inherent golden goose, and there should be less of the old finger-pointing."

SHOWS AND LIMITING THEM TO FIVE.

DISTRICTOR’S DAY: VSDA’s regional support awards were presented to distributors by Linda Lauer, executive director, who calmly suffered through the familiar array in such ceremonies of having no representative present until the first few were named (then the inevitably loud cheers). Awards went to Artec, Baker & Taylor, Zocomm, East Coast Video, Ingemar Major, Video Concepts, M.S., Schwartz Bros., Sight & Sound, Star Video, VPD, Video Trend, Video Works, and, in Canada, Video One Canada and Bellevue Home Entertainment.

WHAT’S A CHAPPIE? In keeping with the lighthearted tone of awards night, Lou Berg, VSDA’s president and operator of two Au-

sine Video Plazas, repeated with Robert Cohen, senior VP, accepting and lauding the firm’s sales reps and regional directors "who come back to us from the edge with many good ideas and so much feedback." A new award this year for Best Independent Distributor to Media Home Entertainment.

Most hilarity came when Rick Kopel, regional director, presented the chapter achievement awards, and in reverse, the regional groups teased Kopel with various prizes. In a takeoff on all the hoopla, "in the Pacific Northwest, the Oregon/S.W. Washington Chapter had Kopel believing he was going (Continued on next page)
to be soaked with a bag of water that turned out to be a yellow rain hat.

NEW MEMBER RACE: There were some photo finishes in the competition for chapter growth, Karpel said, sharing that his realization of how important chapters are came when he and Joanna Baker, director of operations, helped form the Canadian groups. "We could see how Canadian dealers really had a lack of information, communication, and participation. We have seen an explosion of meetings in Canada."

Chapters were grouped U.S. and Canadian and in tiers. Winners and presidents: Canadian (25 or less): Quebec, Sylvia Sauriol, Multivideo; (25 or more): British Columbia, Bill Shellard, Varsity Video, Vancouver, U.S. (25 or less): Siouxland, Joe Johnson, Popingo Video, Sioux Falls, S.D.; (25 or more): Oregon/S.W. Washington, Vaughana Cochenour, Everybody's, Portland, Ore.; (100 or more): Southern California, Sid Spinak, Video Zone, Newport Beach, Calif. (See Store Monitor, page 58, for the 17 chapters that took runner-up honors.)

VENDOR VIEW: Many attendees said they sensed a much stronger role this year by manufacturers than in San Diego a year ago. A big difference was bringing in suppliers (labels and distributors) for a morning-long but closed breakout of 16 round-table meetings. Several retailers said they were impressed by studios bringing along legal counsel. Last year, supplier involvement was limited to a single evening dinner and panel. Many pointed to the attendance of more high-profile executives like Eric Doctorow, senior VP/GM at Paramount Home Video. Four firms had panelists along with Herb Fischer, GM at MGM/UA Home Video, repeating as moderator; Stewart Snyder, VP sales, IVE; Danny Kopels, executive VP, Magnum Entertainment; and Cohen. Distributors on the panel were Paul Pasquarelli, president, Video Channels and a national board member, and Jim Warburton, president, Baker & Taylor. Retailers were board member Brad Burnside, Video Adventure, Evanston, Ill., and Joe Johnson, GM of Popingo Video.

LAST RESORT: The Alexis Park received accolades generally, especially for its trademark of no gambling distractions, a refreshing note for those who did come in early for Winter Consumer Electronics Show that ran Jan. 5-8. The motel, two miles east of the Strip, is all ground level and spread out (too much for some returning to quarters late at night). It features three swimming pools and twin-room but rather small suites, one room a combination kitchen and living room.

CONVENTION CAPSULES
(Continued from preceding page)

CMV has introduced a line of shortform home music videos
... see page 45
As next in line to take over his father's successful law firm, Joey Curtis' life was all planned out for him. But, when a gorgeous, free-spirited female rock drummer invites Joey to Los Angeles, he lays down the law... and hooks up with an entire, all-girl rock band!

A real-life underground rock band, The Screaming Sirens, provides The Runnin' Kind with a powerful, rocking soundtrack, and infuses it with raw authenticity rarely found in a "Hollywood" film.

From the ultra-conservative world in upper middle class suburban Ohio, to the rundown haunts of L.A.'s current underground rock scene, The Runnin' Kind is a non-stop journey to adventure and self-realization.

Director/Writer Max Tash has written episodes of "Cheers," "Fame," and "WKRP in Cincinnati." Last year he received widespread critical acclaim as producer/director of the CBS series "Frank's Place." The controversially released in 1989, The Runnin' Kind is a pointed declaration of American Independent filmmaking that's sure to appeal to a broad audience.

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GUY ADAMS STEVE TYNEL MARK HeyERSON MARVIN V. BISH MAX TASH
HARRY KNAPP "MAX FRANK " MAX TASH & PLEASANT GEHMAN MAX TASH

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MGM/UA Posts Loss Despite Revenue Rise

NEW YORK—MGM/UA Communications Co. has released fiscal first-quarter figures showing operating income of $17 million on a 24% gain in revenues to $211 million. In the corresponding period the year before, there was an operating loss of $143 million.

Despite the operating gain, the company reported a $2 million net loss for the quarter that ended Nov. 30, and attributed it to "a lack of new feature films." In the same period the year before, the net loss was $39.4 million.

One of the biggest rises in MGM/UA's quarterly operating revenues was in the category of home video and pay television—a 34.5% increase to $104 million. The big hit on videocassette was "Rain Man."

"Our goal in 1990 is to rebuild the company.

But the lack of new feature films will make life more difficult for MGM/UA Home Video, as it means a lack of new front-line product for the rental market. After "Rain Man," the company's biggest recent success has been the 50th anniversary edition of "The Wizard Of Oz," which shipped 1.8 million-2 million units at a list price of $24.95 each.

MGM has reportedly been in acquisition talks with Ted Turner, chairman of Turner Broadcasting System Inc., and the Denver-based cable systems operator Telecommunications Inc. But these discussions have apparently hit snags.

Marc Hardy, spokeswoman for MGM/UA, says the company "continues to consider proposals" to be acquired, but that "right now we're not talking to anybody." Hardy says the company intends to concentrate on producing movies (Billboard, Dec. 20).

Last year, the Qintex Group of Australia announced it would acquire MGM/UA for $1.5 billion, or $26 a share, but the deal fell apart after Qintex failed to deliver a $50 million letter of credit. Rupert Murdoch, chairman of News Corp., had offered $23.16 a share for MGM/UA, which rejected his bid in favor of Qintex's.

Kirk Kerkorian, the financier who owns 82% of MGM/UA's stock, has not commented on the buyout offer.

In a statement, MGM/UA chairman Jeffrey Barbakow says: "We are progressing through fiscal 1990 with the goal of rebuilding the company. We have designed and are implementing controls to help us build financial resources. We have embarked on a new program of feature-film production, whereby we will once again aggressively seek projects for development."

The day on which the company met with shareholders and disclosed its first-quarter results, shares were unchanged at $15.35 each in trading on the New York Stock Exchange.

DON JEFFREY
"Indiania, 'Lethal' Disks Due: Director Inked To Tout Format"

BY CHRIS McGOWAN

SELL-THROUGH FEBRUARY Blockbusters: Paramount Home Video will release "Indiania" and "Lethal," two-page action launches from Bernardo Bertolucci and George Lucas. Also available are letterboxed copies of "Indiana Jones" episode "The Last Crusade." These and other new releases will be available on disk in both letterboxed and pan-and-scan editions, each at $29.95.

In addition, Paramount will also bow "The Making Of The Last Crusade" (CAY, $24.95), which documents the behind-the-scenes work that went into the making of the late Indiana Jones epic, which stars Harrison Ford and Sean Connery.

Another successful sequel coming out on laserdisk at a low price is "Romancing the Stone" ($34.95), which Warner Home Video will launch Feb. 8 at $24.98. Mel Gibson and Danny Glover return to action in the buddy-cop film, which will be letterboxed on disk.

BEROTOLUCHI ON LASER: Pioneer LDCA Inc. has enlisted the aid of famed Italian director Bernardo Bertolucci ("The Last Emperor," 1987, and "Last Tango In Paris") to help promote laserdisks. Bertolucci will appear in two-page spreads that will run in several film and video magazines from this month through August. His photo will appear next week in the National Geographic magazine and on the cover of the German film magazine, which will be letterboxed on disk.

IMAGE ENTERTAINMENT is releasing the following laserdisk this month: the hilarious and surreal "The Magic Flute, Vol. 1: On The Verge Of A Nervous Breakdown" ($39.95), directed by Pedro Almodovar; Dennis Quaid as rock legend Jerry Lee Lewis in "Great Balls Of Fire" ($39.95); sultry Sonja Braga in the Jorge Amado classic "Dona Flor And Her Two Husbands" ($49.95); Jose Wilker and Betty Paris in "Bye Bye Brazil" ($49.95), a comic-tragic tale of four traveling entertainers in the Brazilian backlands; the interactive "Making Of Robocop" (CAY, $19.95); and Jane Fonda in "A Doll's House" ($39.95), based on the Ibsen play.

THE LOUVRE OEUVE: The art collection of the Louvre Museum in Paris is so extensive that it would take months, maybe weeks, to view it all. But now art students and armchair travelers can sample the famed museum's many masterpieces at home through the three-volume "The Louvre" encyclopedic laserdisk set. Produced by Paris-based ODA Havass and distributed exclusively in the U.S. by Voyager Co., the CAY format "Louvre" disk includes 5,000 European paintings and drawings from late Gothic times to the mid-19th century. "Volume II" has numerous visual sculptures and objets d'art; and "Volume III" includes ancient art and artifacts from Greece, Rome, Egypt, and the Middle East. Each volume retails for $99.95 (with index book). Later this year, Voyager will also launch HyperCard programs so that Macintosh users whose computers are hooked up to their laserdisk drives can see even more of the letterboxed items on the "Louvre" laserdisk. Art students of the '90s take note!

LASER REVIEWS: "Little Vera" (Lumi Vision, $34.95) is a gritty, fascinating look at the troubled life of Vera, a Russian teenager, and her working-class family. Vera is an aimless rebel, her father is an abusive drunk, and her boyfriend is a sociopath. It is domestic turmoil we've seen before, but played out in a foreign landscape: the post-glastnost Russia of the '80s. The film is grainy, with a low-budget look, but strong story-telling and well-deserving of the many accolades it has received (including the best-film award at the Chicago Film Festival). Sex, drugs, and rock'n'roll in the new U.S.S.R.

"La Dolce Vita" (Image Entertainment, letterboxed, $69.95) is the 1960 Federico Fellini classic, presented on video for the first time in the wide-screen format. Viewers who have seen its panoramic version on late-night TV over the years will be captivated by this complete presentation that preserves the prophetic film's beautiful cinematography.

"West Side Story" (Criterion Collection, CAY, letterboxed, $124.95) is a remarkable transplant of the Broadway musical into the cinematic form. Even though the 1961 film seems silly today, with its finger-snapping and stylization, it remains strongly compelling, with its beautiful music, camera movement, fluid editing, Jerome Robbins' choreography, and Leonard Bernstein's score. This laserdisk is a closer look, finer detail or from different angles, than the film's wide-screen image. In addition, it has digital surround sound and a wealth of supplemental material. Even so, it's hard to imagine any sizable market for this sort of thing. TREVIN MILLER

"Kitty Video," Lazy Cat Productions, 30 minutes, $19.95.

Subtitled "A Video For Cats," this video comprises footage of various small, twittering birds. I was skeptical, but dutifully turned reviewing chores over to my two felie companions, Bruce and Dennis. For the first few minutes they ignored the video, but gradually the flickering movements of birds caught their attention. To my surprise, they settled down and stared at the screen with the rapt fascination of 5-year-olds watching "ET," for the first time. Their heads moved back and forth in unison, following the birds, like spectators at a tennis match. Soon they went up to the screen for a closer look, and tried to pat the birds with their paws. I found this amusing, and, given the price point, that $99.95 could make a cute novelty gift for doting cat owners.


Two years ago marked the centenary of the creation of Sherlock Holmes. In the past century Holmes has been played on stage and in the movies by a variety of great actors, and it was generally acknowledged that Basil Rathbone was the best of them all. However, Jeremy Brett, who has been appearing as the super sleuth in the Grenada television series, certainly offers a truer portrait of Holmes than Rathbone did. Set in the proper period, Brett's Holmes has all the little quirks and idiosyncrasies that so delight fans of the Master down pat. "The Sign Of Four" is seldom performed, and for that reason alone, this one could be a must with the legions of loyal Holmes fanatics. Even the rather steep price will not be a deterrent. For both rental and sale, this one is a must. RICHARD T. RYAN

"Search For Battleship Bismarck," Vestron Video, 60 minutes, $29.98.

The Bismarck was Germany's most powerful navy vessel during World War II. However, its brief career spanned just two weeks. In this fascinating program, historian created the history of the Bismarck's short but deadly campaign as well as the search 48 years later for the remains. On June 8 of this year, Dr. Robert Ballard discovered the Bismarck nearly 600 miles from the coast of France in 2,500 feet of ocean off the Azores. The excitement of his modern hunt parallels nearly the desperate British search for the deadly warship in 1941. Also, there are interviews with crew members who survived the sinking of the battleship. Considering that Ballard's previous exploits—the search for the Titanic (Continued on next page)

FOR WEEK ENDING JANUARY 27, 1990

Compiled from a national sample of retail store sales reports.
BOOKS, BOOKS, BOOKS: While many say it is perhaps years off, renting books on tapes came under a lot of discussion at the Video Software Dealers Assn. annual leadership meeting, held in Las Vegas, bringing together leaders from 49 chapters. William Patterson, owner of five-store Columbia Tape & Video, says he has been offering the service for six months. As one of eight directors of buying co-op American Video Assn., Patterson also touted AVA’s upcoming program. Patterson, also a VSVA chapter head, along with other contemporaries, eagerly exchanged ideas. Patterson rents “by the week or by the day, whatever they need,” while Herb Wiener, co-owner of Home Video Plus Music, Austin, Texas, is experimenting with weekly rates.

ENVELOPE PLEASE: The following 17 groups (with respective presidents) were runners-up in the achievement awards during the VSVA leadership meeting (see elsewhere in this issue for the five top groups): Atlantic Canada, Greg Boudreau, Video Villa, Halifax, Nova Scotia; Central Arizona, Bill Chew, Big Video, Phoenix, Ariz.; Central California, Peggy Lake, Country Home Video, Sanger, Calif.; Central Texas, Dawn Wiener, Home Video Plus Music, Austin, Texas, Chicago, Elaine Zizz, Movies In Motion; Florida Suncoast, Jackie Yaroselli, Video Show, Clearwater; Houston, John Fudge, Latest & Greatest; Kansas City, Mo., Sheila Sopick, JXL Inc.; Los Angeles, Fina Damian, Dafi Video; Manitoba, Sheldon Gale, Star Time Photo Video, Winnipeg; Ottawa, Derek Crosley, Movie Video, Kanata, Ontario; Sacramento, Calif., John Simmons, Penn Valley Video, Penn Valley, Calif.; South Florida, Rick Viewy, Video Connection, Hollywood, Fla.; Southern Ontario, Brian Parton, Video Station, Niagara Falls, Ont.; Spokane, Wash., Tom Daughtery, North Of Hollywood, Hayden Lake, Idaho; St. Louis, Johnny Beck, Movie Depot; Washington, State, John Smistad, Video West, Marysville.

SELL-THROUGH STATIC: The most pointed exchanges between retailers and manufacturers during the conference’s industry sessions panel revolved around sell-through and were often brief, just as often cut off by legal counsel as too near price-fixing boundaries, and sometimes hilarious. In posing the first question to panelists after their opening remarks, singing out Chicago retailer Brad Burns on a sell-through topic, moderator Herb Fischer, senior VP MGM/UA Home Video, was silenced by a loud sound system squeal. “Next question!” yelled one attendee to raucous laughter. Earlier, in opening the panel discussion, Fischer sparked humorous reaction as he bargained with Allen Kaplan, colorful Omerta retailer, in the audience. Kaplan promised to ask only one question during all the session and then pointed his plea for an exclusive self-window window before titles go to mass merchandisers. Fischer said that maybe something would come out once the panel proceeded.

ADULT ABSURDITY: The avalanche of proposed legislation and cases testing existing laws revolving around obscenity and pornography often move toward a catch-22; said Chuck Ruttenberg, VSVA counsel, during a comprehensive review on legal issues at the conference. He noted that in Georgia citizens are guaranteed the “right to watch what they want in the privacy of their homes, but the court ruled 5-4 that it’s illegal to get it there,” in terms of stores being allowed to carry product. At present, VSVA is hopeful in its court fight in Florida, which Rutenberg says has a constitution that offers right of privacy “way beyond anything in the rest of the U.S. or in the federal constitution.” An obscenity case in Hawaii is also based on that state’s constitution. Rutenberg also mentioned that “the law in D.C., law firm of Arnet, Fox, Kentner, Plotkin, & Kahn, told the audience he could not recall ever viewing an adult video but that he has always been of the opinion that at least where adult issues are concerned,” they have the right. Beyond the adult issue, he predicted much more activity on the program/content horizon in terms of “civil liability and violence, particularly violence on children.”

BLOCKBUSTER BONANZA: While retailers moan when Blockbuster enters or expands in a market, others are appreciative that the behemoth retailers are generating the revenue. In fact, some store operators are distressed that Blockbuster has moved too slowly in their region, according to Marcel Lavi, owner of Video Collection, a single unit in West Hollywood on Doheny. Lavi believes “ depends on independents and well-run stores can position against Blockbuster and benefit from the increased awareness of video rental as an entertainment activity. Lavi offers many services, including delivery and pick-up " within a four-mile area." The store also features a Saturday special Wednesday evenings. Enormous selection is important, Lavi believes. "We’re set up for 12,000 movies. Video Collection also features unusual groupings of titles; i.e., sections within sections, as with Bogart in the classics display. "The outlet—not live, and therefore with movies behind the counter—also features its own customized racks constructed of heavy, grilled metal feet high, that section off the store, framed with 4-foot-high paintings based on the posters that announce product arrival."

Roger Burlage is president and chief operating officer of Vidmark Entertainment, Los Angeles. He had been chairman of Entertainment Services Group.

David Bowers, previously VP promotion and publicity of J2 Communications, Los Angeles, is upped to VP marketing.

David DelGrosso joins Image Entertainment, Los Angeles, as VP marketing. He had been the assistant VP marketing at the Lumax Division of Alpine Electronics.

Anne Upson is named VP and executive producer for Mark Zander Productions. Most recently she was at CBS/Fox Video as director of programming.

Brian Clendenen is named director of sales for Rhino Home Video. Most recently he had been VP of sales and marketing for Imperial Entertainment.

Steven Feldstein is named public relations manager at Buena Vista Home Video. For the last three years, he had been at the public relations agency Bender, Goldman & Helper. Dorrit Ragozine is added to senior publicist. She had been a public relations assistant.

VIDEO REVIEWS

(Continued from preceding page)

Although toddlers will probably find the animation amusing, those old enough to distinguish may find the endings of some of the tales—which are generally true to the original—quite disturbing. Still, if parents are encouraged to watch the program with their youngsters, that difficulty may be overcome.

The chief drawback to this program is that it offers nothing new. Anyone with a sizable kid vid collection probably already has most, if not all, of these stories in one form or another.

FOR WEEK ENDING JANUARY 27, 1990

TODAY'S TOP KID VIDEO SALES

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<th>TITLE</th>
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<td>Bambi</td>
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<td>Dumbo</td>
<td>Wall Disney Home Video 24</td>
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<td>NUTS ABOUT CHIP</td>
<td>Wall Disney Home Video 447</td>
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*24 gold certification for a minimum sale of 125,000 units or a dollar volume of $5 million at retail for theatrically released programs, or at least 25,000,000 units or $1 million at suggested retail for nontheatrical titles. *25 platinum certification for a minimum sale of 150,000 units or a dollar volume of $10 million at retail for theatrically released programs, and at least 50,000 units or $5 million at suggested retail for nontheatrical titles.
“In the cassette world 80,000 is not a giant number,” said Wallace, “but we’ve been talking about a current player universe of 350,000 and 900,000 pieces. When you consider that Pioneer injected close to 100,000 players into that active player base, it’s significant. That’s a 30% increase.”

“Hardware drives software,” said Marty Greenwald, Image Entertainment president, whose aggressive disc licensing/distribution company maintained a “home theater” demonstration at the Mirage Hotel here.

“The videocassette business is now content-driven. But the laser disc maintains that type of advantage—why would anybody buy another videocassette? CD players have done a lot to persuade consumers about the optical format. Once consumers commit to CD players it’s an easy step to go to laserdisc,” he said.

“What the hardware companies have to do now is refine their dealers. They have to convince them that it’s a better technology, there’s a market, and that the margins are better. The technology is slicker. It’s not tape. In fact, that’s the tough shot 5mm is having as a prerecorded format. Who wants another different type of tape machine? Once the hardware dealers commit to show the technology in the store, consumers will bite... 1990 will be the year that laserdisc players will carve out a respectable niche in the consumer electronics industry. And it all goes down to whether the LCD TV and surround-sound and the other add-ons that are changing the home-entertainment environment,” he concluded.

Greenwald projected that 1990 will see the installed base of laserdisk players jumping from 350,000 homes to 600,000, which is a “pretty hefty increase since it took 10 years to get to 350,000. That will give hardware manufacturers a taste of the market. Clearly three quarters of those new machines will belong to Pioneer, but 60,000-70,000 machines will belong to Sony, Yamaha, Philips, and Magnavox. What happens after that is more speculative,” he said of hardware companies. Ninety percent of hardware dealers handling VCDs will begin to handle laserdisc.

In 1991, predicted Wallace, laserdisc hardware sales will hit the 400-600,000 mark. “That’s going from 10,000 titles in 1990 to 40,000 in 1991. By 1995 there should be five million machines in the marketplace,” he said.

Wallace said, “We’re also seeing those kinds of increases on the software side. We’ve seen a definite increase in our catalog business which was attributable to new hardware owners.”

Helping push the format, he said, are the major studios, which are making greater efforts to simultaneously release blockbuster titles on video and laserdisc. He noted that Paramount’s Feb. 1 street date of a $29.95 laserdisc of “Indiana Jones And The Last Crusade.”

Wallace also noted the laserdisk market trend toward pricing single-disc "blockbusters" at less than $25, while double discs are increasingly priced below $50.

On the software side, observers also estimate that the entire laserdisk library will be at 10,000 titles by 1992. By the end of 1989, there were roughly 4,000 titles released on the format.

Both of the format’s major proponents—Pioneer and Image Entertainment—say they are gearing up their future efforts accordingly. Pioneer said it plans to release about 1,000 new titles this year. To that end, Pioneer Video Manufacturing, Carson, Calif., plans to up its pressing capacity from 600,000 discs per month to 3 million by 1993. Image Entertainment plans to double its business within the next year from $90 million to $60 million, says its monthly release schedule has jumped to 100 titles per month, up from 50 six months ago.

As for working with hardware companies on cross-promotions and campaigns, said Greenwald, “we will be making a major marketing effort commitment to enhance the ability of hardware manufacturers to sell hardware... We’re a software company but we are willing to spend money marketing hardware.”

In terms of distribution, Wallace said the future of the laserdisk software business will eventually belong to the record and tape companies. “Tower has been a wonderful partner and we just signed up the Wherehouse chain. The record chains will probably be in business in a few years. Now they represent about 30% of the business but that will grow substantially,” he said.

Another sign here at CES that laserdisk was expanding was the emergence of a new company called U.S. Laser Video Distributors, based in New Jersey and headed by former CBS/Fox Video executive David Goodman. He claims to be developing the industry’s first laserdisc rack-jobbing service and will begin servicing East Coast retail accounts shortly.

“ELECTRONICS FIRMS EMBRACE LASERDISK HARDWARE

(Continued from page 51)"
NEW ORLEANS—Although the company will lose about 30% of its sales volume in March when its distribution relationship with A&M ends, a charged-up BMG Distribution sent out a clear message to the industry at its convention—"the '80s will be its decade."

BMG, a division of Germany-based Bertelsmann Music Group, held its convention here at the Westin Canal Place Jan. 6-9. The company distributes and owns RCA and Arista. It also distributes other labels, including Private Music and Grudge.

While the impending loss of A&M was a conversation topic at the convention, company morale seemed to be at an all-time high, thanks to a recent restructuring (Billboard, Sept. 8).

In his opening remarks, BMG Distribution president Pete Jones cited the convention's theme, "Welcome To The Future," as being particularly appropriate, "in the sense that we are now the company we always wanted to be. We are now positioned to market music in the '80s better than anyone else. We start the [decade] with the organization, systems, resources, commitment, and music to achieve great accomplishments."

In 1980, who could have predicted all the change that would occur during the decade? Jones asked. The decade saw the emergence of the CD and an incredible amount of consolidation among the labels, distributors, and retail chains, he added. But despite the trend toward consolidation, "music is more diverse than ever," he said. "And although there are fewer [retail] accounts, there are more outlets. Also, the music audience has broader demographics than previously."

In the '90s "our music and artists will deliver," he added, "so we have to deliver."

Many of the convention's sessions were closed to the press. But Jones reported to Billboard that the primary focus of the sessions was to ensure that the company capitalizes on the changes made during the restructuring.

BMG now has enhanced ability to send its large accounts, he said. "But we are also placing a strong emphasis on servicing [mom-and-pop] accounts," he said. Even if BMG had not lost A&M distribution, the reorganization would have occurred, he added. A&M has been sold to PolyGram.

While A&M's sales volume is almost one-third of BMG's total billings, its loss will impact BMG's bottom line to a much smaller degree because the label was only distributed and not owned by BMG, Jones said.

**CONVENTION CAPSULES**

**CONVAP PRE-EMPTS MARDI GRAS: BMG Distribution president Pete Jones took 35-40 minutes going around the room at the BMG convention and introduce everybody in the company, including a personal note on each person. The fee-paying in making greater efforts by BMG staff, who showed up from everywhere throughout the remainder of the week. In return, the awards dinner on the last night, Tom White, director of national accounts, announced Jones as "King Of The Parade." That position, according to White, who grew up in New Orleans, is an honor bestowed upon individuals during the Mardi Gras celebrations. Jones apparently was deeply touched by the announcement, BMG staffers chortled as they reminded him, "This parade all moves together."

**VANNINI VINDICATED:** Milli Vannilli was victimized by a publicity stunt, president Clive Davis told the convention. The label's megaplatinum artist "has had to deal with whether they sang on their own record," Davis said. "I heard that he received a signed and sealed check for $15.6 million."

**THE B ALLROOM BLITZ: While playing a Dionne Warwick track from an upcoming album, Kenny "K" Cop Porter," Davis told Freddie Love to "get up and dance." Love, who started with the company in 1971 and currently serves as branch manager in BMG's Atlanta office, was not ready to move and he didn't start to dance. Despite Love's great looks, colorful personality, and giant stature—in the obvious respect and affection directed at him by his co-workers—both women and men, Atlanta branch uptown dining, apparently quiet at seizing opportunities, jumped up to join Love for a round of ballroom dancing, to the delight of the rest of the room.

**ARISTA GOES TO NASHVILLE: Now that Arista has a strong, full-bodied base, it is moving into Nashville and Texas. Clive Davis has been named to head up the division, which will release its first album in February. DuBois said country artists with albums in the work for the label include Alan Jackson, Exile, Michelle Wright, and Lee Roy Parnell. BMG has shown it can market country music by helping to make RCA No. 1 in the field. DuBois said, "Well, [Arista] wants to be No. 2," he said. After a long pause, he added, "And then No. 1."

**BMG FINDS NEW BUS-ride RATHER: After a night at Tipitina's, a legendary showcase and watering hole establishment, BMG staffers piled onto a bus to take them back to the convention hotel. While driving through New Orleans' warehouse district late at night, BMG staffers broke into the old bus chestnut "99 Bottles Of Beer On The Wall," without losing a beat, they segued into what will likely be the new anthem for bus rides, "I Left My Wallet In El Segundo," a rap song by A Tribe Called Quest played earlier in the day at the Arista product presentation.

**BMG TEACHES AN OLD CITY A NEW TRICK: Stew- art Walker, New Orleans' chief administrative officer, was on hand the last night of the confab to tell convention attendees that the city had proclaimed "BMG Week" beginning Jan. 10. Walker went on to say, "We have a lot of things going in this town, but I have to hand it to you guys. I have never heard of a convention bringing its own bar with it." Walker was referring to BMG's famed Zig Zag Room, a private room stocked with liquor and beer, which was first established at the company's last convention in Montreal. In New Orleans, the bar was dubbed Zig Zag Room South. According to Tom O'Flynn, a Zig Zag Room veteran and branch manager at BMG's Washington, D.C., office, the name of the bar "comes from the theory that when you leave the room, you no longer are capable of walking straight."

**GLARON CALL OVERHAUL: Jones started the convention by reviving the clarion call from the Montreal convention. He asked, "Are you ready to convention?" But he ended the New Orleans confab with a new rousing cry based on the convention's theme, "Are you ready for the future?" he asked. He received a resounding yes.
THEY'RE BACK AND MORE WANTED THAN EVER!

WILLIE!
WAYLON!
CASH!
AND
KRAIS!

THE NOTORIOUS BAND OF FRIENDS
RETURNS WITH THEIR STRONGEST
MUSIC YET! AND NOW, FOR THE FIRST
TIME, THEY'RE RIDING YOUR WAY!

HIGHWAYMAN 2 ON TOUR

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<td>MICHIGAN STATE UNIVERSITY</td>
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Promotional disks are often found in used-CD bins. This violates the conditions under which labels distribute promos, and like the sale of stolen goods, is a practice that irritates record companies and merchandisers alike.

Having said that, the observations included in the Jan. 13 Retail Track were not intended to either condone or condemn the sale of used CDs. Instead, the intent was simply to say that the sale of used CDs does exist, and, as the old parental cliché goes, "if you're going to do something, do it right." The Record Theatre location that was cited in the aforementioned column did a better job of merchandising used goods than others who sell such product—regardless of whether someone finds the practice slimy. And, in defense of the Record Theatre, there were only eight or 10 bins at that store that were devoted to used CDs, just a few square feet in a store that has more than 8,000 square feet of selling space. Used goods can comprise more than 50% of sales at some stores, and that is obviously not the case at the store in question.

Furthermore, without attempting to be judgmental on either side of the coin, let me throw a question on the table. Many retailers and wholesalers suspect out loud that since the cost of CD production has fallen dramatically over the past several years, the prices being charged for CDs in the current marketplace are higher than they should be, when compared to the profit and loss on other configurations. If that is the case, are record companies' pricing policies in part responsible for perpetuating the sale of used CDs?

Used CDs often, though not always, cost less than their unopened counterparts. Certainly, prices lower than full list might encourage shoppers to take a flyer on unknown titles. And, in cases where the consumer feels gouged on an album that does not please his or her tastes, they might even feel justified in trying to salvage something from the $10.99 bins.

(Continued on page 6)
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Record Theater Store Opens With A Bison

BILLY JIM BESSMAN

NEW YORK—A huge inflatable bison flew over Record Theater's grandly opened Lancaster store last month in suburban Buffalo, N.Y., where Silver Slick, the president of the 20-year-old chain, is now understandably bullish. "Business has been flying since we opened the doors," says Silver. "It's surprising for a new store to open so fast."

Already Silver predicts that the new, 10,000-square-foot outlet—his chain's 18th—will "easily" net $3 million yearly, placing it in the same category as one of the $2 million-a-yearers. The compa nies' usual performance of his comparatively big units in Baltimore (18,000 square feet), and Cincinnati (22,500 square feet).

But aside from size and the 25-foot-high, helmet-filled, guitar-slinging bison, the latest Record Theater is noteworthy for both its atypical decor and its audio hardware merchandise.

As Silver explains, the gray-maroon color scheme, together with extensive neon lighting, "freshens" Record Theater's older gold-and-orange look. Existing store remodeling is being remodeled to follow Lancaster's suit by year's end.

Record Theater now boasts four stores in the Buffalo area, six in Cleveland, four in Rochester, N.Y. (Continued on page 68)

Retailing

RETAIL TRACK (Continued from page 62)

$15.99 range in which CDs normally fall.

FAST TRACK: A reliable source tells Billboard that Japanese superstore chain The Wave plans to join the invasion of foreign music sellers who plan to do business in the U.S. World has it that the operation is passing on New York, preferring instead to join for the Los Angeles market... As of Jan. 1, LPs became history at the music departments in Target Stores. Doug Harvey, director of Jette's, Target's internal music and video rackjobber, says that prior to the total phaseout, the chain had been limiting its LP stock to top-20-selling albums... Lieberman Enterprises' buyout of wholesaler Navarre Corp. closed on Jan. 15. The pact between the two Minneapolis-based companies was originally announced in November (Billboard, Dec.).

SMITH OR MYTH: It was widely reported last year that British retailer W.H. Smith was one of the companies that had its eyes on Atlanta-based Turtle's Records & Tapes, but Retail Track has learned that Durham, N.C.-based The Record Bar was also on Smith's shopping list. Either or both would have been a nice geographic fit for the company, which owns U.K. chain Our Price, because its U.S. headquarters are in Atlanta. Instead, both U.S. retail firms were wrapped up by the American emergence of Belgium-based Super Club.

W.D. Smith's supposed $189 million budget for the purchase of U.S. music chains, but this allocation was reportedly to have been spent last year. Its purchases of Philadelphia-based Wee Three and a handful of the retail stores owned by Richmond Brothers obviously fell short of that lofty mark.

On a couple of occasions, including a recent one, W.H. Smith has been linked with Pittsburgh-based National Record Mart, which recently was rumored to be on the selling block (Billboard, Jan. 6). If Smith doesn't scoop up NRM, it could be one of the suitors for Terrance, Calif.-based Wherehouse Entertainment... Speaking of Wherehouse, an in-the-know source assures me that Lieberman-owned VPE Entertainment is not chasing that Western chain. Why do I feel like I may one day regret reporting that denouement?

No Jacket Required: One observable change at the Minneapolis home office of The MusicLand Group since management bought the chain from Primavera Corp. is that, except for rare occasions, chairman Jack Eugster and his senior management have excused suits and ties from their weekday wardrobes. During a visit there this year, Eugster explained, "Once we got out on our own, I decided [Tower Records' president] Russ Solomon had the right idea."

Previously, only Friday was a casual-dress day at Musicland. One of the changes at Wherehouse since Scott Young took over for Lou Kwiker in 1988 is that Friday is now a dress-down day. If this move toward a more casual environment becomes an industry-wide trend, I fear that Solomon's famous tie collection will stop growing. Some Wall Street analysts think that Musicland should go public again.
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FOR WEEK ENDING JANUARY 27, 1990

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NEW AGE ALBUMS™

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ALBUM RELEASES

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

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LP Virgin 92927-1 $5.98
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BOBBY Z
BOS 7
LP Virgin 92928-1 $5.98
CA 128-765/$5.98
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DOWN THAT RIVER ROAD
CD PolyGram 602152-2/NA
CA 62164-NA
JOHNNY CASH
BOOM CHICA BOOM
CD Knight Records 9122152-2/NA
CA 62155-NA
JOHNNY CASH
THE SUN YEARS
CD Virgin 9122153/NA

(Continued on next page)
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COMPANY OF WOLVES
Company Of Wolves
CD Polygram 842-682-2/NA
JIM CROCE
The Final Tour
CD Polygram 842-312-2/NA
EPIC RUMORS
Hunger
CD Polygram 842-561-2/NA
JULIA FORDHAM
Porcelain
CD Virgin 91235-5/NA
GIRLS NEXT DOOR
How 'Bout Us
CD Atlantic 92086-2/NA
KRS KISTOFFERSON
Third World Warrior
CD Polygram 284292-2/NA
THE LOVIN' SPOONFUL
"Anthology"
CD Virgin 92151/9794-NA
MATT ROLLINGS
Balconies
CD MCA Music Series MCA-93251-NA
ROMA
She She
CD Polygram 283929-2/NA
VARIOUS ARTISTS
Alligator Stomp: Cajun Zydeco Hits
LP Rhino R11470/946-NA
VARIOUS ARTISTS
Great British Reggae DJs & Singers—Roll Call '89
LP Rhinor R11470946-NA
VARIOUS ARTISTS
Luttiu. Guitar Speaks, Vol. II
LP Rhino R11470228-2/NA
VARIOUS ARTISTS
Super Mario Bros: 'Favourite Mushroom Party Hits
LP Rhino R11470946-NA
SOUNDTRACKS
CLIFF EIDELMAN
Triumph Of The Spirit, Original Motion Picture Soundtrack
CD Polygram 842-5254/NA
MAURICE JARRE
Enemies, A Love Story, Original Motion Picture Soundtrack
CD Polygram 842-5254/NA
PHILIPPE SARDE
Music Box, Original Motion Picture Soundtrack
CD Polygram 842-5247-NA
JAMES HORNER, FEATURING THE HARLEM BOYS' CHOIR
Glory, Original Motion Picture Soundtrack
CD Virgin 91235-5/NA
JAZZ/NEW AGE
CHARLES BLENZIG
Charles Blenzig
CD Chas Mowir Group 2856-88022-2/NA
CHRIS FLORY
For All We Know
CD Chas Mowir Group 2856-88022-2/NA
VARIOUS ARTISTS
Coca-Cola's Emmett/1990/NA
CD Polygram 842-5235/NA
VH1: The Final Countdown
CD Polygram 284292-2/NA
THE RICHARD SMITH UNIT
Rockin' The Boat
CD Chas Mowir Group 2856-88022-2/NA

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RETAILING

RECORD THEATER STORE OPENS WITH A BISON
(Continued from page 62)

two in Syracuse, N.Y., and one each in Cincinnati and Baltimore. The chain's units range in size from 7,000 square feet to 22,500 square feet, mainly freestanding with some strip-center locations. The Buffalo and Syracuse stores rent video. In addition, in Buffalo, the chain is experimenting with a "high-end" audio hardware department in three stores, including the new one.

Location plays a key role in the chain's overall strategy. "We look for certain buyers," says Silver. "In Buff-

The Final Tour

JIM CROCE

The Final Tour

EPIC RUMORS

Hunger

JULIA FORDHAM

Porcelain

GIRLS NEXT DOOR

How 'Bout Us

KRS KISTOFFERSON

Third World Warrior

THE LOVIN' SPOONFUL

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68  BILLBOARD  JANUARY 27, 1990
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NASHVILLE

GAIL DAVIES was in the Castle working on self-produced overdubs and mixes for Capitol with engineer Rob Peaster. Asleep At The Wheel tracks were mixed with Scott Hendricks at the board. Barry Beckett and Ray Benson produced for Arista. Charlie Peacock over-dubbed with producer/engineer Brown Bannister for Sparrow.

OTHER CITIES

CANADIAN ARTIST COLIN James worked on his album project for Virgin in Ardent, Memphis. Jon Hardy produced and engineered. Australian the band the Angels recorded for Mushroom Records; Terry Manning produced and engineered. Cybil Shepherd's producer, Sid Selvidge, worked on overdubs for Shools Creek Music Production. Joe Hampton engineered.

Cheap Trick concluded preproduction work at A.D. Productions in Milwaukee. Sessions, engineered by David Hensley, were for the group's new Epic album. Al Williams assisted on the Neve V Series console. Chicago blues legend J.W. Williams, leader of the Chitown Hustlers, was in at Soto Sound, Evanston, Ill., working on his latest album, "Don't Ever Leave Me," featuring Steve Gibson on guitar. Also sitting in were Rick Hall and Dave Service of the Dells. The album is slated for spring release. Goldi cut tracks for his latest funk/rock/house cut "Candy Stuff," slated for release on Gold Lady Records.

At Soundscape, Atlanta, the Georgia Satellites worked on a single release for Elektra. Ed Miller engineered and produced. Sonny Emory, touring drummer for David Sanborn and Earth, Wind & Fire, worked on a new sophomore release for Landslide Records. Emory and bassist Ronnie Garrett produced, with executive producer Michael Rothschild and engineer Ron Christopher. All material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

Warner Bros. Pete Puleo was at the board. Full Force cut vocal tracks for MC Trouble's new album on MCA/Motown. John Fig engineered.

LOS ANGELES

BARRY FASMANS AND HIS PARTNER Dana Walden composed scores for the movies "Night Club" for Crown International Pictures, "Rich Girl" for Film West, "1st And Ten" for HBO, and "Street Hunter" for 21st Century Film Corp. at Foz Sound. Incidental music for the feature film "Triumph Of The Spirit," starring Willem Dafoe, was also tracked under the music supervision of Bud Carr. Walden and James Lee Stanley produced Thom Bishop's album for Profile. Fasmans co-produced and Joe Romersa was at the board. Ernie artist Michelle Perkett was in working on vocals for her upcoming album. Forrester and Fasmans produced.

Original Sound act UZI$BROS was in Mr. Rodgers Studio working on an upcoming album. Will Griffin produced, with Bernie Matthews at the controls.

At Kumbaya, Lenny Williams, former Tower Of Power lead vocalist, wrapped up the making of his new Crusade album, "Layin' In Wait."


Anna Baker continued rhythm tracking with producer Michael Powell. Perkins and Chan assisted.

Paul Chihara and Craig Huxley produced and recorded the soundtrack for an upcoming CBS Television/King Phoenix Production Co. miniseries, titled "Family Of Spies," at the Enterprise. The duo used the studio's Synclavier, Joel Iwataki engineered. Belgian act Hunting Hunting completed digital mixes for an upcoming ABC album in Studio B. Richard James Burgess produced and engineered, assisted by Martin Horsen.
FUNKY THING: THIS LAMBDADA STUFF. Well-informed sources told this columnist that the crate, all not the music and dance, was born as a soft drink ad on French television. The ad was so successful that with the leftover footage, the producers created the video, which was at least as important as the music in the success story of "La Lambada." The reason is obvious: lambada, the music, is almost an excuse for the hot, steamy dance that comes with it. The funny thing with all the media hype surrounding it is that lambada gives the impression of being a new formal style. Well, it isn't. One has only to listen to indigenous tropical music, from the Caribbean to South America, to find hundreds of examples that resemble and surpass lambada in its complexity and richness. And people in Latin America with access to such music have been dancing like lambada for decades, very close together, joining thighs tightly and feeling the rhythm electrically body and soul. In Colombia, such dances are known as "tegelando callejera," i.e., "polishing the belt buckle.

It has now been established that what is called lambada was born in Bolivia. "La Lambada' comes from saya, a Bolivian folk music," states the cover of the album, just released by the U.S. by the Paris-based Brasilian group Kaoma (Epic). The original song, "Landro Se Fue," was composed by the brothers Gonzalo and Elises Hermosa from the group Los Kjarkas in 1981. Earlier versions recorded in Ecuador and Colombia did not have anywhere near the impact of the current hit. Finally, it went into Brazil, where a new version, under the name "Chorando Se Fui," was recorded by singer Marcia Ferreira with a faster tempo and some tropical pizzazz. The repackaging took place in France, mainly the work of film director Olivier Lor- sar, who discovered the music while working on a film in Brazil, and music entrepreneur Jean Karakos. It was presented as a mixture of Latin and Caribbean rhythms suggestive of warm sunsets and sensual tropics. It became a craze, sold millions of records, and could be the one phenomenon that proved what Latin Americans have been dancing to for decades.

Now lambada has arrived in the U.S. as "the rhythm of the decade." Funny thing, this lambada stuff that promotes itself constantly, like no other music I know, and proceeds as if it is an entity on its own and not the music it is made of.

In its live U.S. debut, the Paris-based Brazilian group Kaoma presented lambada at the Palladium in New York. No doubt this excellent troupe has a lot to do with the success of the stuff. The five musicians plus the singer sound like a full-fledged band and their lambada is very well done, dynamic and full of sexual dancing possibilities. Those were shown by the 15-member dance group, as much a part of the show as the musicians, with their minging of legs and short skirts, because they make for an a show that is exciting to hear, watch, and—if you dare—dance to. Now lambada is everywhere. There are lambada dance classes. Don't be fooled by the name, which is good and a good name, they are doing lambada. It was played in Berlin during lowering of the Wall. In Spain, a magazine shows nude and semi-nude people being aiding the 19-year-old blonde in the video a la lambada to pose to camera.

Pardon my opinion, but as far as I'm concerned, I'll stick to my vallenatos, cumbia, salsa, porros, sones, and gaitas. I don't have to take lessons to dance that. As for lambada, enjoy it and remember, there is a lot more where it came from.
Classical Grammy Awards Nominations

Following is the complete list of classical Grammy nominees. The list of non-classical nominees run in the Jan. 20 issue of Billboard.

**BEST CLASSICAL ALBUM (Award to the artist[s] and to the album producer):**

Bartok: String Quartets—Emerson String Quartet; Wolf Erichson, album producer; Deutsche Grammophon. Vonkwist: Piano Concerto in E (with Male Choral); Christoph von Dohnanyi, conductor; Cleveland Orchestra; Garrick Ohlsson, piano; Robert Wood, producer; Delos International. Wanger: Die Walkure—James Levine, conductor, Metropolitan Opera Orchestra; Garrick Ohlsson, piano; Robert Wood, producer; Delos International. Wagner: Die Walkure — James Levine, conductor, Metropolitan Opera Orchestra, principal soloists: Lak, Morris, Norm, Bernstein, Ludwig; Cord Garben, album producer; Deutsche Grammophon.

**BEST ORCHESTRAL PERFORMANCE (Award to the conductor and to the orchestra):**


**BEST OPERA RECORDING (Award to the conductor, album producer, and principal soloists):**


**KEEPING SCORE (Continued from preceding page)**

Symphony for Cello & Orchestra, Op. 68—Yo-Yo Ma, cello; David Zinman, conductor, Baltimore Symphony Orchestra; Prokofiev: Violin Sonata No. 2 in F Minor and in D Minor—Itzhak Perlman, violin; De Boschchamp: String Quartet No. 2 in C Major—Eugene Ysaye, violin; Otto Udalski, producer; Supraphon.

**BEST VOCAL SOLOIST (WITH ORCHESTRA):**

Korngold: Symphonic Poem—Marvin单项选择题, conductor; Boston Symphony Orchestra; Robert Shaw, producer; RCA. Verdi: Requiem—René Jacobs, conductor; London Philharmonic Orchestra; John Markel, producer; Delos International. Dukas: Ariettes Ouvertures—James Levine, conductor, Metropolitan Opera Orchestra; Orson Welles, producer; Sony Classical.

**BEST CHAMBER MUSIC PERFORMANCE (INSTRUMENTAL OR VOCAL):**

Bach: Tron No. 6 in G Major—Alena Baikov, piano; Rosalba Mennuti, viola; Karl-Heinz Pohler, cello; Delos International. Schumann: String Quartets—Peter Serkin, Bruno Canino, and Robert Finck, violinists; CMT. Ibert: La Fanciulla Cinese—Jean-Marc Perreau, conductor; Joseph Parry, producer; Telarc.

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**COMMENTS (Continued from page 11)**

following the removal of customs barriers. As deregulation is extended to EU-12, Eastern airfreighting is becoming more efficient and competitive.

On the manufacturing front, Germany and Holland are emerging as the dominant territories. For example, the cost of a factory hour is about one-third lower in Europe than in the U.K. B&M, WE, and EMI are already taking advantage of this fact to manufacture product in Europe, which is ideally placed to supply the Eastern Bloc as well as existing European markets. Meanwhile, PolyGram, EMI, and CBS currently manufacture in Holland. World-wide knowledge of local markets will remain an essential ingredient of the European approach. But it will need to be integrated into pan-European thinking, and this is where the majors will score.

When we wake up on Jan. 1, 1993, we can find a new tenor flying through the EC. But any one who has not taken the time to focus on the changes being brought about by the 1993 concept will be at a disadvantage.

Music by Alan Hovhaness was recorded on CD by the Galilei String Quartet for BMG. The recording will be released in the spring.

Audrey Hepburn will be the narrator in a new recording of Tchaikovsky’s The Nutcracker based on the “Diary Of Anne Frank.” Its first performance will be with the New World Symphony Orchestra in March. The concert, conducted by Tiziano Thomas, will benefit UNICEF.

One trend to forget that Ralyn Tureck started her career performing many of the standard Romantic piano works, and only later developed into a significant Bach scholar and performers. Now, Albaya Records is planning to release on CD some 1809 recordings, of Paganini-Liast, Brahms, and Chopin, in addition to some contemporary works.

Only recently, Albania has issued two live Tureck recordings of Bach compositions, including the Goldberg Variations, performed before a small audience.

WE ARE THE NEW ORGANIZATION WITH THE BIG HITS: "SALSA," "MERENGUES," "CALYPSOS," ETC.,
You know vinyl is in trouble when word of its demise filters down to gospel music. Both contemporary Christian music and black gospel are slowly entering the age of the CD. But not without a fight. To have come from Morgan Craig (Ebonie), Steven Curtis Chapman (Sparrow), DeLeon (Word), and Benny Hester (Frontline). It’s nothing new for the mainstream labels—but it is new in the religious music marketplace. Enigma’s early CD support of Spirit For Sale helped pave the way for many of these other releases.

Finally, new artists or artists with smaller labels are gambling by releasing CDs—hoping to catch a critic’s or CDV’s eye. The critic for this week is Jeff Levenson.

A poignant moment occurs near the end of “The Coltrane Legacy,” a videocassette originally issued in 1982 by Video Artists International. As the camera captures full-frame the face of drummer Elvin Jones, one-fourth of John Coltrane’s remarkable quartet of the turn of the century, a dispassionate on-screen overlay forecasts a solemn realization.

“He was just a spiritual person,” Jones utters of his fallen leader, “like an angel on earth. It struck me deep. … The beat me to believing it. I’m not just an ordinary person. I’m enough of a believer to think very seriously about that. I’ve been touched some way by something greater than life.”

To know Trane’s music is to feel the weight of those words. One need only hear, for instance, “Alabama,” a dirge written by the saxophonist in the height of the civil rights movement following the ghastly bomb murder of four Birmingham children in 1963. The depth of his feeling is unmistakable.

The tune is a meditative response to a lofty calling. The sound is one of passion, not quite hopelessness, and it is based in large part on the tradition of black gospel preaching; specifically, its power and message recall Martin Luther King. (In his extraordinary, Pulitzer Prize-winning book, ‘Why We Can’t Wait’), King uses the Alabama lullaby to make his point. The musical events enriches our appreciation of Trane’s parallel rise as a communicator.

As part of its long-standing reissue program, MCA Imprint has issued a new CD, which includes “Alabama,” to its roster of Coltrane CDs (now numbering 12). Also among the current batch of titles is “The J. C. Quartet Plays.” The next one up, I’m told, is “Live At The Vanguard,” complete with “Chasin’ the Trane,” a tour de force by the fiery horn man and his soul-mate drummer—both of whom dig in with ears to the heavens and eyes on the prize. Expect it in March.

More: Six other titles round out Impulse’s latest group of reissues. They are “Mysteries” by pianist Keith Jarrett; “Heavy Sounds,” by Elvin Jones and bassist Richard Davis; “That’s the Way It Is,” by guys who ought to know—vibist Milt Jackson in a group with bassist Ray Brown; “The Great,” by vocalists Leroi Alexandria; “For Members Only” by organist Shirley Scott with orchestrations from Oliver Nelson; and “The Artistry Of [trumpeter] Freddie Hubbard.”

Stuff: A recent column item implied that newcomer pianist (and not bonafide extraordinaire) Benny Green’s upcoming album for Blue Note would be his first as a leader. Truth is, Green has headed up two records already for the Criss Cross label. Just released is “In This Damn Depression,” with Bubber Miley, Louis Nelson, and Adam Nussbaum on drums. John Scofield, Randy Brecker, and Bob Berg guested on a few tracks. … Another debut, that of pianist John Campbell, has hit the racks. He plays “After Hours” on Contemporary … Upcoming boxed sets: “The Complete Debut Recordings Of Charles Mingus” on 12 discs; and Art Tatum’s “Group Masterpieces” on six discs from Pablo.
Nine-Eighty-Nine Was Another Record Year for Music, but the Big Shifts in Business Have More to Do With Acronyms—CD, LP, FTA, and GST...

By KIRK LaPOINTE

If you think about it, acronyms have guided the music business in the last few years. First there was CD, the compact disk. Its future was, the experts deemed, the industry’s future.

Along with CD came talk of LP, the long-playing record. Its decline was deemed to be the necessary technological break with the past to lift the business into the 21st Century.

In Canada, however, two other acronyms have raised enormous questions and prompted widespread debate about the business of music.

First, there was FTA, the free-trade agreement with the U.S. It took hold Jan. 1, 1989, after a prolonged debate about how it would affect Canadian sovereignty. Even though culture was excluded from the deal, tariffs involving many cultural industries weren’t—and eliminating those tariffs, some felt, meant eliminating the barriers that in the first place made and in more recent years kept Canadian and American cultures distinct.

Well, the early results are in on the FTA, and most people would gladly offer large sums if anyone could detect a difference in the business relationship in the music industries of Canada and the U.S.—much less detect any erosion of Canadian culture. By early 1990, no record label had any plans to curtail Canadian operations (a principal fear was that a North-South network, in which Canada would be serviced from the northern U.S., would replace the current East-West Canadian distribution system), scale back commitments to Canadian artists (some $20 million was invested in Canadian artists by major labels in 1989, an all-time high, and no one will cut the amount in the coming year), or become more “American” (cynics would argue that the industry has tried all along, anyway, and failed most miserably when it tries most blatantly to do so).

Now, however, has come yet another acronym. And it appears to have a much more powerful potential punch, stronger than either the boost to industry fortunes that the CD heralded or the blow to the solar plexes some still believe FTA will deal.

It’s called the GST. The federal government calls it the “goods and services tax.” Critics have different long forms of the acronym; they prefer “gouge and screw tax” or “grab and squeeze tax.”

Starting in 1991, a 7% GST will be applied on a wide range of goods and services in Canada, including almost all in the music business: recordings, concert tickets, imported master tapes, legal fees, studio time, advertising, equipment, instruments, travel, clothing, restaurant meals. About the only things musicians or industry folks won’t have to pay the tax on: If they buy groceries, if they go to the dentist or doctor, if they need prescription drugs or a medical device.

“Do you name it, we’ll feel it,” says Brian Chater, executive director of the Canadian Independent Record Production Assn. (CIRPA), the trade body for domestically-owned labels. “This tax could overnight ruin a lot of our members.”

“We are bracing,” says Brian Robertson, president of the Canadian Recording Industry Assn., the trade organization for major labels. “We haven’t figured out exactly what it’ll cost all of us, but we expect a lot.”

Even though the federal government announced just in time for Christmas that the GST rate will be 7%, and not the (Continued on page C-4)
Capitol is Canada

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Talent Watch: Who Will Lead Canada's Next Generation onto the Musical World Stage?

By KIRK LaPOINTE

Paul Anka, Anne Murray, Bryan Adams, then who? Who will be the next generation of star performers to emerge from Canada? Certainly, the money and talent are in place as never before. Canadian record labels spent nearly $20 million in 1989 on developing domestic talent, and those commitments will increase in 1990. There's federal and provincial support for the music business in general and artists in particular. There are Canadian content rules for radio and music video television to help artists get a foothold in the Canadian market, in the hope that it'll serve as a springboard to international acclaim.

And there are a number of Canadians on their way to that: Cowboy Junkies, the Jeff Healey Band, Glass Tiger, k.d. lang, the Nylons, Bruce Cockburn, Jane Siberry, the Pursuit of Happiness, Kon Kan, Honeymoon Suite and Sarah McLachlan all have had some chart action in the U.S. and other territories in the last year or so. Who's next? Billboard polled several industry executives to get an idea of who's on the brink of a breakthrough, who might be the next artist to bring attention to Canadian music. Their opinion:

1. Celine Dion. First-rate stage presence, first-rate league of producers (David Foster, Christopher Neil, among others), world-class voice should all add up in 1990 to make Dion Quebec's first major music export in a long time. Fluent in English, sings flawlessly in it, and experienced in the mercurial Quebec market; with aCBS release, and apparent no-holds-barred backing, she is poised to connect. If you have to bet on anyone out of Canada, she is it this year.

2. Blue Rodeo. All the makings for an enormously successful band. Literate, accessible, stylistically diverse (rock, country, folky, even jazzy in places) with a distinctly American appeal. Often compared to The Band. Scheduled to appear in a major film in 1990 as Meryl Streep's band, it could be a break the group needs to break through. On Elektra in the U.S., WEA in Canada.

3. Colin James. Platinum plus on his debut in Canada in 1987, enjoyed record sales, acclaim at home as a fiery guitarist (Stevie Ray Vaughan and Keith Richards are pals) and flashy vocalist. Confident and quick-witted, telegraphic and tireless. His first record was all over the map, and while versatility is a virtue few possess, perhaps it didn't make him distinct musically. Managed by the same team overseeing k.d. lang, he should produce a sharper, more focussed second record that will see him consolidate outside Canada. Signed to Virgin worldwide.

4. Alannah Myles. Quadruple platinum-plus on her debut, Telegraphic, star material in every respect. Confident, assertive, bright and grounded. Takes work seriously and delivers a serious effort on stage. A solid songwriting partnership with Christopher Ward yielded a varied first release, and the only thing that may prevent her from achieving international success in 1990 is that her record is still by no means exhausted in Canada (was top five at year's end, had been for months) and there may not be a rush for the second one. Signed to Atlantic in the U.S., WEA in Canada.

5. Rita MacNeil. More records sold than any other Canadian artist at home in the last three years, but whether it's her music (largely MOR) or something else, interest just hasn't been strong away from home. Her appeal is obvious once you hear or see her; she has a superb rapport with an audience, a homespun touch and an undeniably moving voice. At pretime, a U.S. deal was in the works. Signed to Virgin in Canada.

6. The Tragically Hip. Made what was arguably the best Canadian rock record in 1989 with producer Don Smith (engineer for the Travelling Wilburys). Smart, aggressive, developing band with a real star-in-the-making singer in Gordon Downie. Fans of R.E.M. would certainly shine to them. The Hip have potential to be the most powerful and intelligent voice in Canadian rock. Signed worldwide to MCA.

7. Sass Jordan. Gold-plus on her debut album. A Juno in 1989 as most promising female vocalist, and for good reason. She has the hard-driving voice, and a sensitive side, the energy and the songwriting talents to potentially rival anyone. Her live act has matured enormously in just a few months, and with a strong and forward-thinking producer, she'll really be ready for the rock forefront. No U.S. deal yet, signed in Canada to Aquarius/Capitol-EMI.

8. Paul Laine. Sight unseen, there's talk about this Penta Records signing, not just by those who have him in the fold, but by others who have heard the demos and rave. Happens to be under the wing at Penta of Bruce Allen, who launched Bryan Adams and is boasting that he has a real comer on his hands.

9. Paul Janz. Vastly underrated, because his music (adult contemporary, bordering on pop and rock) somehow didn't hit the top of the charts last time out. But, judging by the many publishers' awards, it's clear that radio is a big believer and has built for Janz an enormous foundation that he could consolidate with a solid outing next album. Signed to A&M.

10. George Fox. This may not be Fox's year, but most expect his undeniable songwriting abilities to connect internationally eventually. Touted as the next Canadian country star, he is managed by Leonard Rambeau, the guiding force in Anne Murray's long-standing career. If Fox and Rambeau are patient, their rewards should come. Fox, many believe, doesn't quite fit the mold of a typical country star and may be a slow sell to America; but the attention he's getting in Canada isn't hype, and attention should be paid to that attention.

Others that were mentioned as possible breakouts in the year included:

• Blvd., whose debut MCA album was well-received and whose follow-up is slated for early 1990.
• National Velvet, a quirky Toronto band with a compelling lead singer, on Intrepid Records.
• Haywire, a Prince Edward Island band, platinum on its first two records, signed to Attic.
• Sheree, a Toronto pop-dance singer, signed to BMG Music.
• Lee Aaron, a Toronto rock signee signed to Attic.
T he future looks bright.” A few years ago, only a few folks—the ones with the rose-colored glasses, the shameless purveyors of hyperbole, the severely diminished in intellectual capacity—would have dared pass such judgment on Canadian country music. And it would be to laugh.

At that point, mainly inert Canadian country music passed through national distribution with more than a little indifference among label staff, while the most vibrant was sold off the back of a pick-up truck or in a tavern. Some Canadian labels released American country music practically with their noses pinched—even when those releases paid a lot of bills and rock music was a bit of a drain—and were openly contemptuous of developing Canadian country.

Well, times change. And how.

“The future looks bright” comes from the conclusions of a 1989 federal study conducted by the Canadian Country Music Assn., which also said there was “good reason for optimism,” a healthier use of the tool of music video, better production and higher-caliber management and booking agents within the business.

The business itself has shown greater maturity and professionalism in recent years. The Budweiser-sponsored annual Country Music Week celebrations are indeed celebrations and not simply ill-formed boondoggles. The country music awards themselves have been Canada’s top-rated awards show on television the last two years.

Indeed, says radio consultant Dave Charles of Joint Communications in Toronto, contemporary country is the hottest format alive in Canada. From coast to coast, there are solid AM and FM country stations, many of them growing at a significant pace and garnering more-loyal-than-normal audiences.

“It is hot because it appeals to a much more upscale, aware and consuming audience than people first believed,” Charles says. “And it is attracting more and more people from rock.”

And it is attracting more and more label support and credibility from what had been until recently a rock-based industry. Commitments are up at all labels, led by WEA Music of Canada Ltd., by far the largest record company in Canada. “Now, we see it as good business sense,” says A&R chief Bob Roper at WEA. “I have to admit, though, it still takes knocking hard and long on a lot of doors.”

Knock as he may, Roper is at least finding more favorable answers when he comes calling. And for good reason: Without question, some of the best and brightest Canadian newcomers in music today are country performers.

“No question,” says CFGM-AM Toronto PD Tom Tompkins, “the Canadian music we’re getting is better all the time.”

The list is led impressively by k.d. lang, arguably Canada’s most recognizable new face in music, with three albums on Sire Records and an established international reputation. She shies away from talk about carrying the torch for a new generation of Canadian country performers—“Hey, I’ve got my own career to worry about”—but she’s looked as the trailblazer for others.

The others, in future, appear to be headed in the near term by three promising young artists: Michelle Wright, a Savannah Records budding star who will see her next album released abroad in May by Arista Records; Prairie Oyster, signed worldwide by WEA Music; and Blue Rodeo, signed to Elektra in the U.S. and part of the WEA web worldwide.

One Canadian just about everyone expects to connect sooner or later is George Fox, who came off his Alberta ranch and stormed Canadian radio nearly two years ago and released a second album late in 1989 to enormous track and public response.

And Rita MacNeil, whose music encompasses country, AC, pop and even rock, and who has sold more records than any other Canadian performer domestically in the last two years, is about to get a shot internationally. By year’s end, she was closing in on an American record deal.

Others, like Gary Fjellaag, Anita Perras, Tim Taylor, Terry Carisse and Matt Minglewood, are sharp writers who may have an international hit within them.

More traditional country performers also have massive Canadian followings. The Family Brown are routinely platinum-plus artists, and have been bolstered with a newer, more contemporary sound in recent years with the addition of writer Randall Prescott. Tommy Hunter’s 20-plus years on Canadian TV each week (his show is also shown on The Nashville Network) has earned him a huge show-biz audience. Ian Tyson and Murray McLauchlan have found new post-folk careers in country music, while (Stompin’) Tom Connors is attracting a new legion of younger fans following his return to the business last year after a self-imposed hiatus.

Of course, leading the pack on all fronts is Anne Murray, whose country-popped pop has sold more than 20 million albums worldwide. She is still Canada’s most recognized music artist. Murray took a slight break in 1989 and released a “Greatest Hits” package with only three new songs, including a duet with Kenny Rogers. Her 1988 top-rated television special indicated she is far from a spent force. She’ll release a new album in 1990.

Murray, McLauchlan

George Fox (Stompin’) Tom Connors

And to portray the business in principally glowing terms is to miss the point. There is still too little expertise among managers, and the federal report cited underexposure at retail as a major problem for the country music business. Financing of the field remains shaky; only Savannah and Stony Plain survive as moderately profitable labels with several country music performers in Canada.

“If you find a struggle then it wasn’t,” says Savannah chief Brian Ferriman. “Overall, I’d have to say that things are looking up. But we’re not making any cash in yet.”

KIRK LaPOINTE

BIG SHIFTS IN BUSINESS

(Continued from page C-1)

proposed 9% that everyone dreaded, it was small consolation for many businesses and, of course, consumers. Despite the cut in the proposed rate, economists believe that the cut in consumer spending to prevent inflation in 1990 to beat the tax, but a very depressed early 1991 when it’s in place. And when consumption is depressed, “one of the first to feel the pinch is entertainment,” Robertson notes. The move is the largest tax grab ever by a Canadian government, and while culture has occasionally been excluded from such taxes in the past, no such luck this time. The good news is that this time is a generally good time for the Canadian music industry as a whole. When year-end figures are officially tallied, it’s expected that 1989 will have been another record year in terms of revenues. Total business was up about 6% in the first 10 months of 1989 over 1988. If that trend held to year’s end—and there was no reason why it wouldn’t—then retail-level revenues would top $750 million.

The steady player in the industry is the cassette; revenues from it, by far the lion’s share of Canadian business, increased roughly 6%-10% in 1989. The big shifts in business, again, have to do with the acronyms, CD and LP. Compact disk sales were up some 40%, and while 1988 was the first year in which CD sales topped those of LPs, 1989 saw LP sales tumble another 50% or so and the gap between the two configurations widened to the point where most labels now are openly predicting the demise of vinyl much sooner than at first believed.

“Sometime rather than later” in 1990 is the way it’s put by Deane Cameron, president of Capitol Records-EMI of Canada Ltd. From an economic point of view, it already “doesn’t make sense” to be in the vinyl business, says Cameron, the bright, well-liked former A&R czar who vacated the president’s post in 1989. Were it not for the Christmas buying season. Capitol-EMI might have dropped vinyl by now.

Same can be said for other labels. Industry-leading WEA Music of Canada Ltd. issued many releases only on cassette and CD, as did other labels. MCA Records pulled the plug on 7-inch singles in 1989 and was part of a major-label push (WEA interestingly abstained) on the cassette single in the year. Every major label cut the number of LP releases in 1989; if you didn’t have a cassette player, you didn’t have access to every release for the first time in history.

“It’s no laughing matter,” says Stan Kulin, the president of WEA Music. “Very shortly, we’re probably going to lose the LP.”

And that’s good news for what has been a rather skittish CD hardware market in Canada. CD hardware penetration is relatively low in Canada, between 7% and 9%, depending on whom you believe. Retail prices haven’t dipped much, if at all, in the last year as the demand increased. There was barely room for two manufacturers in the country, Cinram Ltd. and Americ Disc Inc., although that now seems to be the third trust.

Toronto-based Cinram relied on its tape and vinyl business to launch its CD operations (it swallowed up a competitor, Praxis Technologies, in 1988) and now owns a world-class reputation as a manufacturer. Americ Disc is the newcomer on the block, opened only in 1986 and operating from Drummondville, Quebec, removed from the industrial heartland.

(Continued on page C-5)
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MuchMusic Network:
Keeping the Record Business—and the Nation—on the Tips of Their Music-Video Toes

Don't tell John Martin not to fix what's not broken. More precisely, without the triple negative, don't tell the director of music programming at the MuchMusic Network that he should stand pat. Five years into operation—with a decade-long history of music television at CITY-TV Toronto, home base for the network—MuchMusic continues to tinker and doctor and dicker.

But most would agree that the network has been an elixir of sorts for the Canadian music industry, providing a wider-than-average playlist and an ahead-of-the-times attitude that has kept the record business on its toes.

It is not been without growing pains—awkward VJs at times, overly eclectic playlists that have moved largely because it feared what isolation would do to the dial. That meant, among other things, putting a bit of musical leniency, a couple of years ago when other specialty channels asked the federal broadcast regulator to be included on basic cable—to have their costs built in to the basic monthly bill to consumers, much along the lines of most American cable TV. In fact, the network has been an elixir of sorts for the Canadian music industry, providing a wider-than-average playlist and an ahead-of-the-times attitude that has kept the record business on its toes.

But those days appear over now. The team of on-air talent has grown into their roles or been groomed better. The playlist has been sharpened so that it is neither Hitsville nor Missville. And now the revenue—and the confidence of its continuance—is there to afford a real stab at a national network.

The money has come in pretty well from Day One. MuchMusic's launch was the biggest private broadcaster in terms of holdings. But the network had not to lean on CHUM's resources—or in any way reflect what are often conservative playlists on CHUM stations.

Music video still has some way to go in Canada before it becomes a retail winner, and that may have something to do with the presence of MuchMusic. Although the network isn't interested right now in directly marketing music video (it has released two albums through CBS), its Big Ticket specials usually have the production quality of most longform videos. And in the last year, both Lou Reed and Ice-T have turned to MuchMusic for video production. At arm's length from the network is the Video Foundation to Assist Canadian Talent (VideoFACT), to which MuchMusic contributes a portion of its gross revenue as a condition (Continued on page C-14)
THE FUTURE IS NOW

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KEVIN JORDAN
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LOVERBOY
5 GOLD, PLATINUM & MULTI-PLATINUM ALBUMS • “BIG ONES” IS A HIT

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ISBA RECORDS
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17 GOLD, PLATINUM & MULTI-PLATINUM ALBUMS
“PRESTO” IS THEIR BIGGEST IN YEARS

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land. Even so, sales doubled in 1989. Claude Fragan, VP sales and marketing, admits there were problems in anticipating peak periods. From now on, he says, no “itinerant business.” Which means that the business is anticipating significant results in 1990. Some even speculate that, one day, the FTA could prove to be a boom to Canadian manufacturing; as taxes decline over the next nine years, and if the Canadian dollar remains relatively weak to its American counterpart, it’s possible that some U.S. labels may look to efficient Canadian firms to make their CDs for them.

Of course, the business itself exists only for the talent that drives it. And in Canada, that talent has rarely been in better form. Results, however, have been another matter. Again in 1989, there were some heartbreakingly disappointments as Canadian successes tried to strut their stuff abroad. Never before have so many first-rate artists had to settle for second-best acceptance.

First, the upside. At this time last year, American college radio was embracing an ethereal, subdued but stark and startling Toronto band called Cowboy Junkies; the band’s first release, “The Trinity Sessions,” caught just about everyone by surprise and went gold. Also at this time last year, a young, witty, blind Toronto guitarist named Jeff Healey was beginning to chalk up the sort of reviews most musicians only dream about. Up his album went on the charts, and when it began to decline, along came a top 5 single (his version of John Hiatt’s “Angels Eyes”) to push the album to gold. The two artists were part of a disquieting breed of Canadians—those who bypass the Canadian companies and sign directly abroad. Such a move is a mixed proposition, says Cameron, who has signed more Canadians to record deals than any other person in the business today. “On the one hand, there can be an instant payoff, and Healey and the Junkies show that,” he says. “But just as quickly as you’re hot, you can be dropped. And dropped forever. In Canada, I think people are a lot more patient with the people they sign. If your first record was promising, but your second record doesn’t quite work out, most labels might be willing to take a chance on a third record. I’m not sure that would happen in the States.” One by-product of the Healey-Junkies success: they have a common Canadian distributor, BMG Music of Canada Ltd., which under new A&R chief David Bendeth may prove in the coming year to be the hottest home for Canadian talent. New 1990 releases are expected from the two big artists, and there are high hopes for Sheree Jeacock, Regatta and Crash Test Dummies. Similarly, once-quiet players like PolyGram Inc. Canada and MCA Records of Canada will bolster their Canadian commitments in 1990. CBS Records is undergoing an overhaul of its A&R executives, and should show new blood in the while perennial players like A&M Records, Capitol-EMI and WEA show no signs of backing away from their already sizable investments.

Other 1989 Canadian achievements: k.d. lang got her third release, “Absolute Torch And Twang,” into the top 70; Kon Kan’s “‘I Beg Your Pardon” was a top 40 single; Anne Murray again enjoyed crossover chart success with a “Greatest Hits” package that included three new songs, and songwriter Eddie Schwartz penned solid-performing singles for a handful of artists.

But the real Canadian musical successes in the year were on the other side of the recording studio window, at the production helm. The Vancouver music scene has been Canada’s most vibrant and accessible for many years now, spawning the likes of Bryan Adams, Loverboy and Colin James, but now it’s getting worldwide attention for the work of producers Bruce Fairbairn and Bob Rock. Fairbairn, a veteran musician who defined Loverboy’s sound, had arguably his most diverse big year ever in 1989, with a No. 1 production of Aerosmith and a follow-up to his big breakthrough artist, Bon Jovi. He’s slated to produce Poison’s next release. And Rock, who dabbled in production while playing with the Payola$, and Rock & Hyde, was behind the board for top 10 releases by the Cult and Motley Crue. Between the two of them, they brought massive hard-rock attention to Little Mountain Studios, the long-time focus of the British Columbia recording scene and now being touted as one of North America’s best facilities. Ozzy Osbourne and AC/DC are scheduled to work at Little Mountain for their next albums. Indeed, the number of big-name artists coming to Canada to record has been dwindling in recent years. Little Mountain is one of the few—with the multi-faceted Le Studio near Montreal—to be attracting international artists. So many Canadians are recording abroad, too.

If Fairbairn and Rock were the huge commercial wonders in Canadian production, then Daniel Lanois was easily its most critically acclaimed exponent. Lanois has co-produced the last three U2 projects, but 1989 saw him produce what most believed was Bob Dylan’s finest work in a decade, “Oh Mercy,” and the much-praised “Yellow Moon” by the Neville Brothers. More than that, he released his first solo album, the well-received “Acadie,” which prompted a well-received tour. Lanois lives in England now, and “I don’t see myself really returning to Canada to live for some time, but I do feel part of its music and I do feel strongly about helping along others from Canada when I can.” Helped along by Lanois in 1989 was Malcolm Burn, who recorded the Dylan record and played on many tracks, earning attention that should secure him work on his own. Burn also produced Blue Rodeo’s superb second record, “Diamond Mine,” arguably one of the most disappointing in terms of international results.

Going into 1989, just about everyone had tabbed Blue Rodeo as sure-hit material, on the basis of a slow-to-sizzle, but durable debut. It wasn’t to be. “You know, people tend to put too many eggs in one basket in Canada,” says Blue Rodeo’s Greg Keelor, one of two principal songwriters in the band. “I believe you’ve got to be patient, wait it out, because there are so many things that can just go wrong, over which you have no control. I think, as a Canadian trying to break into fortune America, you can go nuts worrying about why things didn’t work out. Sometimes, it just didn’t, and that’s all.”

Well, it just didn’t, and that’s all, for many Canadian artists in the year. Some of Canada’s most popular domestic artists—people who would be required for autographs on the streets at home—are practically unrecognized when they walk across the border. Kim Mitchell probably sold more records than any other Canadian male artist last year.

(Continued from page C-11)
WHAT DO ALL THESE ARTISTS HAVE IN COMMON?

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BIG SHIFTS IN BUSINESS  
(Continued from page C-8)

in Canada, but hardly made a dent with his “Rockland” album. Rita MacNeil is unquestionably the biggest-selling Canadian artist these days, with more than 700,000 copies of her first three releases sold in Canada, but is only now on the brink of a strong American commitment. Luba has three Junos as best female vocalist, and has new American management, but wasn’t able to garner foreign support for her 1987 album, The American Dream. Bruce Cockburn has cut two rock gold albums—Aaron is one of the industry’s best all-around prospects in terms of performing and writing—but no American support (although both acts enjoy strong European followings). And Alannah Myles, the telegenic and sharp-witted, burst-upon-the-scene star of 1989, has had the most sustained chart success of any new Canadian artist in the last few years. Her self-titled debut was Top 5 in Canada for months and fast-approaching the quintuple platinum level by Christmas; efforts continued to work her record in the U.S., and results are just starting to kick in at year’s end. There were other first-rate Canadian productions in the year, from the Tragically Hip, Sarah McLachlan, Andrew Cash, and Indigo, among others, that showed pockets of support in other markets but no breakthrough.

Significantly, 1989 saw pretty well all of the big names hit it out. Bryan Adams worked with producers Steve Lillywhite and Robert “Mutt” Lange on writing and arranging his songs, but didn’t choose to release an album. Instead, he directed some energy to Prince’s Trust, concerts in East and West Germany, Greenpeace and a local Vancouver heritage building project. Big things are expected, though, of a scheduled April release—the domestic scene may get its 1990 kick-start from it. Others who were missing in action in the year: Glass Tiger and Corey Hart. Again, 1990 albums are coming. Anve Murray released only a “Greatest Hits” package (with three new titles), and is going to record a new album this year. Rush, however, wasn’t absent; its “Presto” album saw it debut on a new American label, Atlantic, and with distributors of its Anthem label in Canada to CBS (“a major loss for us,” mourned Cameron of Capitol-EMI, Rush’s longtime home). By year’s end, it was its fast-selling release of all time.

Where the business may see its brightest hope is in two very different offshoots of a strong Canadian folk tradition that yielded such stars as Joni Mitchell, The Band, Gordon Lightfoot and Neil Young—contemporary children’s and country music. That’s no laughing matter. Canadian children’s music is world-class, while Canadian country music is rapidly getting there.

“What you’ve seen in children’s music,” says performer Eric Nagler, a regular on Nickelodeon’s “The Elephant Show,” seen nationally in Canada on CBC-TV, “is the preservation of the folk movement. It’s like all of us needed a place to play, and children loved the basic nature of it, so we all planted our roots there and grew.” Nagler is part of a rather large community that includes Raffi, the trio of Sharon, Lois & Bram, Fred Penner, Bob Schneider, Charlotte Diamond, Connie Kaldor, Susan Hammond, Bill Usher and others who have been able to reach outside Canadian borders via television and home video to reach a universal audience. Canadians were really the first into children’s music, so it’s no surprise that they’re the first to be the stars of it. Routinely, albums go gold and platinum, while tours are some of the hottest tickets to get.

Where the stars aren’t quite yet in abundance, but may one day be, is in country music. International attention has already focussed on k.d. lang, whose compelling concerts and plaintive recordings have made her among the most critically respected singers on the continent. Just behind her, though, is another wave of country and countrified music from the likes of George Fox, Prairie Oyster, Michelle Wright, Murray McLauchlan and even MacNeil and Blue Rodeo. All have their best years ahead of them. Not long ago, the Canadian country scene was ridiculed as picayune. Canadian labels risked reputations in even associating with it somehow. Now, says radio consultant Dave Charles of Joint Communications, “It’s the hottest-growing radio format and an important frontier for labels in Canada.” Where once the country industry’s annual confab was a hoaky, ill-financed affair, now it is bankrolled by Budweiser and sports an awards show that is better-watched nationally than the Juno ceremonies. Major-label commitment has been spearheaded by WEA’s Bob Roper, who has had a hand in the careers oflang, Blue Rodeo, Fox, Prairie Oyster and Wright. “It’s a tough grind still,” he sighs, “but acceptance is growing week by week.”

Until a year or so ago, it could have been said that Quebec music had already seen its best times—that its heady emer-
BIG SHIFTS IN BUSINESS
(Continued from page C-11)
doesn’t measure up to federal regulatory demands that they play 55% French music and up to 30% Canadian content. The regulator, the Canadian Radio-Television and Telecommunications Commission, held a hearing into the issue in late 1989 to see if its demands on stations are excessive—
or even if they should restore the 65% quota that was rolled back in 1986. The CRTC’s decision, expected early in 1990, is going to be watched carefully as a sign about whether the regulatory regime for radio in Canada is going to undergo further changes. Already, the commission has relented on a number of fronts in recent years, allowing some FM stations to reduce their Canadian music commitments to the bare minimum allowable under regulations. Under chairman Andre Bureau, the commission greatly reduced the administrative burden on stations. Even so, AM radio in particular remains an industry in flux—top 40 hit formats have been curtailed in recent years, while adult contemporary stations have been crowded out by FM counterparts in many markets. “I don’t want to paint a picture of it being shaky,” says Michael McCabe, president of the Canadian Assn. of Broadcasters. “But in many smaller centers, it is operating in the red. And in some larger markets, only sister FM stations keep a broadcasting operation afloat.” McCabe and others are already predicting that the new acronym, GST, will hit broadcasters hard. Advertising spending and production will be taxed, and that may lead to reduced buys on radio.

Looking more ominously than GST, however, is a wide-ranging CRTC hearing into FM rules in 1990. Under new CRTC chairman Keith Spicer, who fancies himself as more of a “people’s chairman” than Bureau, some expect the commission to clamp down on broadcasters and cable companies. The FM hearing could be the single-largest industry event in the year, because it will encompass sprawling arguments about regulation, international competitiveness of Canadian radio, and most critically, the utility of Canadian
content rules. Spicer’s commission knows that Canadian content rules are supported, if not embraced by the public, and there would be serious political repercussions if the so-called “CanCon” quotas are curbed.

Nevertheless, it’s the CanCon battleground that is provoking both sides in the issue to get the troops most prepared. “We have to get ready and put the arguments forward,” says McCabe. On the other side is Brian Chater at the Canadian Independent Record Production Assn. “Yes, we have to get ready, too,” he says. “This is a hearing we cannot afford to lose.”

Although there has been a trend away from it in the last few years, most successful Canadian music over the years came from the independent labels. Anthem begat Rush, Aquarius begat April Wine and Corey Hart, Arctic begat Ha-good Hardy, Boot begat Liana Boyd, and on and on. Many expect the slowly but steadily developing Penta Entertainment group in Vancouver to be a major player in the business in the 1990’s (its latest signing, Mark Lane, is drawing rave advance press). More major labels have waded into Ca-nadian music recently, but labels remain the lifeblood of the business and often sign the artists and license them for distribution to the majors. Recent international takeovers of such firms as A&M, Chrysalis and Island won’t harm their independent operations in Canada. Where once there was great diversity of views between the majors and the indies, now there is more of a common voice. “Record industry cooperation is at an all-time high,” says Chater. And that industry will go to the hearing with a common refrain. “We need radio play,” says Arctic’s president Al Mair, a forceful and compelling advocate of Canadian music. “Without it, we just couldn’t get a leg up.”

Federal help has come along in recent years to bolster the fortunes of the independent business. Some $5 million a year now gets poured into record, video and syndicated radio program production and international touring and marketing. At least another $1 million for record and video production comes from broadcasters. Part of it is administered by the same organization that oversees the federal funds, part of it is handed out by a group founded and funded by the MuchMusic Network, which has become a major player on its own in the business, now in its fifth year and the first on basic cable service in Canada. Sheer numbers from the federal and industry programs indicate fruitful results—dozens of new artists owe their launches to seed money from these organizations. But, given the ongoing difficulties Canadian musicians have had in hawking their wares abroad, the money hasn’t really made the difference in delivering an artist to an international audience. This year, the government will take a long, hard look at its commitment to the Sound Recording Development Program, the $5-million a-year fund that is up for renewal in 1991. Unless it can show better hope of fulfilling its promise as the catalyst for international careers, its future may be clouded because the government is looking everywhere to save money. It’s possible, too, that the money will be raised indirectly through a blanket tape or performance royalty in a wave of copyright reform expected either late in 1990 or in 1991. The perfor-

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BILBOARD JANUARY 27, 1990
BIG SHIFTS
(Continued from opposite page)

ance right issue should be a fight to watch in the year ahead, as the record industry and radio industry lobby on either side of it. The record industry will be aided by a consolidated performing rights society, a merger of the Composers, Authors and Publishers Assn. of Canada (CAPAC) and the Performing Rights Organization of Canada Ltd. (PROCAN), which have been given the go-ahead by federal authorities to join forces.

One thing the federal money appears to have done, however, is help police competence in the independent business. A panel oversees the disbursement of the funds, and it only rewards the clear-minded and able operations. A new breed of independent label operators and artist managers have emerged, even though most observers would agree that there aren't enough of them able to muscle their way in a New York or Los Angeles boardroom. Adds Schater: "There is more and more expertise in the independent business, but we're not driving around in Rolls Royces."

Someone who may be able to drive around in one now is Michael Cohl, the exceedingly bright president of Concert Productions International Ltd., who engineered the biggest Canadian music story of the year in 1989: With the help of CPI's part-owner, the Labatt brewery, Cohl assembled the Steel Wheels tour by the Rolling Stones in North America. By all accounts, it was the most successful tour of the year, and it marked Cohl's arrival at the front row of concert promoters worldwide. Assuredly, methodically, he has built an empire in North American music over the years—an empire that includes continental promoter links, the largest merchandiser in rock, Brockum, and now has the retractable-roofed Skydome in Toronto as a prime facility for year-round shows. Cohl won't discuss the future, but everyone expects he'll have another move or two up his sleeve for 1990.

So, for that matter, will Labatt. Apart from its CPI ties, the brewery has hooked into a potentially massive venture with jingle-studio seer Syd Kessler called SuperCorp, which should unveil its long-awaited plans this year for what many expect will be a top-drawer industry operation. A record label or a record production operation of some sort is likely. A year ago, SuperCorp was expected to be a big player by now, but Kessler has taken his time to assemble the pieces—but a new office is being built, and the space won't be empty for long.

Empty space is something that many retailers wished they had these days. The growth of the CD and cassette has allowed them to take vinyl away in many cases from the front racks, but an increasing number of retailers now are modeling themselves after American-style entertainment centers, with video, merchandising, magazine and accessory departments in their full-service stores. "Unfortunate

(Continued on page C-14)
BIG SHIFTS IN BUSINESS
(Continued from page C-13)

ly, you just can't move next door every time you have a new
demand on your floor space," says Peter Parrish, senior VP
of the, A&A Records & Tapes chain, Canada’s largest at
more than 250 stores. Hard choices face retailers in a num-
ber of ways, and one thing they did in 1989 was organize
themselves in an association for the first time in Canada.
The Retail Music Assn. of Canada (RMAC) successfully
stalled Jan. 1 plans by record companies to eliminate the
long-box CD package; the move now will come in April, giv-
ing retailers more time to develop anti-theft and display
plans. Under Thomas Sangola, an expatriate American who
joined Hanciman’s Canadian operation a year ago and now
is in charge of both it and the Canadian lobby group, RMAC
is a force to watch in only its first few months. "We plan to
be active right away," Sangola promises. "The retail sector
hasn’t been organized and has lost some battles as a re-
sult." Brian Robertson at the Canadian Recording Industry
Assn. (CRIA) welcomes the formation of a rival lobby group,
but hopes that on some matters, the business can sing from
the same sheet. On copyright issues, for example, a
Music Copyright Action Group (MCAG) was highly success-
ful in pressuring the federal government for changes many be-
lieve has meant sharp reductions in record and video piracy
and a more nurturing environment for Canadian writers.

And nurturing is precisely what the business needs.
Canada, where the distribution of most of its 26 million
people is along a threadlike, 4,000-mile corridor near the
U.S. border. Practically in the shadow of the U.S., Canadian
artists have always had to endure comparisons to their
American counterparts and had to compete with those
Americans for chart positions and retail space. Being
so close to America is, one politician once noted, like being
a mouse in bed with an elephant; that is, you have your space,
but you dare not wake up your bedfellow because you could
be crushed. The Canadian record industry is sure it can
co-exist, even compete, but there’s still that uncertainty of
the mouse on occasion—even an inferiority complex that will
need constant stoking as trade barriers diminish and the
world becomes one large market.

MuchMusic, together with our French counterpart
MusiquePlus, delivers a potential audience of over 6.5
million Canadian homes to your video or commercial.

The Nation’s Music Station
In Stereo • 24 Hours a Day
Forever

MUCHMUSIC NETWORK
(Continued from page C-6)
of license, VideoFACT, in turn, disburses funds to help pro-
duce Canadian videos. More than 250 such projects have
been helped to the tune of more than $1 million since its
inception, and its annual budget this year will eclipse
$500,000.

Other corporate chiefs now refer to MuchMusic as a
prominent player in the business of music, while broadcast
and advertising executives acknowledge its niche in the me-
dia. Even radio, which watched it curiously and resisted any
persuasion to broaden playlists, now concedes there has
been somewhat of a residual effect of MuchMusic’s pres-
cence—records now can be broken out a little sooner, or in
some cases, can head up the charts only when a video is
primed and playing.

KIRK LAPOINTE

CREDITS: Coordinator, Kirk LaPointe, Billboard’s Canadian
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C-14
A Billboard Spotlight

BILLBOARD JANUARY 27, 1990
WE'RE STILL YOUNG,

BUT

WE CAME TO PLAY!

COWBOY JUNKIES
CRASH TEST DUMMIES
FAMILY BROWN
JEFF HEALEY BAND
PICTURE COMES TO LIFE
PRAIRIE OYSTER
REGATTA
SHEREE
PARIS—“The music industry is expanding and diversifying,” says Xavier Roy, director general of MIDEM. “The focus is on new digital technologies and recording techniques, linked with the arrival of compact disk, some categories of music, like classics, jazz, and alternative, are enjoying much-improved sales. MIDEM 1990 is set to reflect this development.”

For the opening of MIDEM, jazz pianist and composer Martial Solal will give a concert performance, and PolyGram is sponsoring a concert by Gil Evans, a renowned US arranger and trumpeter. On Tuesday (23) the satellites (CBS), the Cde La Marche (Tremal), Phonogram (Paris) and the Avions (CBS).

SACEM will again be active in sponsoring concerts at MIDEM, including those in the MIDEM Classics program, which this year will emphasize young talent. For the French music industry it will be a celebratory MIDEM because, for the second year in a row, sales are up by more than 30%.

Patrick Fiehet, VP of SNEP, the French industry federation, says, “We must build on this progress and concentrate our efforts on safeguarding our rights, dealing in particular with the challenge presented by DAT.”

Patrice Fiehet, VP of the French FIPI group, says: “MIDEM ’90 should also be a rallying point for all people in the music industry to intensify the fight against piracy in order to protect our future.” Fiechet adds that piracy remains one of the major problems for the industry, particularly now that the problem is spreading to CDs.

There is also the complex problem of “Vigil” and “Celebratory rights” which have been exhausted in the country of origin to countries where they are still protected. Noting a recent decision of the ECJ in this context, Fiechet says that representatives of IFPI at MIDEM this year will be especially vigilant in ensuring that pirated record companies and products are not represented at the industry event.

MIDEM is the French law which applies, and our law is very clear and effective when it comes to record piracy. Pirates can receive a prison sentence of from three months to two years and be fined up to 120,000 francs (approximately $20,000). The law also provides for all illicit production to be seized and destroyed. We shall enforce these provisions unreservedly.”

Louis Tournier, director of SACEM, is giving a MIDEM press conference at which he will summarize the significant industry events of 1989 and present SACEM’s 1.5 million francs to 50,000 French and foreign record owners, amounting more than 560,000 francs. French record owners received 54.3% of distributed income in 1988 compared with 51.6% in 1987.

EMI Serves ‘Wedge’ Of Fish; Kennedy: A ‘Seasonal’ Rave

MIDEM Reflects Growing Industry Spotlight Is On Jazz, Classics, Technology

U.K. Report Rejects Claim To ‘Needletime’ Exemptions

EMI Carpets ’Wedge’ Of Fish; Kennedy: A ‘Seasonal’ Rave

by Chris White

UK BEAT

INTO THE NINETIES: Longtime indie band the Fall has signed to a major at last, Phonogram Records, and will debut with the single “Telephone Tunnel” and mixed by dance hit team Coldcut... The Sundays’ first album ‘In ‘n’ Out of Love’ is finally here and mixed by dance hit team Coldcut... The Sundays’ first album ‘In ‘n’ Out of Love’ is finally here and mixed by dance hit team Coldcut...

NEW YORK—Nesuhi Ergenekon’s legacy lives on in London. One of the two record companies created by the reorganization of WEA U.K. will be known as ‘Nesuhi Records’. The label Ergenekon formed in 1988 after leaving the presidency of WEA International. He died of cancer last July.

The new East West, headed by managing director Max Hole, will assume the marketing and promotion of Atlantic and Atco repertoire in Britain. It will also maintain a domestic roster, and handle product from the WEA International label and WEAs affiliates.

Its sister company will be known as WEA Records, headed by managing director Jeremy Marsh. This will control the UK’s marketing, promotion and distribution of Warner Bros., Elektra, Reprise, and Geffen, while also maintaining a roster for the updating of the company’s roster.

These moves represent the completed structure of WEA’s two-from-one strategy. The new London-based label was created in 1988 when Warner Brothers, Elektra, Reprise and Asylum were merged into WEA International. It will be headed by Chairman Robin Dickins, to whom Marsh and Hole report. Previously, it operated as the London-based Warner Bros. division.

The new organization, states Dickins, “will give us even more focus on our interests in both the marketing and A&R levels.” The existing WEA sales force will be expanded to handle the increased number of releases from both companies. Plans are also underway for the formation of music video and classical divisions.

East West’s director of A&R is Malcolm Dunbar, whose roster includes Simply Red, Chaka Khan, Sister Sledge, Howard Jones, Tanita Tikaram, and Ian McCulloch. Dickins calls the choice of company name “a tribute to Nesuhi... that immediately conjures up a world presence.”

Hole says his A&R policy will emphasize quality and presentation in line with Ergenekon’s reputation.

By ADAM WHITE

At WEA Records, an A&R head is to be appointed. The label’s current roster includes artists such as Jesus & Mary Chain, Everything But The Girl, Enya, Echo & the Bunnymen, the Pogues, and the Pretenders. Company chief Marsh, 29, is a recruit from Virgin’s AVL unit, whom Dickins terms as the “youngest managing director of a major company in the U.K.”

East West will operate out of existing offices at London’s Kensington Court; WEA will be based at new premises on Kensington Church Street.

By PAUL EASTON

LONDON—The claim by the Assoc. of Independent Record Contractors (AIRC) that U.S.-originated records should not be subject to “needletime” payments in the U.K. has been rejected in a report commissioned by the Department of Trade and Industry.

The plea was based on the U.S. concept of “first fixation.” This means that a U.S.-originated record would be covered by a copyright law rather than the usual “first publication” coverage afforded under the Rome Convention. Therefore, argued the AIRC, needletime was not paid for broadcasting records in the U.S., it would not be paid here under first fixation.

The report by National Economic Research Associates says that such a practice would be more likely to damage the record industry. Jeremy Moyhnen of the Phonographic Performance Ltd. collection agency, which administers needletime payments, says a move to first fixation would be a retrograde step.

“The U.S. has been out of line with the rest of the industrial world since copyright for many years, although it is likely that the principle of first publication rather than first fixation will eventually be taken up there as well,” he says. “Therefore it would not be a wise move for Britain to adopt first fixation. This would mean that commercial radio could play all American music, and this would be damaging to the British record industry.”

The U.K. report also points out another problem: “Many records these days are often recorded and mixed in different countries. This practice makes it extremely difficult to determine the country of first fixation.”

The NERA report states that about 40% of U.K. airplay consists of American records, and the subsequent loss of revenue for PPL by exempting U.S. needletime payments would be about $15 million. This could lead to a reduction in record company profits, a possible rise in record prices, and fewer records from U.K. acts.

James Gordon, managing director of Radio Clyde and chairman of the AIRC copyright committee, is disappointed by the finding. “However, I still think it’ll happen,” he adds.

The International Federation of Phonogram and Videogram Producers (IFPI) welcomed the finding, saying that if the first fixation principle were introduced into the U.K., the result would be broadcasters using “an unlimited amount of United States material free of charge.”

An IFPI statement says that, at present, if a record is first published in a Rome Convention country, or within 30 days of its publication elsewhere, it is protected for all broadcasting and public performances.

Pan-European Licensing To Be Debated At MIDEM

CANNES—The challenge to rights owners implicit in new, transfrontier broadcasting technology will be debated Tuesday (29) at MIDEM, in a seminar organized by the IFPI (International Federation of Phonogram & Videogram Producers) and Billboard.

Under the heading “Sounds From The Skies,” the panel (Salle de Presse, 10:30 a.m.) will discuss the problems of licensing reper-
**INTERNATIONAL**

**Following December Boom, U.K. Satellite Universe Is 500,000**

LONDON—According a recent national survey, nearly 500,000 homes in the U.K. now have satellite TV receiving equipment. A flurry of installations in December, when 110,000 dishes were fitted, followed the December 22 decision by the new Thatcher government to boost the U.K. Satellite Monitor, the overall market for the medium (those who have installed a dish, plus those who say they definitely or probably will) is now 19% of the estimated 2.5 million. Much is still waiting for the launch this year of British Satellite Broadcasting, set to follow the Sky Television and Astra services already available.

**Jackson Jackie Scouts India For Tour**

BOMBAY—India—Jackie Jackson paid a visit here to check out the prospects of an Indian tour by the Jacksons and said an end-of-year concert with a distinction might be possible. He paid no representation of the Jacksons, but he did say he would not be here with the real Michael.

**“Rolling Stones Are Turning Japanese”**

TOKYO—The Rolling Stones are to stage nine shows in the 56,000-seater Tokyo Dome, the first on Feb. 14. Part of the final show on Feb. 27 will be televised, but it is not certain which company will handle the transmission. The Stones had previously not been allowed in Japan because of allegations of drug problems in the past, but the promoters, Korakuen Stadium Co., claim visas are being granted this time. Tickets will be in the $50-$70 range.

**Fuji Rejected In Bid For W. Houston Hit**

SINGAPORE—Fuji Videotape’s bid here to buy the original Whitney Houston version of “I Wanna Dance With Somebody” for use in its radio commercial was turned down. However, the company has now used the sound-alike talent of local singer Kaye Hamid to copy Houston’s hit. The song was licensed from publishers EMI Singapore for an undisclosed sum. Advertising agencies here are increasingly using for- eign material in commercials, recent examples being Kylie Minogue’s version of “The Locomotion” for Kentucky Fried Chicken, “My Three Farts” for McDonald’s, and “My Girl” for American Express.

**Bertelsmann Sets Up Finnish Operation**

HELSINKI, Finland—Bertelsmann Music Group has set up a Finnish operation, BMA Ariola Oy, in nearby Espoo. The new division will handle local representation of labels owned by and associated with EMG, including Arika, RCA, Motown, Island, Jive, Record Station, and Private Music. Tino Narvainen and玛ji Nahrin are named product managers for the BMG company, the latter also acting as chairman. KARLI HELopalto

**Pepsi To Sponsor Clips By Belgian Band**

AMSTERDAM—Pepsi-Cola has signed a sponsorship deal with Belgian new-beat band the Confetti’s, reportedly the first European band the company has signed. De Jonne, who has been with the band for six years, was named Pepsi’s new assistant, which in the past has stuck sponsorship deals with such major artists as Tina Turner, Michael Jackson, and Madonna, is financing videoclips by the band, starting with the single “Circling Stars.” The Confetti’s have had major hits in Belgium, France, and Spain, and, for their home territory, are signed to USA Import Records, headed in Antwerp, Belgium, by Jose Pascual.

**German Publisher Acquires French Firm**

BERLIN—Bude Musicverlag here has taken over Parie-based publishing house Editions Muses-Claude Pialat. “We aim to integrate the French company into our organizational network of branches in Europe and the U.S.,” says Rolf Bude. The Pascal company, founded in 1969, has some 1,400 titles in its catalog, including such major hits as “Mireille,” “Black Mamba,” and “The Love Ann.” The French firm also represents such foreign companies as Eatton Music and the Valentine Music group, and has its own production division. The takeover price has not been revealed. WOLFGANG SPARH

**Polygram Affiliate Is Revived In India**

BOMBAY—Music India Ltd. (MIL), an affiliate of PolyGram, long out of action because of internal problems mainly over labor, is back on the beat here with a string of releases on the Island label, including “The Joshua Tree” by U2 and “Legend” by Bob Marley. U2 made its legal debut in India with “All I Want Is You,” and Marley, with his recent “Rhythm Nation 1814” album. J.D.

**Australia’s Festival Undergoing Changes**

SYDNEY—Australia—Festival Records, Australia’s only independent “major” record company, has undergone major executive changes as it moves into the 90s without its core label, Festival Records, to RAI and A&M (Billboard, Nov. 11).

In a move that has shocked the Australian record industry, managing director Meryl Gross has resigned.

This came after a meeting with the board of the music company, who posed a new role in the company for White. “He did not agree with the board on its future plans,” says Festival chairman Allan Hely, “and the board accepted his resignation with regret. In addition, Meryl Gross also decided to leave the company at this time.”

White, a sometimes abrasive but always determined operator, was a Festival veteran of more than 20 years standing. He was acknowledged as an industry leader in the battle against piracy and copyright infringement.

Always an opponent of pricing increases, White also personally lobbed for the widespread introduction of the cassette single format, in which he has been seen as a global pioneer.

Gross spent more than 25 years of his working life at Festival, starting as secretary to former managing director Fred Marks. Her energies and skills were widely admired by the music foreign labels, so that Festival represented over the past quarter century.

Bill Eog, GM, has been appointed as the new managing director. A key but widely admired executive, Eog has been with Festival since 1971 and sees his primary task now as reviewing the company’s distribution strategy. He will also be responsible for the acquisition of new international labels that will “become the A&M’s and Islands of this and the next decade.”

Respected by staff, Eog is seen as a stable helmsman during what is a difficult period for the company.

He says: “Festival will continue to be the leading independent record company in Australia and New Zealand, in the support of growing artists, and will ensure that the new independents that will arise will have the facilities and efficient distribution that their product in this part of the world.”

After 37 years as a record company, Festival executives hit deep problems last year with the sell-off of three international labels, Chrysalis, Island, and A&M.

Through the years, Festival had also represented Decca/Brunswick, Atlantic, United Artists, Doxy, 20th Century, Scepter, Monument, Fantasy, Arista, Virgin, and others, and represented Industry A & M for an average 25 years each. These, with Australian independent Mushroom, gave the company the contemporary position that it lost when it saw it outside the top three in Australia.

In November last year, Michael Gudinski, Mushroom founder, said: “Festival released the record that got me started almost two decades ago and they’ve supported me through some hard times. I’ve had huge distribution offers, particularly since Kylie Minogue and Jimmy Barnes, but have never considered any of them.”

Prior to his resignation, White had pointed to future diversification, saying: “But along with the belief that video is the ‘fourth medium,’ and we’ll serve it enthusiastically to an Australian market that is still one of the U.K.’s self-sufficient situations.”

Festival now has an exclusive distribution deal with CBS/Fox Video for all its solo/through product, with titles available on the market. But along with Virgin’s T-T生日是 doubtfully that any top 50 chart in Asia can now be taken seriously. The two executives believe that after 20th place, the difference in sales is too minimal for total reliability.

National acts had the edge in the Sorrisi top 10 albums for the year, with Vasco Rossi (EMI) at No. 2, Antonio Venti (Orfeo) at No. 5, Gioi Polito (Ricordi) at No. 5, Edoardo Bennato (Virgin) at No. 8, and Jovanotti (Yo YP) in 10th place.

International acts like Simply Red, Madonna, Tracy Chapman, and Tanita Tikaram (all WEA) were the fourth, fifth, and ninth places respectively.

**Italian Magazine Issues Year-End Chart**

National, Foreign Artists Share Top 50 Spotlight

**Christie Leo**

**Germany Plans Single-Market Strategy**

Record Cos., Pubs Stress Cooperation

**Billboard January 27, 1990**
Asian Copyright Meet Set

HONG KONG—The first Asian Copyright and Music Convention, tageting “Keynote ’90,” will take place here Oct. 19-23. The venue will be the newly opened Hong Kong Convention and Exhibition Center and will include exhibition facilities for participating companies.

The seminar program of subjects includes the success of the IFPI’s anti-piracy drive in the region and the consequent opening up of legitimate markets, copyright problems relating to satellite and cable TV, licensing in Asia; marketing possibilities in China; the effect of the 1992 European single market; and international concert promotion in Southeast Asia.

The event is being organized by the Asian Copyright and Music Conventions of Hong Kong, and the delegation of countries will be $500,000, with an accompanying guest fee of $250. The registration payment gives admission to all areas of the exhibition and convention, the welcome cocktail party, and special discos at concerts and events organized by the “Keynote ’90.”

A program of tours, including Macau, is being arranged for accompanying guests, who will not be admitted to the exhibition and convention areas except for the welcome cocktail party.

The organizations at Hong Kong hotels with varying price ranges can be made through the Keynote ’90 secretariat.

CD Production Up 63% In Japan

BY SHIG FUJITA

TOKYO—Compact disk production in Japan in 1989 totaled 187.77 million units, up 63% on the previous year. But analog disk production nationwide has barely passed the 30 million mark, down some 74%, according to estimates prepared by the Japan Phonographic Assn. (JPFA).

The group’s production value breakdown shows CD grabbing 54% of the total, tapes 17%, and video software 28%, with just 1% attributed to analog disks.

Total production of CD analog disks, and tapes last year came to 271.7 million units, up 16% from a year ago, their value up 10% to some $2.6 billion. The JPFA also prepared national figures for home electronics. Tape recorder ownership was 74% in Japanese homes in 1987, dipped to 73% in 1988, and then rose last year to 75.4%. Stereo set ownership was at 58.8% in 1987 and 1988, and then rose to 61.2% in 1989.

The JPFA figures show VCR ownership standing at about 61% in 1989, having progressed from 48% to 53.8% in the previous two years.

IFPI Pleased With Conviction Of Int’l CD Pirates In Britain

LONDON—The International Federation of Phonogram and Videogram Producers has greeted the conviction of two international CD pirates with satisfaction.

Tim Smith and Robert Andrews were sentenced for producing and selling infringing articles contravening the U.K. Copyright Act 1956 in the form of LPs, singles, picture-disc LPs, and CDs of Prince’s unreleased “Black Album” and Paul McCartney’s “Back In The U.S.S.R.,” which was released exclusively in Russia.

Smith pleaded guilty to conspire to infringe the Copyright Act and the court accepted Andrews’ plea of guilty on the count of a substantive charge under the 1956 act.

Smith spent a month in custody before his conviction but is set to be released on appeal. He was sentenced to four months in jail, suspended for two years, and also received a forfeiture order for the funds, $9,780 (at an exchange rate of $1.63 to the pound sterling) that he was calculated to have made in his arrest.

The British Phonographic Industry anti-piracy unit began its investigation, targeted Operation Black II, in June 1988. It concentrated on an accommodation agency in Slough, southern England, where Smith and Andrews were dealing in vinyl copies of the “Black Album,” using a variety of aliases.

The breakthrough came in Febru-
were European: World Music Publishing Group (Benelux), Two P's (Italy), Handle Music (U.K.), and Rodeau Rouge (France), an indie publishing firm controlled by singer/songwriter Gilbert Becaud. MCA Music recently bought Caravelle (France) and Star Music (West Germany), and EMI Music Publishing has acquired Selected Sound (Germany).

Anglo-American repertoire still dominates the charts in most Western European countries, but the U.S. and other Continental countries have not been broken in the U.S. Yet publishers cite several compelling reasons for buying European catalogs.

Most important is the burgeoning of commercial broadcast media, cable TV, and satellite transmissions in Europe. "We see Europe as a very fast growth area, and European performing rights income is very high, compared to the U.S. and other countries," says Nick Firth, president of BMG Music Publishing.

For example, his notes, Italy contributes only 5% of BMG's worldwide mechanical income, but 12% of its performing rights fees; likewise, France produces 15% of mechanical royalties, but 15% of performance income. Overall, he adds, two-thirds of BMG's performing rights fees come from outside the U.S.

Les Bider, president of Warner/ Chappell, says flatly, "We're focusing on a lot of European acquisitions, because we believe a lot of European repertoire will be used in the expansion of broadcasting throughout the European market." In addition, he says, "The prices of copyrights are a little too high in the U.S., so we're going to Europe."

Bider conceives that Anglo-American repertoire continues to be the most viable publishing commodity around the world. But he adds, "If I'm looking at the day, I'm looking at the future. . . . In the long term, there are better values in the repertoire of foreign countries."

CHANGING THE RULES?

Another concern cited by Bider and other publishers is the possibility of the EC promulgating local content rules similar to those Canada has for radio stations. Although the EC has declared such a policy only on TV programming (a majority must be of European origin), Charles Koppelman, chairman/CEO of EMI Music Publishing, says, "We've heard rumblings that there may be content legislation in Europe."

Bider also feels that a local-content requirement is "possible. You can push your risk by acquiring a certain amount of European repertoire." He adds that such content rules would increase the value of European catalogs while decreasing those of U.S. songs. Hence, he says, "I'm hedging the content and balance of my repertoire" by buying European copyrights.

The Warner/Chappell chief notes that the main risk factor in European acquisitions lies in figuring out what they will be worth at some point in the future. Although one cannot predict what their earnings will double or triple, he says, European catalogs can be purchased for four to five times net publisher's share, versus up to 10 times net share for U.S. catalogs. "That gives you a lot more room for error," Bider points out.

Firth agrees that U.S. catalogs sell for more than their European counterparts, but he believes the gap is narrower than Bider says it is. For an "attractive" U.S. catalog, he says, a realistic multiple is about seven to eight times net share, as opposed to five to 6.5 times in Europe.

Multiples are "only benchmarks," he adds. "It's totally unimportant what the multiple of past earnings is. It's important what the future multiple is. We look for steady growth and we try to project the future, to see what this catalog would bear."" 

Leeds Levy, president of MCA Music, does not feel that catalogs are cheaper in Europe than in the U.S. "The companies we've looked at are older companies," he says. "They're not contemporary and haven't had that flurry of activity, which means your ability to negotiate is enhanced. So you are getting a better price. But the same is true here" for older versus contemporary catalogs.

Both Firth and Levy cite the relatively generous tax policy in this country as an incentive to buy U.S. catalogs—a luxury that is rarely available abroad. On the other hand, Levy notes, the capital gains tax in West Germany rose at the end of last year, and publishers were eager to sell their catalogs before the deadline.

ADDING A EUROPEAN PRESENCE

One reason for MCA Music's increased interest in European acquisitions, says Levy, is that its sister company, MCA Records, does not have overseas offices, except in the U.K., and MCA Music has only begun buying European catalogs. "The most efficient way to increase our presence was to purchase catalogs, so it was an evolutionary step," he notes.

Under the leadership of John Brands, head of its London office, MCA Music is rapidly spreading across the Continent. Having reorganized its French office and set up units in Holland and West Germany, it is determined to move into Scandinavia this year.

Levy says MCA Music's European offices will scout not only for acts under contract but also for local acts with big records in local markets. Hence, he considers the whole of Europe an opportunity to sell its entire catalog. "We are looking into a situation that looks very promising to us."

At the same time, MCA is aggressively seeking third-party publishing deals for acts on labels other than MCA Records; for example, it represents Starship for the world outside North America. The lawyers who do such deals, Levy says, "do not have that same understanding of the market that we have here. The deal is sold on the strength of a label's reputation, and that's why we're interested." 

In Europe, MCA is covering both expanding local market opportunities and the chance to sell a valuable catalog. "That's an important part of our base to grow in those territories," he observes.

As at the same time, MCA is aggressively seeking third-party publishing deals for acts on labels other than MCA Records; for example, it represents Starship for the world outside North America. The lawyers who do such deals, Levy says, "do not have that same understanding of the market that we have here. The deal is sold on the strength of a label's reputation, and that's why we're interested." Hence, its quest for third-party licenses is also driving MCA to set up new publishing subsidiaries.

CRIA: More Certifications But Less Platinum

BY KIRK LAPOINTE

OTTAWA—Here was good news, great news, and some very disquieting news in the annual trade statistics on certifications for 1989.

Overall, the numbers are up from 1988, says the Canadian Recording Industry Assn. And Canadian content certifications are up a healthy 35% over the previous year.

But the upper echelons were comparably lean in 1989. In 1988, there were 46 certifications of quadruple platinum or better; in 1989, that number was more than halved, to 22. Although many records are not certified, for one reason or another, the industry appeared driven by platinum and double platinum in 1989 and not quadruple and quintuple-plus platinum releases.

And, for the first time in recent memory, there was not a platinum single in the year.

CRIA's total certifications were 1314, up about 8% from 255 in 1988.

At the high end, there was only one diamond certification in the year, signifying shipments of at least 1 million units; in 1988, there had been five.

There was just one nine-times-platinum album in 1989, down from three a year earlier. There were two eight-times-platinum albums in the year, down from three in 1988.

A total of three albums reached the seven-times and six-times-platinum marks in 1989. The totals in 1988 were six for seven-times and seven for six-times platinum.

At the half-million or quintuple-platinum level were seven 1989 certifications, down from 11 in 1988, and there were just five albums at quadruple platinum in the year, down from 10 in 1988.

Where the numbers begin to compare favorably is at the triple-platinum level, where the 12 in 1989 was not far off the 15 in 1988.

At double platinum, there was a near doubling of the total, to 37 in 1989 from 19 in 1988. The platinum album totals inched up to 75 from 74 a year earlier.

Healthy gains were made at the gold level, too, to 146 from 126, indicative perhaps of a strong future for the many emerging artists who largely comprise the total.

There had been one platinum single in 1988, but none last year. Even so, the gold single numbers increased to 20 from 15 in 1988, and there were two gold extended-play awards, up from none a year earlier.

The Canadian-content totals were healthy pretty well right across the board. There were seven double platinum albums, up from only two in the dire 1988 year for domestic music. And platinum releases numbered 17, pretty much level with the 18 in 1988. Gold albums, meanwhile, shot up to 41 in 1989 from 26 in 1988. The only downturn there had been two gold singles in 1988, but there weren't any in 1989.

Album Releases, Listening Habits

At Odds In Study

OTTAWA—Do record companies release what Canadians want to hear? The simple answer appears to be no.

Statistics Canada, the federal information agency, has compiled a comparison of album releases and radio listening habits, and there were several shortcomings and omissions.

In the latest issue of Focus On Culture, Statistics Canada tabulated radio tuning for fall 1987 and stacked it up against the new album releases by musical category in the year ending March 31, 1988.

Although rock albums comprised fully 33% of the new releases in the year, contemporary formats comprised just 7% and album rock formats just 10% of the listening.

The adult contemporary, middle-of-the-road, and easy listening formats comprised 54% of the tuning, but album releases totalled only 17%. Country releases comprised 8% of the total, while country listening was at 12%.

Of course, the willingness of listeners to buy the records they hear on radio has an enormous bearing on the release strategies of the labels. But it is interesting to note that classical releases totalled 11% of all new albums, but classical radio is virtually nonexistent except for the stereo service of the CBC.

All told, CBC's AM and FM services drew 9% of all hours tuned.

Belgian Music Publishers

1989 Was A Great Year For The Belgian Music Publishers.

SOLISISTER
45 T the way to your heart

VAYA CON DIOS
LP Vaya Con Dios
45 T Just A Friend of Mine
Puerto Rico - Don't Cry For Louie

TECHNOTRONIC
45 T Pump up the jam

CONFETTI'S
45 T The Sound of C - C in China

VICTOR LAZLO
45 T Hot and soul

AMNESIA
45 T Ibiza

PHILIPPE LA FONTAINE
45 T Coeur de Loup

PETRA
45 T Laat je Gaan

HITHOUSE
45 T Jack to the Sound of the Underground

MICHAEL FORTUNATI
33 T Fire

AND MANY OTHERS...

Belgian Music Publishers

During Midem at
Booth 18-15 of Belgian Artistic Promotion of SABAM.
Booth 18-13/16-16 of Wallonie Bruxelles Musiques.

Canadian Country Music Assn. hopes to make a splash at CRS
... see page 41
Looking for Freedom

David Hasselhoff

Most Successful Artist Of The Year (Der Musikmarkt)
Winner Of The "Golden Lion" (RTL)
Winner Of The "Goldener Otto" (BRVO Magazine)

The Single
"Looking For Freedom" - Arranged By Michael Floodiker
Most Successful Song Of The Year (Der Musikmarkt)
8 Weeks No. 1 In Germany
No. 1 In Switzerland & Austria
Top 10 In France

The Album
Double-Platinum Switzerland
Platinum Germany
Gold Austria

Soon To Be Released In The USA
"Is Everybody Happy" - Remixed By "Hithouse"

Thank you, David! Congratulations!
**NEWSMAKERS**

**Feelin' Good.** Members of Motley Crue cheer as Elektra Entertainment chairman Bob Krasnow presents them with double-platinum records for their album "Dr. Feelgood." Shown, from left, are Tommy Lee, Nikki Sixx, and Vince Neil of Motley Crue; Krasnow; and Mick Mars of Motley Crue.

**Steel Pan Alley.** Steel pan player Andy Narell relaxes with his band after giving a workshop at the Musicians Institute. Narell's latest album is "Little Secrets" on Windham Hill Jazz. Shown, from left, are Luis Conte, of Narell's band; Billy Childs, Windham Hill Jazz recording artist; Paul van Wagenen, of Narell's band, Rich Schmidt, director of national promotion, Windham Hill, Sam Sutherland, VP/managing director, Windham Hill; Keith Jones, rear, of Narell's band; Narell; and Steve Erquiaga, of Narell's band.


**Martika Is R.A.D.D.** CBS recording artist Martika, center, becomes the newest spokesperson for Recording Artists Against Drunk Driving. Shown, from left, are Mort Weinstein, executive producer of R.A.D.D.; Martika; and Craig Melone, West Coast director of music, International Media Network, and publicist for R.A.D.D.

**How Do You Get To Carnegie Hall? Practice.** Sony Classical pianist Yefim Bronfman celebrates at New York's Russian Tea Room following his debut at Carnegie Hall. Shown, from left, are Harold Fein, VP of marketing, Sony Classical; violinist Cho-Liang Lin; Lee Lamons, president, ICM Artists Ltd.; Bronfman; violinist Isaac Stern; and Irwin Katz, VP of A&R, Sony Classical.
Intergalactic Recording Co., operated by Dave Capozzoli, is an in- dependent label with offices in Atlanta and Amsterdam. First releases include "Shelby White, Solo Piano." P.O. Box 1357, Dinkytown Station, Minneapolis, 55414.


Jan. 12-20, Stock Exchange Convention, Convention City, Las Vegas, Nev.


Feb. 8, Second International New Age Music Conference, Presented by the New Age Music Network in association with Music Connection magazine and the West Coast, Los Angeles, Calif. 310-234-7027.


March 10-12, 132nd Annual NARM Convention, Century Plaza Hotel, Las Vegas, Nev. 702-596-2211.

March 13-16, 20th Annual NMA Convention, Convention Center, Nashville, Tenn. 615-327-4487.

March 19-21, 11th Annual NARM Convention, Century Plaza Hotel, Las Vegas, Nev. 702-596-2211.


Send information to Lifelines, Billboard, 757 3rd Ave., New York, N.Y. 10017.

For the Record

A Jan. 29 story on I.R.S. Records incorrectly stated that Show Of Hands is still associated with the label. The folk trio recently left I.R.S. and is shopping for a deal elsewhere.

In the Jan. 6 issue, a story about Compton's five-quarter financial results had a detail that may have been misleading. Contrary to the impression given by the headline, Compton's net profit rose 2.5% for the quarter.
some decent stuff on solid pop/rocks' debut. Karen's tuff-enuff vocals get very sympathetic backing from her five-piece band and are the catchiest of the new wave tunes to a lot of typically twisted genre parodies. When programmers correctly recognize the pair as a pop band with novelettes and not the other way around, likely hit-hunter enthusiasts are the catchy oddnites of this first single. “Birdhouse In Your Soul,” the winning '60s-styled hooks of “Twisting,” and the oddly down-to-earth sentiments of “Your Racist Friend.”

OFA HAZA Desert War PRODUCE: Jeff Manick, Joe Weider, Thomas Maloney
Sweater Bros 25976

Follow-up to the genre-breaking “Shadyd” finds the Israeli diva moving closer to the mainstream thanks to the assistance of her production team’s success in accelerating modern pop hooks over a wash of traditional Yemenite melodies. First single, “Ya Ba Ye,” has dance club and chart muscle, as does Haza’s house-infused collaboration with techno-DoBy, “Taw Shi,” while the shimmering glow of “I Wish Me Luck” should win with smart poppers.

STEVE SALAS COLOGNE 84 PRODUCER: Bill Lowery, Steve Salas
Island 93103

Although singer-songwriter/guitarist Salas is of Latino/American Indian descent, the soulful, guitar-heavy sound of this debut may remind listeners of another colourful rock outfit. Kickoff single “The Harder They Come” is no Jimmy Cliff cover, but rather a rap-infused metallic fusillade reminiscent of “Walk This Way.” Also noteworthy are the winning grooves and solid hooks of “Just Like You,” as well as “Stand Up” and “Cover Me,” two rough-edged rockers co-written with Port heaven Hustle.

JOHN WESLEY HARDING The Luck Of The Irish PRODUCER: Andy Parky, John Wesley Harding, Tom Robinson
Sire/Reprise 26067

Belli singer-songwriter's second batch of acoustic-based etchings proves to be a satisfying payoff to last year's intriguing EP. Growing crowd to the music and closing in on Elvis Costello are superfluous at best. Lyrically, Harding is less biting, warmer, and more humorous, almost as if he were under the direct influence of the first single, “The Devil In Me,” and on the inspired teaming with Peter Case on “Things Snowball.”

BILL WARD Who: Along The Way PRODUCER: John Wesley Harding, Chambers & Chanton 74816

A hard rock--a metal-oriented album with true spirit and not an ounce of muscle or fluff expression. Ex-Black Sabbath drummer who also debuted quite candidly on his debut album with destructive butchery in alcoholism in the early Seventies. “Rats,” a punk-like cruncher “Snakes And Ladders” stands out, as do vocal contributions from Lou Reed (ex colleague Ozzy Osbourne. A must for hard rock formats.

TIM KARR Batgirl: Me The Right Way PRODUCER: Vic Naghash
EMI 90567

Montreal-born hard rock struts out--a bit more good-humored and a good deal less stuffy than we might have expected. Best cuts: “Harley,” “That's One You Owe Me,” “Farmer's Almanac.”

CATHY FINK & MARY MARKER Cathy: Love & Songs PRODUCER: Cathy Fink & Mary Mercer
Sugar Hill 23776

This album is as close to flawless folk/bluegrass as it gets. The material is all of the highest quality, and the vocal harmonies are impeccable, and the instrumentation is vivid and imaginative.


Mike Ausdridge, Lou Reed, and T. Michael Coleman don't just pick superb old-time fiddle tunes. This project brims with good cuts, chief among them "I Wish You Known," "Lonesome For You," and "Wantin' You."

DAVID PARMLEY I Know A Good Thing PRODUCER: Sandy Biggers
Sugar Hill 23777

The Bluegrass Cardinals' Parmeley manages to show here that he's at ease with both bluegrass and country. Vocally, he sounds like a sharp-edged Paul Overstreet. His stern instrumentalists include the Osborne brothers, Bela Fleck, and Carl Jackson.

CLASSICAL

SUPPE: OVERTURES Vossa Philharmonic, Malta CBS 124332

It's been a long time since any label gave these once hugely popular charmers the recognition of a complete album. Now we have eight of the overtures, including such one-time encores as "Poet And Peasant," "Light Cavalry," and "The Jolly Rovers." On a single hour-long CD, in bright and idiomatic readings. Light music, expertly played.

TCHAIKOVSKY: SYMPHONY NO. 1 USU Symphony Orchestra, Salt Lake City, Utah CBS 124321

This earliest Tchaikovsky symphony plays to second fiddle to his Manfred, his last works in melodic invention and just pure pleasurable listening. An analog transfer, the recording also deserves high praise for realistic sound and balance. Add to that a superior reading, and only a single deserter remains. The total time, at about 60 minutes, is on the skimpy side for a CD today.

JAZZ

KIM PERSSIL Piano Sketches #2 PRODUCER: Steve Pascal
MCA 6032

"Sketches # 1" certainly established Perssil as a pianist with a flair for penning witty, catchy tunes that incorporate pop, contemporary jazz, and new age elements. The Jefferson further entrenches the artist, who is a very one-man band here, in the Spyro Gyra, Sunday-brunch school of performers whose music is appropriate for background or more serious listening.

BEGO PETREMPERBOTTOM & THE BLACK LADIES OF SUGAR "I'm Beat" PRODUCER: Dan Carlin, AC 60302

"I'm Beat" is a stirring, rhythmic, and high-energy workout. The band's music reflects the energy, passion, and determination of their fans. The album features live performances at various venues, capturing the essence of the Black Ladies of Sugar's electrifying stage shows. The songs are filled with soulful melodies and catchy rhythms, making it a fantastic addition to any collection. The Black Ladies of Sugar bring their unique style and energy to every performance, creating an unforgettable experience for their fans. This album showcases their talent and passion for music, making it a must-have for fans of soul, funk, and R&B.
Featuring the first great power ballad of the 90's,

FOREVER

(876 716-4/7)

Written by Paul Stanley and Michael Bolton
Produced by Gene Simmons and Paul Stanley
Remixed by Steve Thompson and Michael Barbiero

Creative Consultant: Larry Mazer for Entertainment Services

On Compact Discs, Chrome Cassettes and Records. (838 913-1/2/4)
OUR ARTISTS

Debbie Harry ✔ Pat Benatar ✔ Billy Idol ✔ Kevin Paige
Ian Anderson ✔ Sea Hags ✔ Stage Dolls ✔ Five Star
Elisa Fiorillo ✔ Michael Schenker

OUR WRITERS

Billy Burnette ✔ Antonina Armato ✔ Paul Gurvitz
Andy Hill ✔ Steve Cropper ✔ Simon Climie ✔ Preston Sturges

OUR COVERS

Milli Vanilli (Arista) "Take It As It Comes"
Cher (Geffen) "Heart Of Stone"
Bad English (Epic) "Don't Walk Away"
Regina Belle (Columbia) "It Doesn't Hurt Anymore"
Jermaine Jackson (Arista) "So Right"
"Clean Up Your Act"
Rod Stewart (Warner Bros.) "My Heart Can't Tell You No"
Barry Manilow (Arista) "Keep Each Other Warm"
Taylor Dayne (Arista) "Wait For Me"
Eddie Money (Columbia) "Peace In Our Time"
"Looking Through The Eyes Of A Child"
Roy Orbison (Virgin) "(All I Can Do Is) Dream You"
Animotion (Polygram) "Room To Move"
Joe Cocker (Capitol) "You Know It's Gonna Hurt"
Barbara Streisand (Columbia) "What Were We Thinking Of"
Paul Shaffer (Capitol) "When The Radio Is On"

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(213) 550-0785 (fax) (212) 319-0685 (fax) 1-409-0858 (fax)
HOT 100 SINGLES SPOTLIGHT

by Michael Ellis

MICHAEL BOLTON'S "HOW AM I Supposed To Live Without You" (Columbia) holds at No. 1 for a second week, still gaining sales and airplay points, although insufficient for a bullet. "Pump Up The Jam" by Technotronic (SBG) holds at No. 1 in sales for a third week, and No. 2 overall, while "Downtown Train" by Rod Stewart (Warner Bros) gains strongly to bullet at No. 3. "Train" is within striking distance of the top for next week if Bolton's single begins to falter, while "Opposites Attract" by Paula Abdul (Virgin) storms up the chart 10-8 and is the most widely played record, with 228 stations (out of 249) reporting airplay. Meanwhile, "Love Song" by Tesla (Geffen) gains points but is pushed out of the top 10 by other records that are gaining even more points.

"ESCAPADE" BY JANET JACKSON (A&M) wins the Power Pick/Airplay, with "Too Late To Say Goodbye" by Richard Marx (EMI) the runner-up, exactly as happened last week in the battle for Hot Shot Dut. "Escapade" is already No. 1 at Power 92 Phoenix, while "Goodbye" is No. 16 at WKTI Milwaukee and moves 21-15 at REX Columbus, Ohio. The most added record of the week with 135 adds is "Love Will Lead You Back" by Taylor Dayne (Arista). It leads the pack of eight debuts at No. 55. Three artists are new to the Hot 100: The U-Krew, a quintet from Portland, Ore., enters at No. 67 with "If U Were Mine" (Enigma), with early action at 194 Honolulu (19-17); rocker Lenny Kravits makes his chart bow with "Let Love Rule" (Virgin), showing early strength at such outlets as OK36 Tri-Cities, Wash. (11-9), and KDWZ Des Moines, Iowa (25-19); and singer Yvonne from Miami enters at No. 96 with her dance hit "There's A Party Going On" (Cutting), which moves 15-2 at Hot 99.9 Allentown, Pa., and 9-7 at Power 102 El Paso, Texas.

LET'S TAKE A QUICK look at three other new artists for 1990 with hit singles. Teenager Michel'le from Los Angeles is bulleted at No. 32 with "No More Lies" (Restless); it is No. 1 at Y108 Denver, KKMG Pueblo, Colo., and Hot 96 Fresno, Calif. D-Mob from England is bulleted at No. 37 with "C'Mon And Get My Love" (EFP), and is top 10 at 10 reporting stations, including 9-7 at KMET San Francisco and 13-8 at Z99 Oklahoma City. "If You Leave Me Now" by Jaya (LMR) is still moving up the chart (60-47) after 16 weeks, with almost enough points to bullet. Although it has peaked in markets where it was played early, it still has a dozen top 10 radio reports, including 6-3 at Hot 97 and 12-8 at Z100, both New York, 10-9 at B96 Chicago, and 15-10 at Power 106 Los Angeles.

QUICK CUTS: Singles sales are starting strong in 1990, with two platinum singles already, as "Bust A Move" by Young M.C. (Delicious Vinyl) joins "Pump Up The Jam" as a certified million-seller. "Bust" has been on the chart for 25 weeks and yet moves up one notch to No. 27 in sales this week, while holding at No. 45 overall. Look for strong debuts in the next two weeks for three album cuts that will be released shortly as singles, and are receiving widespread radio play: "All My Life" by Linda Ronstadt, "Love Me For Life" by Stevie B, and "I Wish It Would Rain Down" by Phil Collins.

HOT 100 SINGLES ACTION

RADIO MOST ADDED

<table>
<thead>
<tr>
<th>Platinumm/Gold</th>
<th>Silver</th>
<th>Bronze/Secondary</th>
<th>Total</th>
<th>Total</th>
</tr>
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<tr>
<td>GOLD ADDS</td>
<td>75 ADDITIONS</td>
<td>ADDS</td>
<td>ADDITIONS</td>
<td>200 ADDITIONS</td>
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<tr>
<td>LOVE WILL LEAD YOU BACK</td>
<td>TAYLOR DAYNE</td>
<td>ARIA</td>
<td>16</td>
<td>22</td>
</tr>
<tr>
<td>DIRTY DEEDEs</td>
<td>JOHN JETT</td>
<td>BLACKHART</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>ALL MY LIFE</td>
<td>LINDA RONSTADT</td>
<td>ELEKTRA</td>
<td>2</td>
<td>11</td>
</tr>
<tr>
<td>ANYTHING I WANT</td>
<td>KEVIN PAIGE</td>
<td>CRYSTALS</td>
<td>0</td>
<td>4</td>
</tr>
<tr>
<td>THE DEEPER THE LOVE</td>
<td>WHITESTRAW</td>
<td>GIVE</td>
<td>3</td>
<td>7</td>
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<td>SUMMER RAIN</td>
<td>BELINDA CARLISLE</td>
<td>MCA</td>
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<td>6</td>
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<tr>
<td>FOREVER</td>
<td>KISS</td>
<td>MERCURY</td>
<td>0</td>
<td>6</td>
</tr>
<tr>
<td>TOO LATE TO SAY GOODBYE</td>
<td>RICHARD MARVEY</td>
<td>CM</td>
<td>8</td>
<td>3</td>
</tr>
<tr>
<td>BLACK VELVET</td>
<td>ALANNAH MYLES</td>
<td>ATLANTIC</td>
<td>2</td>
<td>5</td>
</tr>
<tr>
<td>JUST A FRIEND</td>
<td>BIZ MARKIE</td>
<td>CADILLAC</td>
<td>5</td>
<td>8</td>
</tr>
</tbody>
</table>

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 stamp envelope to Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.
MCA Gets Slice Of 'American Pie.' Following MCA's music acquisition of the Mayday Medarts Music catalog, company executives meet with Don McLean, whose compositions "American Pie," "And I Love Her So," and "Castles In The Air" are among those obtained via the Medarts agreement. Shown, from left, are John McKellen, executive VP, MCA Music Publishing; McLean; and Leeds Levy, president, MCA Music Publishing.

NASHVILLE DRIVE TARGETS ADULT VIDEOS
(Continued from page 5)

film/video cassette titles earlier this year revealed that hardcore pornographic films/videos were being distributed from your business."

The letter continues with an outline of the store's obscenity law and label's monetary value as carrying such material—or to inform the group if it is incorrect in its assessment.

Finally, the letter asks store owners to send the coalition a list of its "adult sexually explicit" titles to help us verify our survey. The letter stresses that stores must respond to be listed on NCA's approved list.

Gillstrap says the next letter to stores, due out within a week, will explain his group's Good Neighbor program, under which NCA will take out newspaper ads that spotlight the names of cooperating stores. The stores, Gillstrap says, will not be asked to contribute to the cost of the ads.

"We're a citizen's group," Gillstrap says. "What we're interested in doing is what citizens can do, and that's in terms of consumer preference. He maintains that the group will undertake no legal action that renegotiates his deal with Time Warner. But, however, were Gillstrap to be shopping for a new distribution deal, then individual discussions with other distributors would likely have already taken place—and, say at least one executive, there have been no such talks.

According to industry sources, various offers and estimations of the label's overall revenue have been in the $425 million-$475 million range—considerably less than the $800 million figure that has been banded about.

Though sources at Time Warner would not comment on whether they and Gillstrap are currently renegotiating a deal, they confirmed that the label's present deal with Warner Bros. includes a 50-50 split of Gillstrap profits.

Other sources add that the expected bowing of Gillstrap's new label—which may or may not be called Asylum—is contingent upon announcement of Gillstrap's forthcoming distribution plans.

GEFFEN 'NOT FOR SALE,' SAY EXECS
(Continued from page 5)

throughout the year of the store's obscenity law and label's monetary value as carrying such material—or to inform the group if it is incorrect in its assessment.

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DAVE DMARTINO

FOR WEEK ENDING JANUARY 27, 1990

Billboard. Hot 100 SALES & AIRPLAY

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>DOMESTIC SALES</th>
<th>AIRPLAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Pump Up the Jam</td>
<td>Technotronic Featuring Felly</td>
<td>35,000</td>
<td>1</td>
</tr>
<tr>
<td>2. Have I Told You Lately With You</td>
<td>Rod Stewart</td>
<td>28,000</td>
<td>2</td>
</tr>
<tr>
<td>3. Love Me So</td>
<td>Ambrosia</td>
<td>28,000</td>
<td>3</td>
</tr>
<tr>
<td>4. Manhattan</td>
<td>Bruce Hornsby &amp; The Range</td>
<td>27,000</td>
<td>4</td>
</tr>
<tr>
<td>5. Here in My Life</td>
<td>Cliff Richard &amp; The Shadows</td>
<td>25,000</td>
<td>5</td>
</tr>
<tr>
<td>6. La Bamba</td>
<td>Los Lobos</td>
<td>25,000</td>
<td>6</td>
</tr>
<tr>
<td>7. The Breeze</td>
<td>John Denver</td>
<td>24,000</td>
<td>7</td>
</tr>
<tr>
<td>8. How Do I Make You Feel Good</td>
<td>Prince &amp; The Revolution</td>
<td>24,000</td>
<td>8</td>
</tr>
<tr>
<td>9. Give It Up</td>
<td>Rick James</td>
<td>23,000</td>
<td>9</td>
</tr>
<tr>
<td>10. Don't Make Me Be Lonesome Tonight</td>
<td>Tony Joe White</td>
<td>22,000</td>
<td>10</td>
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PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

<table>
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<th>TITLE</th>
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<tr>
<td>2. When Love Comes</td>
<td>Tevin Campbell</td>
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<tr>
<td>3. Someone to Love</td>
<td>Tevin Campbell</td>
</tr>
<tr>
<td>4. Make It Last for Ever</td>
<td>Tevin Campbell</td>
</tr>
<tr>
<td>5. Can't Get Enough of You Baby</td>
<td>Tevin Campbell</td>
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HOT 100 A-Z

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
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<tr>
<td>1. All Right Now</td>
<td>Jeff Lynne</td>
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<tr>
<td>2. All of Me</td>
<td>Ray Brown</td>
</tr>
<tr>
<td>3. America the Beautiful</td>
<td>Ray Brown</td>
</tr>
<tr>
<td>4. The Rain Song</td>
<td>Cat Stevens</td>
</tr>
<tr>
<td>5. The Supermarket Queen</td>
<td>Ray Brown</td>
</tr>
</tbody>
</table>

BIBLIOGRAPHY

January 27, 1990
Publishers In Harmony On Steeper Sheet-Music Price

BY EDWARD MORRIS

NASHVILLE—The big four print music publishers have all raised the retail price of their sheet music to $3.50. Prior to the increase, which CPP/Belwin initiated in March 1988, sheet prices generally ranged for $2.95. Hal Leonard and Morgenstern increased their sheet prices to $3.50 Dec. 1. Warner Bros. and Cherry Lane made their across-the-board price jumps official Jan. 1.

This is the second time publishers have taken on different reasons for the print music price escalation. But all agree that the $3.50 level should hold for the foreseeable future.

Says Sandy Feldstein, president of CPP/Belwin, "At this point, we are not planning any increases in prices within the next year. We may have been a little early as a company [with the $2.95], but we are holding the line." He reports that there was some slight market reluctance when the $3.50 price was announced but that now it is being accepted.

Keith Mardak, president of Hal Leonard, contends his company increased its sheet music price just to keep up with the other publishers: "We didn't do it because of the increased costs or anything of that nature. Our real motivation to go to $3.50 was that we found out that the dealers were stickerng us at $3.50." As Feldstein adds, Hal Leonard learned that when retailers had a choice of buying competing sheets of the same song, they generally opted for the $2.95.

Cherry Lane, according to Michael Lefferts, president of its print division, introduced its $3.50 sheet prices about six months ago on a selective basis. "We decided to raise things that were standards, things like 'John Denver's' 'Annie's Song' and Lionel Richie's 'Truly' and 'Hello.' But we kept some of the others at $2.95. What we've done is take every price level and just change the price—sticker it."

As the $2.95 inventory is depleted, however, the publishers will all do their repricing at $3.50.

Jay Morgenstern, president of Warner Bros. Publishing, says his company 'probably had $3.50 titles last year, among them the immensely popular 'Wind Beneath My Wings.' Unlike Mardak, however, Morgenstern cites increased mailing and paper and printing costs for the price hike. "It was just the economic thing to do," he says.

Morgenstern warns, however, that the price may have gone as high as it can go. "I don't think the market would take more of a price increase on sheet music," he says. "There will be a problem if costs keep escalating."

Feldstein notes that as sheet music prices increase, they run into competition from the folios. "For $12.95, you can get a whole album's songs," he says. "So why should you buy one song [for $3.50]."

"As recently as three or four years ago," Lefferts recalls, "you were finding many, many folios in fact, most folios—at anywhere between $9.95 and $12.95. Now $12.95 is sort of standard for a regular piano book of moderate length. Because of the explosion of guitar music and the high cost of transcribing this music, you will find that our guitar folios—and those of most print publishers—are going as high as $16.95 and meeting very little resistance.

In addition to the transcribing costs boosting the price tag on guitar books, Morgenstern points out that such folios require more pages and thus incur more printing and paper expenses.

Lefferts maintains that the artists whose songs are made into sheets and the big winners in this latest round of pricing, since their royalties are calculated on a percentage of the selling price. "While our percentage [income] is increasing," he says, "so are our costs."

"For those of us who have been in the business for a long time," Feldstein sums up, "all the prices seem a little crazy. I know I'm pricing school band music at $40 that I remember pricing at $6."

New U.K. Radio Controversy

Industry Uneasy Over New Easy FM

BY NIGEL HUNTER

LONDON—The Independent Broadcasting Authority's decision to award an incremental contract to Melody Radio for the London area has aroused some resentment and concern.

Melody Radio's format on FM will be easy listening. Its success in gaining the contract surprised radio industry observers who expected Merehead to be awarded to one of the contenders offering a classical service, which is still lacking in the capital.

Melody Radio is headed by independent entrepreneur Lord Hanson, and the station is being set up under an overall management contract by Radio Clyde, the Glasgow-based independent radio station.

"The staff of Melody Radio will be separately recruited and based in London," says Clyde MD James Gordon. "We are responsible for recruiting them, setting their objectives, monitoring their performance, and ensuring that the station fulfills the promises set out in the application for the license and is successful. There will be more than 20 staff and a separate sales force of 10."

Melody Radio will be semi-autonomous, but Gordon rejects the allegation from London Jazz Radio head of music Dave Lee that his station means there will be no preserves contrary to IBA policy. It does mean that the Melody presenters will have a decision to make and the music emerge as the main 'personality' on Melody Radio," Gordon states. "However, we will, of course, price all essential information."

He adds that the criterion for music selection is a strong melody line. All genres of music would be acceptable if they met this definition.

Products with the greatest airplay gains this week.

Billboard. Crossover Radio Airplay

FOR WEEK ENDING JANUARY 27, 1990

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<td>Paula Abdul</td>
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<td>BRAVE AND CRAZY</td>
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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. A RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. CBS Records and PolyGram Records do not issue a suggested list price for their product. Catalog no. is for vinyl album. * Asterix indicates catalog no. is for cassette album; vinyl unavail.
CONGRATULATIONS

MELISSA ETHERIDGE

On Your Grammy Nomination
Best Rock Vocal Performance Female
For The Album "Brave and Crazy"

ISLAND

1990 Island Records, Inc.
PIECES IN PLACE FOR BMG PUB UNIT
(Continued from page 4)

Arista artist) for such acts as George Benson, Whitney Houston, and Dionne Warwick. Latin repertoire exploitation has been in Firth's view, neglected by U.S. publishers because of the "tremendous volume, difficulty in effectuating licensing, and minimal return. "However, the rapid development, acceptance, and crossover potential of Latin music in all its incarnations make this a very worthwhile effort. We've managed to retroactively license thousands of titles in the past year. We are working on our relationship with our counterparts at BMG Records' Latin division to get a better grip on release policy and promotion aspects."

Firth says he plans to beef up representation in Mexico, where BMG operates the successful Femartana publishing firm.

Top Latin acts with BMG publishing ties who have U.S. releases include Rocio Jurado (Spain); Los Bukis, Jose Jose, and Juan Gabriel (Mexico); Miguel Matesos (Argentina); and Alcione and Joanna (Brazil).

In Nashville, where BMG started two years ago with no signed writers or artists, just one acquisition, Win-

dow Music, has made BMG a top publisher. Hit albums by Randy Travis, Dolly Parton, Lorrie Morgan, George Strait, Kenny Rogers, Willie Nelson, the Judds, Holly Dunn, and Tanya Tucker contain BMG-owned copyrights.

New U.S. signings also include Michael Penn (RCA) and Kashif (Arista).

Among BMG's new worldwide signings of established acts are Rick Astley, Eurythmics, and Rob Fisher (of Clumie Fisher). Regionally, the signings are Joe Satrani (Australia) and Jeff Healey (Central & South America, Mexico, Greece, Israel, and Far East, excluding Japan). Other deals include Aerosmith (the world except U.S. and Canada); Barry Manilow (excluding the U.S., Canada, Mexico, Central and South America, Japan, Far East, Spain, Portugal, Greece, and Israel); and Kylie Minogue (UK, Australia, and the Far East). Also, BMG represents Andrew Lloyd Webber's Really Useful Group in Spain, Portugal, Greece, Hong Kong, and Far East (with the exception of Japan), Mexico, and Central and South America.

Among developing acts, newcomers to the company's roster include U.K.'s Just William (MCA), Miami's Young Turk (Geffen), and unsigned acts Steve Pryor, the Bang Gang, Flinsbury Pavement, Cypress Hill Gang, and Sugarpop.

BMG has begun a new administration deals with Charlotte Caffery, formerly of the Go-Go's and now with the Graces, Randy Bachman, and Michael Mether's Artist Daywin catalog.

Key BMG personnel are Danny Saval, VP/OGM of BMG Songs, Henry Hurt, VP/GM in Nashville, and Diana Graham, VP of international in London.

MONTEI MUSIC GROUP
LOS ANGELES, CALIFORNIA USA

KEMO MUSIC BMI PYRAMID MUSIC ASCAP HERB MONTE I MUSIC BMI MMG STUDIOS
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MUSIC WEST
1.3 Million Fans Can't Be Wrong.

CBS ESTABLISHING EAST BLOC PRESENCE
(Continued from page 4)

against significant increases in sales of Western product but we would hope ultimately to establish some kind of two-way traffic.

"Our West German company has had success with Wolf Beermann in the past and we have seen artists like Gheorghe Zamfir and Le Mystere des Voix Bulgares achieve considerable sales in the West."

He adds, "From our past dealings with Eastern Europe we are aware of the enormous appetite which exists there for music and entertainment."

Larsen says that CBS plans to establish similar operations in each of the East European states, Poland and the Soviet Union will probably be next in line. In addition to maintaining contacts with existing CBS licensees, the East European CBS representatives will be looking for opportunities in the areas of local A&R, music publishing, and music video sales.

CBS activities in Eastern Europe will be coordinated by Peter Bond, senior VP of CBS Records International, London, and will be carried out in conjunction with Jochen Leuschner, managing director of CBS Germany, and Heinz Casini, managing director of CBS Austria.

Commenting on his new responsibilities in the Middle East, Africa, and Southeast Asia, Larsen says, "Of the three areas, the Pacific Rim clearly has the biggest potential in the immediate future. South Korea, for example, where we have just established a 100%-owned subsidiary, is the second-most highly developed country in the region, after Japan. And in Indonesia, following the introduction of copyright protection, our licensee is one of the largest we have in the world in terms of volume."

CBS also has affiliates in Thailand, Malaysia, and Singapore and a CBS/Sony joint venture in Hong Kong, and is planning to establish joint ventures in at least two other Southeast Asian countries.

"The Middle East has more potential now following the passing of the Saudi Arabia copyright legislation on Jan. 12," says Larsen. "It represents a logical launching pad for activities in the Gulf States and throughout the Arab region. We will probably be appointing a licensee there in the near future. In this region, if you don't include Turkey, we have only one licensee at present—in Egypt. The potential is limited by the fact

that the record markets are overwhelmingly dominated by local repertoire, with international product accounting for between 5% and 7% of the market. But it is still useful business and, in the long term, it would make sense to have local A&R operations to develop indigenous talent."

In Africa, CBS has its own companies in Kenya and Nigeria, "both of which are doing well with local repertoire," says Larsen.

Larsen, who joined CBS Records in 1971 and was responsible for establishing the group's Scandinavian affiliates, later became VP of CBS, northern Europe, and then managing director of CBS West Germany for five years.

EMI SHUTTERS INT'L ARM
(Continued from page 3)

pany closer to the sources of repertoire, giving them a more direct line of communication and information.

Rick Blaskey, who was director of international marketing at Zimmermann's division, left EMI Music late last year. Jeremy Hammond, who was the unit's VP of international marketing in the U.S., moves to Capitol as VP of international artist development.

John Briley, who was London-based director of international artist development, moves to a similar role at EMI Records U.K. Jean Pierre Bommel becomes VP of international artist development at EMI USA in New York.

EMI recruits concerned with international marketing in its latest incarnation are Gilbert Ohayon, who joins from CBS/Fox Video as marketing director for international repertoire, Continental Europe; and Jean-Francois Cecillon, who boards from PolyGram as marketing director for international repertoire at the EMI division responsible for the Far East, Southeast Asia, Australia, South Africa, and Latin America.

At 50%-owned EMI companies Enigma and Chrysalis, the roles of international directors Larry Bick, Nick and Mike Allen respectively are unaffected by the changes.

Canadian Country Music Assn. hopes to make a splash at CRS ... see page 41

BILLBOARD JANUARY 27, 1990
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JURY OUT ON ALTERNATIVE ROCK SALES STRATEGY

(Continued from page 1)

Karen Glauber, director of special projects at A&M Records, agrees that gains for alternative artists are greatly measured on the Richter scale.

Of the Melkons, the English band now handled A&M via a distribution deal with independent label Twin/Tone, Glauber says, "We’ve pretty much tripled what they sold on Twin/ Tone, but if you look at their sales run, you’re not going to be jumping up and down."

"Sometimes the success of a campaign is not even measured in unit sales, but in terms of broadening an artist’s audience. Glauber notes that the label VE has managed the performance of Robyn Hitchcock’s “Queen Elvis”—“We all thought that it was a gold record.” But she adds, "We can break any ground at album radio with this record, but we certainly reached the R.E.M. fans.” (Petey Buck of R.E.M. played on the Hitchcock album, and Hitchcock opened for R.E.M. on tour.)

THE SEARCH FOR NEW MARKETS

Alternative departments can also be utilized to cross artists into previously untapped acts, "After all, there are so many groups left," notes Babyface, national director of alternative and metal marketing for MCA Records. "In the ’90s, you’re going to see a lot of lifestyle artists, and a lot of lifestyle artists are going to come out of the alternative sector."

For those alternative acts, marketing staffers note, the major acts that have sprung out of the genre—stadium-fillers like the Cure and R.E.M.—will simply base their fan base for the better part of a decade before reaching platinum status.

An evaluation of an alternative act’s success is initially measured in microscopic terms, according to the staffers working that niche.

“We’re looking very, very intensely at the smaller labels of success that don’t translate into huge numbers but translate into meaningful numbers,” says Cathy Lincoln, director of alternative marketing at Capitol Records.

Sometimes those numbers are extremely small, Lincoln notes, a popular indie band such as East Of Eden may be shipping only five units a store, “If Tower wins up selling those units, we know people are listening.”

She continues, “For some acts, if you sell 50,000 records, it’s an unqualified success. I’d say Skinny Puppy would be there, but they’ve exceeded that—they’ve shipped 200,000 more units than the sales ob-jective.”

NEW DEFINITION FOR SUCCESS

At Geffen, A&M’s TCN’s 1989 release “Oranges And Lemons” was considered a success, according to director of alternative music Mark Tones, although it fell short of gold status.

“We took them from 250,000 [units, $200,000], but we didn’t cross them to [top 40 radio],” Kates says.

Kates also cites among Geffen’s alternative acts, Kid Ladio, the incremen- tals gains of Siouxie & the Banshees (“We tripled their sales and got them on 90 top 40 stations with ‘Peppeshaw’”) and sales of 60,000 units on each of the last two albums by dance-rockers Nitzer Ebb.

The crucial question remains: Are senior label executives ready to support the long term development re-quest to bank gold or platinum sales with alternative acts?

“There’s no question you have to weigh what your return will be,” says Bob Jamieson, executive VP/ GM at PolyGram Records, which has achieved success on the Bill- board Rock Charts with bands ranging from Wonder Stuff to Hothouse Flowers. “But it’s my opinion that out of the acts, only a number of major acts will emerge.”

Sales goals “have to be realistic,” comments Kid Ladio’s VP at the develop- ment at Columbia Records. He notes the label saw a 30,000-unit sales level on its first. Foo Dog Pos-itive album, which was a re-lease of the band’s independent pro-jects, but claims the label is not dis-appointed. “When you sign this you better have a belief in them that’s something more than the in-stant bottom line.”

Ralphkowsky cites the indie artists the Replacements as a “classic case”:

(Continued on page 98)

**Indies Mull Majors’ Impact**

NEW YORK—As might be expect- ed, the major labels’ increased inter-est in alternative music, especially at their smaller, indepen-dently distributed cousins.

The traditional indie complaints of slow distributor payment, competi- tion from distributors’ house la-bels, and a glut of product taking up space at retail are also re-

It happens every few years, where there will be this perceived alterna-tive music explosion,” he says. “Then a few years later, they say, ‘Walter, we don’t need those. They don’t even have market- ing plans to sell these things, so we’re just going to close them.’”

Glenn Morrow, co-owner of Bar- None records in Hoboken, N.J., says, “A lot of bands will be dropped because they’re getting no market- ing or even a label such as Sire, any of those bands could be on an indie label. The indie pushing rock have an impossible task penning an industry with marketing and promotion, because they’re fight-
ing the majors. The only way an indie can survive is to specialize.”

But Cooper also believes the ma-

"On top of that, we have all these new labels forming."

Also feeling the squeeze is Cooper, who says independent labels are becom-

"You can’t blame the distributors,” Cooper says. "They have to make a living. But the only reason they need indie labels is that they don’t have enough new releases to talk to the buyers about on a regular basis."
WM. MORRIS, JIM HALSEY CO. MERGER CREATES COUNTRY SUPERAGENCY

(Continued from page 1)

U.S. Radio Shows Fly to Soviet Airwaves

(Continued from page 1)

“exclusive arrangement whereby Gaeteleradio will carry no other American weekly chart show.” But according to WW1, its “USA Top 20” will also run on the network.

Pattiz originally intended to make the announcement on Monday (22) at the MIDEM convention in Cannes, but was forced to release the information early on the Jan. 14, when he got word of the Radio Express announcement, which preceded his by several hours.

“Who got there first really isn’t the point,” says Radio Express director of advertising and promotions Bonnie Freer. “The fact that the whole Soviet Union is opening up to this is really amazing.”

Both “AT40” and the three Westwood shows will be offered on a barter basis. Already signed as one of the sponsors for “AT40” is Pepsi-Cola USA, however, has yet to sign any sponsors.

While “AT40” will be translated into Russian before broadcast, Pattiz says he is not going to develop programming specifically for the Soviet Union. “We don’t think the best way to approach that is to translate programming,” he says. “There are things that don’t translate well into Russian. There isn’t a word for ‘hit,’ and we hope it will be more for ‘countdown.’”

Both WW1 and Radio Express claim that they negotiated with the Soviets for more than a year. Pattiz’s first contact came when he attended a bilateral conference of Soviet and American broadcasters in Moscow in September 1988. WW1 later contacted StoryFirst, which was able to negotiate for the network.

According to Pattiz, WW1 will use many of the same marketing techniques it has used in America in the U.S.S.R. “We are going to be doing things that will access that market in a unique way,” he says. “We will do contests and giveaways, have listeners write in and call in to Moscow mailing address and telephone number.” He adds that everything from “sweatshirts to Walkmans and records with his given away to listeners as part of WW1’s agreement with StoryFirst.

WW1 will be the first to launch a serious in the Soviet Union when “American On Record,” a one-hour chronology of American music from the 20s to the 80s, debuts Feb. 2. The show will feature a Top 20 chart every month on Channel 1, which has the capability of reaching more than 80% of the total Soviet population of more than 200 million.

Another WW1 show, “USA Top 20,” a 90-minute countdown show based on the Radio & Records charts, will make its debut Feb. 9 at 7:30 p.m. The show, hosted by Stuart Detmer, a 26-year-old American originally from Chicago, will air every Tuesday on Moscow.

WW1 also plans to launch a show called “Weekday USA Today,” which includes news and information about American music and culture.

CAPITOL/EMI LATIN ACQUIRES CARA RECORDS

(Continued from page 6)

most significantly by Capitol/EMI Latin and Discos CBS. They highlight the strong rivalry that has developed between the two companies since Jose Behar, previously West Coast manager for CBS, left the company to become VP of Capitol/EMI Latin.

Since then, Capitol/EMI Latin has signed several major independent artists, including Max of CBS, such as Selena y Los Dinos, Da- nlel and Los Melodes, Laura Canales, Juanita Nelson and, Robert Pulido. Capitol/EMI also signed best-selling group Maza, in a deal that CBS challenged in court on charges that it was really a deal with Maza. The original agreement with Maza was allowed to lapse when Behar was a CBS executive.

Thus far, however, a trial court and an appellate court have refused to grant CBS a preliminary injunction against Capitol/EMI Latin’s signing and releasing recordings by Maza.

The most significant move, however, was the purchase of CBS’s share of the joint venture label, which gave Capitol/EMI Latin a de facto majority share estimated at 65% of the Tex-Mex market.

The groundwork for the success of Tex-Mex music was laid mainly by Greer, Cara’s owner and founder, who through the years gathered under his label most of the best Tex-Mex talent available and established a booming operation. After Cara signed a manufacturing and distribution agreement with CBS in 1989 — engineered by Behar while he was at that company — Tex-Mex music achieved mass marketing status and the fastest-growing segments of the Latin music business.

I’ll say in the 11 months I have been with Capitol/EMI Latin, we have made respectable progress. We have worked hard real hard to increase the distribution of the company’s many releases, and through dedicated work we have made great strides. We fought for this last year, and the last 12 months Behar says, in what he calls “an extremely complex deal.” Other Capitol/EMI acquisitions are on the move, which we will announce within the next few weeks.

“It was a superb deal for Bob Greer and it was a critical deal for EMI in order to establish their place in the market,” says Discos CBS GM Paco Embid. CBS will still have a share of Cara product between Jan. 1 and June 30, 1991. “Full royalties” for sales during that period, however, will have to be paid to Capitol/EMI Latin, according to Behar. “As soon as they come to an agreement, we will be renegotiating the catalog, which includes most of the [13] previous releases by Maza and La Mafa,” says Behar.

Greer, meanwhile, will remain as president of Cara for seven years under the agreement. Under the new deal, CBS will retain full control of the company’s direction, including artist development, production, and A&R selection. The new agreement means that all operations of CBS will not be wholly severed. Besides its interest in La Mafa, CBS will also have a relationship with Greer’s music publishing firm, Golden Sounds.

Greer, grandson of Mexican composer Maria Greer, is one of the oldest and most important publishing companies of Mexican and regional Mexican music.

Assistance in preparing this story was provided by Ramiro Hurst in San Antonio, Texas.
Artists Wear Fave Causes On Their (Album) Sleeves

BY LARRY FLICK

NEW YORK—An increasing number of recording artists are promoting causes and issues by wearing or displaying political causes in the liner notes of their albums.

It was once a space reserved primarily for performing credits and personal acknowledgments has become a forum for artists to offer in their liner notes their thoughts about animal rights, homelessness, and AIDS.

“It’s a wonderful way to get your cause out there and have people start talking about it,” says Dan Mathews, director of special projects at People For the Ethical Treatment of Animals, an organization currently listed on the jackets of new releases by MCA’s Belinda Carlisle and Epic’s Indigo Girls. Each sleeve includes a personal vote of support to PETA from the artists, as well as encouragement to contact the group for further information.

Mathews estimates that the exposure has introduced PETA to a group of people who would not have otherwise heard of it, and says that according to the organization’s record-keeping of letters and contributions is secondary to the actual interest.

“People who read the words in the liner notes is not always possible for us to find out how they’ve heard about us.”

“Getting the message of what we’re doing out there is one of our goals,” says Keith Summa, advocacy director of the Coalition For The Homeless. “Whether people are interest in our cause or not, reading a sentence, a singer’s involvement isn’t as important as just the fact that they want to help.”

Summa adds that one of his most recent staff additions, an assistant who can contact the coalition directly through the Indigo Girls’ announced recent tour.

Whether artists are opting for such a subtle means of soapboxing is unclear, though one label representative noted that “anything more overt, like putting a song about a cause, might create the image of a ‘political’ artist. And being a political artist is not something someone who wants to No. 1 pop records, because teenagers make No. 1, and teenagers don’t usually buy political records. It makes sense to deliver your message in a roundabout way. It’s more effective than hitting someone over the head.”

Regardless of the motivation, there is little question that it is effective. Since late summer, Summa printed 10 suggestions for improving the environment, a source at the U.N. Environmental Program recently reported. The tips, which urge the world to make No. 1, 2,000 letters offering support, as well as additional suggestions.

New York-based concert/recording producers, are putting on the Songwriters Hall of Fame’s 21st anniversary awards show May 30 at the Hilton Hotel in New York.

A LABEL GROWS IN NEW YORK: Although Virgin Records officials have yet to formally acknowledge the revival of the Charisma label, it doesn’t mean they’ve forgotten. The label, which is headed by Phil Quartararo, will open an office at 1790 Broadway in New York within the next two weeks. And when the staff, which thus far has been operating out of Virgin’s flagship Times Square office, begins work at the new digs, they will have something to document—gathering albums out by the Charisma artists, many of whom have been signed to Virgin. The Charisma roster includes Sam Phillips, Maxi Priest, In Tua Nua, Frazier Chorus, Something Happens, When In Rome, Propaganda, T’Pau, Age Of Chance, Slice, and Brent Bourgeois, formerly of Bourgeois Tag.

HALL OF FAME AT 5 & It’s written in rock’n’roll that “all you need is love,” singer Bono of U2 told the crowd at the fifth annual Rock and Roll Hall of Fame induction dinner Jan. 17 in New York. “You also need good manage- ment, good agents, and good songs. But much more than anything, you need the real talent.”

“Without the real talent, you need a great name.” Pete Townshend followed his notable nose onstage with band mates Roger Daltrey and John Entwistle as the final group to be honored at the annual event. “It’s also important to remember musicians whose work paved the way for rock with inductions of Ma Rainey by Bonnie Raitt, Louis Armstrong by Richard M. Jones & electric guitarist Charlie Christian, Vernon Reid and George Benson. The songwriting team of Gerry Goffin & Carole King and Motown’s Brian Holland, Lamont Dozier, & Eddie Holland were inducted, respectively, by Ben E. King and Diana Ross.

R&B star Hank Ballard was induced by Boz Scaggs; the late Bobby Darin by Paul Anka; the Four Seasons by producer Bob Cleeve; the Four Tops by fellow Motown veterans Syl Johnson, the Platters by Phil Spector; and Simon & Garfunkel by James Taylor.

CAPTAIN EO LIVE: Walt Disney World draws numerous out-of-town stations to several mega-live events each year, but the opening of its Star Wars attraction will probably be the biggest, measured by WHTZ (100) New York York from Steve Kingston, Z100 (1) Frank Blue, and WJMJ Buffalo, N.Y., APD Josh Moon. The three were honored at the debut of America’s Grand Floridian hotel by Michael Jackson, who chatted with them for about an hour about the Jackson 5 and the 67 new songs on his upcoming greatest-hits album, among other things.

A THANK YOU: Jean White, widow of Ron White, one of the U.K.’s leading music industry figures, who died last September after a long career at EMI label and music manager, expressed gratitude, thanks all artists and companies that bid on her husband to the Royal Marsden Hospital in England. Some $11,500 has been donated to the charity so far.

FAR EAST STONES: Taking their “Steel Wheels” tour further, the Rolling Stones have sold out nine concerts next month at the 45,000-seat Tokyo Dome, the band’s first performance in Japan. The shows were announced by Hiroshi Akiyama, board director of Orkusen, which is promoting the shows along with the RCA Group.

OFF THE BEATEN TRACK: The Soundscreen label was set up in New York last year to do soundtracks. But label president Ron Eyer says he couldn’t pass up non-cover albums by jazz guitarist Larry Coryell and opera star Wilhelmina Fernandez Corryell’s album, a project of the Vox label, is works by Ravel and Gershwin, while Fernandez sings an all-Gershwin program. The label has previously marketed the soundtracks of such films as “A Fish Called Wanda,” “Pelle The Conqueror,” and “The Little Thief.”

GOOD TIMING: Veteran PR man Mort Wax is set to appear at MIDEM, where he’ll scout new business and announce the formation of a foreign-language recording department for his New York-based firm. Wax is also the distributor, via his MD Wax/Courier Films, of a Hong Kong rockumentary, “Pink Heroes,” that has been playing in the U.S. for the past half year.

TWO VETERAN EXECS at Zomba are getting “senior” VP stripes. Rachelle Greenblatt is senior VP of music publishing, while Paul Katz is senior VP of business affairs. Greenblatt has spent a decade at Zomba, where Katz has been there for five years.

EXIT: Bill Burks, Capitol Records’ VP of artist development, has left the label. Burks, a seven-year label veteran, is a current Grammy nominee for his special packaging concept on the Tina Turner album “Passport.”

MUSIC LESSONS: Northeastern Univ.’s department of music has created a program leading to either a Bachelor of Arts or Bachelor of Science degree in music, with a concentration in music industry matters. The major is a one-year graduate or one-year program leading to a music industry program in Boston. For more info, contact Jess Perry at 817-437-2440.

BOWIE’S BEST: David Bowie will hold a press conference in London Tuesday (23) to announce a major retrospective tour coinciding with the compact disk release of his back catalog in North America by Rykodisc. The small, sold out, beat out larger companies for the Bowie catalog rights and the first three releases in the Rykodisc series, “Hunky Dory,” “Space Oddity,” and “The Man Who Sold The World,” “We’re gratified to see how interested David is in promoting the catalog,” says Rykodisc director of marketing John Hammond. “The hearing of Jimi Hendrix, of course, is the key issue.”

CASSETTE SINGLE SURVEY RESULTS

(Continued from page 6)

sponded affirmatively.

Overall, 19% of the respondents said they were interested in buying cassette singles and 83% said they were not. Of the latter group, 33% wanted more music than on a disc, and 29% were interested in a single; 16% viewed cassette singles as a poor value; and 14% made their own tapes at home.

Many industry executives interviewed for this article do not believe the survey’s results are conclusive, and Shaleet notes, “It’s not a survey I would have put together in a one-time basis. It’s going to be with us for a while, and the label community is looking at it on a long-term basis.”

Nevertheless, some distinct viewpoints on the study have emerged. A WTA spokesman, for instance, says that “there seems to be no evidence that singles are cannibalizing albums.” In contrast, Jim Caparro, senior VP of promotion and branch distribution at PolyGram, states that the evidence in the Sounddata study “could be interpreted in a couple of different ways, but it’s generally what our assumptions were.”

Caparro’s chief assumption, which he first stated last summer at the Billboard conference in Los Angeles, is that because the total amount of album sales are being lost on some titles that are selling as singles, asked whether the study supported this hypothesis, the PolyGram executive responds, “With a new record that’s selling better than another record, the first single, definitely; on the second single, possibly; and on the third single, negligibly.”

But another label executive, who asks not to be identified, notes that this has always been the case with new artists, even when 45s and LPs ruled the roost. “I’ve never seen anyone to tell me that before I buy an album by a new artist, I have to hear two or three songs [by that act]. I don’t think anyone can afford any single with 7- inch vinyl.”

The same exec also points out that such newly minted hits as Van Halen’s “Jump” and Hall & Oates’ “How Does It Feel” were released as singles in a situation “where it’s perceived as a better bet rata value than the album.” He adds that this caviar “affects the supersummer more than established acts.”

ALTERNATIVE ROCK

(Continued from page 96)

“Justifiable Expense? Not everyone shares this view. At least one alternative marketing strategist at a major label mused aloud that the companies may ultimately be deluding themselves—that the ultimate potential of alternative band sales may be limited to the current number of fans who buy them. They put a big, costly push behind them,” the staffer says. “Did they really do everything they could to see they were the seeds of their own demise?”

But Geffen’s Keith Ritzes counters, “We really do anything, we’re just being our business. . . . Our bands have charisma. I think we’re part of a changing culture.”

BILLBOARD JANUARY 27, 1990
New Year Brings Entertainment Stock Dip
"Cooling Process From Overheated '89 Cited"

New York—Entertainment stocks saw a big dip in first week of 1990, but the fall was expected by many analysts.

Paramount's shares declined because investors were disappointed with the movie, home video, and publishing conglomerate's fourth-quarter results. The stock closed at $147.125 on Jan. 16, down from $50.50 on Dec. 30.

Analysts say MCA's stock has fallen in part, because no one has an idea of the actual valuation of a media company.

But the entertainment industry, the principal reason for the fall in stock prices seems to be a process of cooling down, after the overheated pace of takeover speculation and deals last year boosted prices up to which one Wall Street deal was called "pretty aggressive valuations."

Big losers so far among entertain- ment companies are Paramount Communica- tions Inc., MGM/UA Communications Co., and MCA Inc.

MGM/UA, which had been widely coun- ted a potential buyer, announced recently that it would turn its attention away from selling itself and concentrate on making more movies. The news caused a big drop in the stock price. On Jan. 16, shares closed at $13.375, at year’s end, they were $17.50.

Don Jeffrey

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Home Entertainment Stocks Rose 26% In '89

By Don Jeffrey

New York—A Billboard sample of publicly owned entertainment companies shows that their stocks prices rose 26.2% on the average in 1989, about even with the increase for all stocks.

Among the 21 stocks sampled, the biggest percentage winner was NHI Nelson Holdings International Ltd., whose Beverly Hills, Calif.-based opera- tions include Nelson Retail Entertain- ment, a home video supplier ("Bill And Ted’s Excellent Adventure") and "When Harry Met Sally."

A stock that trade on the American Stock Exchange, rose 151.4% in value during the year. Arista senior director of national sales. Among the chains that have agreed to participate are Record World, the Record Bar, the Musicland Group, Central South Music Sales, Strawberries, Turtle's Records & Tapes, Show Indus- tries, Waco Maxie, Kemp Mill Records, the National Record Market, Records & Video, Peaches Enter- tainment Corp., Camelot Enter- prises, Rose Records, Spec's Music & Video, Tower Records, Sound Warehouse, and Wall To Wall Sound & Video.

Retail support will take many forms, including $10,000 donations made by some chains, in-store promotions pushing the event, sales fees for some chains that are to be split with the artists donating up to $1 for each album sold, and cashiers at the cash register providing information to customers. Many retailers contact- ed by Billboard say they have yet to work out the logistics of how and at what level their chains will be involved.

Record World will run a promo- tion from Feb. 21 to March 15, put- ting all Arista product on sale and donating $1 from each of the label's CDs or cassettes sold during that period to the Wounded Knee Fund.

In addition, the chain will distribute a flyer providing information on AIDS, Tower Records, which has 57
cbs responds

(Continued from page 6)

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While the Serpent Lies Sleeping

A Few Choice Words on Pierce Pettis...

"...slough his work off as folk is to unfairly limit music that has as much in common with the Coll or Bruce Springsteen as it does with Woody Guthrie or Phil Ochs."

—Greg Baker, New Times

"...warm and humorous, a fine songwriter whose playing and singing are truly superior. You’d be well-advised to check him out."

—Mary Tilson, KPFA-FM Radio, Berkeley, CA

"...Pettis is entertaining enough that the crowd demanded three encores and left wanting more."

—Art Menius, The Spectator, Greensboro, NC

"Beautiful music!"

—Jesse Winchester

Pettis is one of the music’s bright lights...Pettis' skillful singing and finely crafted lyrics keep the folk flame burning bright."

—Austin American Statesman, Austin TX

SEE PIERCE ON THE LEGACY SPECIAL ON WFCU'S "NEW VISIONS"

PUBLIC ENEMY PULLS VOCALS FROM CLIP

By Craig Rosen

LOS ANGELES—The video for rap act Public Enemy's single "Welcome To The Terrordome" has been released exclusively with an instrumental backing track, after lyrics from the single reignited charges of anti-Semitism against the group.

Public Enemy leader Chuck D claims, however, that the controversy over the lyrics is "the so-called chosen" and "still has got me like Jesus," which some have construed as attacks against Jews, had nothing to do with his decision to release the promotional clip without lyrics.

According to Chuck D, the clip incorporates imagery from the act's "Fight The Power Live" long form video release. "I wanted to make something that was different to promote the longform," says Chuck D. "I didn’t want to promote the track and make a lyrical deal. I wanted to do underground." As for any assumptions that Public Enemy is trying to quiet the controversy, Chuck D says, "I just laugh at who people assume...I knew later on people would say, 'Why?...I just think that’s a lot of crap.'"

Another factor, he says, is the length of the song; the original version is more than two minutes and eight seconds long. "I’m not into making five-minute videos," he says. The version used for the video was trimmed down to 1:58, and includes the promotional clip released earlier.

Crissi Murray, Def Jam Records, VP of artist development, confirmed the video was Chuck D's decision. "He wanted to do the first instrumental rap video. But, given the lyrical controversy, Murray admits, "I don’t know if a lyrical version would have gotten played."

The clip has met with mixed reactions at video outlets. Video Jukebox Network is airing the clip. Although it has yet to air, the video has been accepted by "Yol MTV Raps." However, Hit Video USA, which runs 10 hours a day in 57 markets, has no plans to air the clip. Murray says, "We wouldn’t even consider it when it was sent to us," says PD Lou Robichaud. "The clip is too inflammatory for our market. We didn’t want to promote it. They go against everything I personally believe in."
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