MCA’s Sale To Matsushita Seen As Catalyst For Growth

BY DON JEFFREY

NEW YORK—Matsushita Electric Industrial Co.’s agreement to buy MCA Inc. for $6.13 billion has already spawned one hostile counteroffer and considerable speculation about the future of MCA’s music division.

The merger of MCA with Japan’s Matsushita marks the creation of a global entertainment company that has the capital to expand and better compete with the other major music and motion picture companies. Some sources are, in fact, predicting that cash-rich Matsushita will try to boost MCA’s music share by buying up independent and major record companies (see story, page 88).

There is also speculation that Matsushita might sell MCA’s music division, possibly to Bertelsmann Music Group, but analysts and MCA insiders say that such a sale is unlikely.

The MCA/Matsushita deal means that five of the Big Six record companies will be owned mostly by foreign concerns. Only Time Warner’s company remains U.S.-owned.

Under last week’s agreement, which is slated to close early next year, Matsushita is paying MCA shareholders $66 in cash for each of 92.5 million shares, or $6.13 billion, making it the biggest purchase ever by a Japanese company in the U.S.

Last year, Tokyo-based Sony Corp. acquired Columbia Pictures Entertainment Inc. for $3.4 billion. The year before, Sony bought CBS Records for $2 billion.

(Continued on page 84)

Music Retailers Thankful For Sales Gains

BY PAUL VERNIA

NEW YORK—Defying widespread predictions of a downturn in sales of prerecorded music, retailers report modest increases in Thanksgiving weekend business over last year’s figures for the same period.

Some chain executives attribute the uptick to an ample supply of hit product, a preponderance of top-selling boxed sets, the relative immunity of the recording industry to an economic recession, and unpredictable factors such as the weather.

Others, however, say that sales for the holiday weekend—traditionally the busiest shopping period of the year—were either down or flat. And even those whose stores saw increases admit that the growth was slight compared with last year’s statistics.

In 1989, many retailers posted

(Continued on page 82)

Video Biz Off To Dull Yule Start

This story was prepared by Earl Paige and Jim McCullough in Los Angeles and Edward Morris in Nashville.

LOS ANGELES—Thanksgiving Day weekend home video rental and sell-through were disappointing flat compared to the same period last year, according to major chain retailers of various types.

Some retailers report modest increases, and all remain hopeful that Christmas activity will accelerate and put the fourth quarter on a par with, or slightly above, last year’s performance.

One exception to the poor weekend showing is Blockbuster Video, the nation’s largest specialty video chain with more than 1,500 stores, which reported a “tremendous Thanksgiving” but acknowledges that its size and its promotional strength make it atypical.

Reasons cited by retailers for lackluster video activity include the sluggish economy and unseasonably warm weather, which put a damper on shopping-center traffic in many parts of the country.

Retailers believe there are few “must-see” rental titles at the moment, apart from “The Hunt For Red October” and “Back To The Future III,” although they say two sell-through titles—“Pretty Woman” and

(Continued on page 83)

Banned Madonna Clip To Be Issued As Video Single

BY MELINDA NEWMAN

NEW YORK—With no major national pop video outlet agreeing to play it, Madonna’s clip for “Justify My Love” will be issued as a video single as early as Dec. 1, making it the first solo clip available for purchase in some time.

In its first outright rejection of a superstar videoclip for explicit content, MTV, which planned to premiere the video worldwide Dec. 1, declared the clip too risqué for airing. Other national outlets, including “Friday Night Videos,” “Night Tracks,” and Video Jukebox Net

(Continued on page 94)

Janet Wins Big At Billboard Awards

NEW YORK—Janet Jackson was the top winner at “The 1990 Billboard Music Awards Show,” taking a total of eight prizes in such categories as top pop album and top R&B artist.

The show, which was taped Nov. 26 at the Santa Monica, Calif., airport hangar, will air at 8 p.m. Dec. 10 on Fox Broadcasting Co. stations.

Phil Collins won in three categories, including top world album. New Kids On The Block took two pop categories, while Wilson Phillips and En Vogue both scored singles awards.

Other winners included Gloria Estefan, M.C. Hammer, and Paul McCartney. (For full list, see page 37.)

No. 1 In Billboard

HOT 100 SINGLES

- BECAUSE I LOVE YOU (THE POSTMAN SONG)
- STEVE B
- (GRM)

TOP POP ALBUMS

- TO THE EXTREME
- VANILLA ICE
- (SBK)

HOT R&B SINGLES

- I’M YOUR BABY TONIGHT
- WHITNEY HOUSTON
- (MOVISTRA)

TOP R&B ALBUMS

- PLEASE HAMMER DON’T HURT ‘EM
- M.C. HAMMER
- (CARRT)

HOT COUNTRY SINGLES

- I’VE COME TO EXPECT IT FROM YOU
- GEORGE STRAIT
- (MCA)

TOP COUNTRY ALBUMS

- NO FENCES
- CARL BROOKS
- (CAPITOL)

TOP VIDEO SALES

- PRETTY WOMAN
- (HOUSTON, HOME VIDEO)

TOP VIDEO RENTALS

- TOTAL RECALL
- (CARLO ROCCO, HOME VIDEO)

“GONNA MAKE YOU SWEAT”

THE DEBUT ALBUM—IN-STORE DECEMBER 18

“Just when you thought it was gonna cool down—GONNA MAKE YOU SWEAT”

COLUMBIA FAMOUS

ARTIST MANAGEMENT: Edna Rivers for Columbia/Columbia Entertainment

“Columbia Reg. U.S. Pat. & Tai. Off. MCA Registered”

© 1990 Sony Music Entertainment Inc.

ROCK + SOUL + FUNK + POP + TECHNO = COLUMBIA FACTORY
ON COLUMBIA
FEEL THE HEAT. Wilson Phillips' meteoric rise to the top is nothing short of remarkable. With flashes of brilliance and burning originality, Chynna, Carnie and Wendy have created a firestorm of success in unprecedented proportions. Two #1 smashes, "Hold On" and "Release Me" have created scorching sales in excess of five million albums worldwide. And as "Impulsive", their third single and video, blazes out of control, Wilson Phillips' presence is spreading like wildfire.

WELCOME TO THE ICE AGE. Everyone's feelin' the chill and the thrill from Vanilla Ice, the stone coldest new artist to tear it up East, West, North, and South. With "Ice Ice Baby", this blue eyed hip-hop phenom has become the first rap artist in Billboard history to ice a #1 pop single. Look for cooler conditions ahead as the iceman jams quadruple platinum in the icebox, and with his newly released second single and video "Play Tha Funky Music", the cold front is just beginning.

WILSON PHILLIPS. Hot and getting hotter.

VANILLA ICE. Just chill and serve.

In a volatile world where the competition is great, the difference between success and failure is, often times, a matter of degrees.

SBK Records. Mastering the Elements of Artist Development.
Milli Vanilli Didn’t Start The Fire
Vocal Substitution Has Long History

**BY THOM DUFFY**
**AND LARRY FLYCK**

NEW YORK—While the revelation that Milli Vanilli front men Rob Pilatus and Fabrice Morvan never sang on the act’s multiplatinum Arista album has sparked a saturation media coverage and led to withdrawal of its Grammy, the practice of using substitute, uncredited talent on hit records is neither new nor uncommon in the rock ’n’ roll era.

Label executives and producers react differently to Milli Vanilli’s producer, said it is unlikely it will change the record companies sign, record, or market artists.

In an interview with the New York Times, the manager of Milli Vanilli said they are considering the possibility of making a new album that would feature only the original singers and have been uncredited.

**The Music Behind Milli To Be Heard In Farian’s New Band**

**BY ELLIE WEINERT**

ROSBACH, Germany—Milli Vanilli producer Frank Farian says he’s considering the idea of a new album that would feature only his original performers and replace the substitute artists.

Farian, who has been uncredited on several previous Milli Vanilli albums, has been in talks with the band’s management about the possibility of a new album that would feature only the original performers.

Farian said he is also considering the possibility of releasing a new album that would feature only the original performers and would not include any substitute artists.

**Parley Takes A Sober Look At Eastern Europe, Music-Industry Meet Addresses Piracy, New Issues**

**BY MIKE HENNESSEY**

BUDAPEST, Hungary—If it did nothing else, the Looking East & Western music Industry conference, held here Nov. 22-25, brought the 500-plus delegates from 20 countries—including all the Eastern European nations—face to face with the daunting problems that need to be overcome before East-West business relations can be fully developed.

The mood of euphoria that characterized the Looking East conference in Berlin last week has disappeared. The Berlin Wall came down, has clearly been replaced by a more level-headed assessment of the prospects of the Eastern European music market.

Currently, these prospects are being limited by the problem of piracy throughout the area. As a delegate from Poland pointed out, when the legitimate industry fails to meet a powerful consumer need, the criminal entertainment scene will flourish.

At the end of the program of seminars and talent showcases, there was an overwhelming feeling that copyright protection urgently needs strengthening and better enforcement in the Eastern European countries; that the Western music industry should offer investment and training in the East and provide opportunities for indigenous creative talent; and that the development of an Eastern European industry requires a climate in which small, low-key joint-venture operations can flourish as a preliminary step toward the creation of larger coalitions.

Many Western delegates were impressed by the fact that the Western music industry can flourish as a preliminary step toward the creation of larger coalitions.

According to Boris Koki, director of the legal department of the Soviet authors’ society VAAP, the U.S.S.R. is planning to ratify the Berne, Rome, and Geneva conventions. And the applications of Czechoslovakia, Hungary, and Poland to join the E.U. (Continued on page 89)

**Billboard Bows Top 40 Radio Monitor Chart**

NEW YORK—Billboard this week introduces the Top 40 Radio Monitor, a new airplay-only chart that provides actual monitored airplay data on top 40/pop stations (see page 54).

The chart uses a new technology, developed by Broadcast Data Systems, a subsidiary of BPI Communications, Inc., and in conjunction with Billboard. BDS tracks airplay of songs 24 hours a day, seven days a week, in markets where monitors have been installed.

The BDS monitors identify each song played by an encoded audio “fingerprint.” Top 40 is the second format in which this information will be made available to our read-

**CLASSIFIED/REAL ESTATE**

**DATE: DECEMBER 8, 1990**

**THE PRICE IS RIGHT**

Tie the season to be jolly, but record retailers are not smiling about the increasing number of cassettes being released at $10.98. With more and more titles carrying the hefty price tag, they fear long-term implications.

Ed Christian and Trudi Miller report.

**THE MECHANICS OF LICENSING**

In a move designed to ease tension between the two groups, record companies and composers in Canada have struck a new mechanical rates deal and have agreed to establish a committee to resolve various licensing issues. Kirk LaPointe is on the scene.

**A MATTER OF ANTITRUST?**

While Blockbuster’s proposed acquisition of Erol’s has the industry buzzing, it has created a different kind of stir in the Maryland Attorney General’s Office, which plans to examine the deal for possible antitrust implications. Paul Sweeving has the scoop.

**HE’S GOT THE BEAT**

Paul Simon’s rhythm is rising—“The Rhythm Of The Saints,” that is. His new Brazilian-flavored offering is drumming up spirited sales and is quickly climbing the pop albums chart despite a lukewarm reception on radio. He shares his sentiments with Tho. Duffy.

**MUSIC CHARTS**

**TOP ALBUMS**

**Singles**

- Hot Singles
- Adult Contemporary
- Country
- Hits Of The World
- Jazz
- Modern Rock Tracks
- Pop
- R&B
- Rock Tracks

**TOP 40 Video Monitor Chart**

- Video Sales
- Video Discs
- Video Rental

**HOME VIDEO**

- Box Office
- Movie Videos
- Store Monitor
- Video Rental

**MUSIC VIDEO**

- Top Albums
- Classical
- Country
- Hits Of The World
- Jazz
- Modern Rock Tracks
- Pop
- R&B
- Rock Tracks

**CLIP ALBUMS**

- Top Albums
- Classical
- Country
- Hits Of The World
- Jazz
- Modern Rock Tracks
- Pop
- R&B
- Rock Tracks

**CLASSIFIED/REAL ESTATE**

**VOLUME 102 NO. 49 DECEMBER 8, 1990**

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**CLASSIFIED/REAL ESTATE**
less is more
mies van der rohe, 1924

more or less
terry ellis, 1990

Bigger isn't always better.

Announcing (i-mä'gō). A new label with a rather unique philosophy. Given a choice between more or less, we've chosen less. To better concentrate on our acts, we plan a small roster and a low number of releases.

In April of 1991, we've scheduled a release from 'King of Fools.' In June of 1991 we're planning 'Baby Animals' first release.

We're currently seeking other acts to squeeze into this tight roster.

(i-mä'gō) RECORDING COMPANY
London · New York · Sydney
Distributed Internationally by BMG Music
All Wound Up About Cassette Prices
Retailers Say $10.98 Releases May Hurt Biz

BY ED CHRISTMAN
and TRUDI MILLER

NEW YORK—Retailers view the growing number of $10.98 list super- cassette releases as a possible threat to the viability of the tape configuration.

Also, in light of economic warn- signs, retailers say the labels either have displayed a better sense of timing in introducing higher cassette prices.

According to historical patterns, labels generally hike soundtrack prices first, followed by superstar tags, before spreading out to other formats.

If labels conform to past behav- ior and raise frontline cassette prices across the board to $10.98 list, it would cause further erosion in tape sales, which have been slipping all year, retailers say.

The $10.98 list price first ap- peared earlier this year, when it was attached to some soundtrack albums. In May, Sire/Warner released Madonna's "I'm Breathless," which included some music from the "Dick Tracy" movie but was widely regarded as a studio album. In May, MCA released New Kids On The Block's "Step By Step" at $10.98.

Recently, that trend has snow- balled. Current albums out at $10.98 include George Michael's "Listen Without Prejudice, Vol. 1" on Columbia; Bobby McFerrin's "Music and Meets With Eternity" on Elektra.

(Continued on page 49)

Doug Morris To Co-Helm Atlantic With Ertugun

BY IRV LICHTMAN

NEW YORK—Doug Morris, whose association with Atlantic Recording Corp. goes back almost 30 years, has been given additional re- sponsibility as co-chairman and co-chief executive officer.

Morris, who will also retain his current post as president, chief operating officer, thus gains equal corporate status with Atlantic's founder, Ahmet Ertegun. Morris' appointment also represents the first time in the 41-year history of the label in which a non-family member has been guided equally by two executives.

Morris is currently guiding both a recording label and music video label at Atlantic, which Morris reports is headed for its fifth straight year of record profits and revenues.

Over the last months, Atlantic has es- tablished a new label, East West America, and, within its orbit, the acquisition of another fresh name, Interscope. With strong interna- tional ties, East West America also (Continued on page 81)

Are Retailers Feeling Boxed In By Sets?
Recent Onslaught Meets With Mixed Reaction

BY CRAIG ROSEN

LOS ANGELES—Has boxed-set mania lost its lust at retail? Several key retailers say yes. Others, how- ever, say the more boxes the better, despite the fact that there are more than 12 new-priced boxed sets on the market competing for con- sumers' holiday dollars. Most retailers agree there are at least a few too many sellers.

Joe Andrusles, VP of advertising for the 38-store Miami-based Spec's, says, "The Led Zeppelin boxed set is blowing out, almost like a piece of hit product."

Atlantic's "Led Zeppelin," a four-CD/cassette retrospective of the influential hard rock band's career, is currently No. 23 on the Top Pop Al- bums chart. Several chain- ing Strawberries, Kemp Mill, Re- cord World, HMV, Trans World, Camelot, Record Bar, Tower, and Warehouse report that the Zeppelin box is selling strongly.

Other strong boxed-set titles include Elton John's "The Be Continued ..." on MCA, "The Capitol Years" and "The Reprise Collec- tion" by Frank Sinatra and Robert Johnson's "The Complete Recordings" on Columbia.

Of the boxed sets released this season, only the Zeppelin, John, and Les Paul compilations, Capitol's Sin- atra, Columbia's "The Byrds," and Derek & The Dominos' "The Layla Sessions" on Polydor have broken into the Top Pop Albums chart so far.

Steven Lerner, director of pur- chasing for The Record Bar, believes, "The bottom line has remained overkill this particular Christmas, and we need to be more selective in artists that justify that expendi- ture," he says. "There are too many boxed sets for the customers to choose from at one time."

According to Phillips, the Zeppelin's "Larks Tongues in Jacuzzi" sets are sell- ing well, but sales on items like the Bee Gees box are sluggish.

Lew Garrett, VP of purchasing for Cameolet, agrees that there are too many boxes out at once. "There are a couple emerging head and shoulders above the rest. Led Zeppelin, Elton, and Robert Johnson," he says. "The others will make nice (Continued on page 81)

Al Cafaro Steps Up To A&M President's Post

BY Craig Rosen

NEW YORK—Al Cafaro, previ- ously senior VP/GM of A&M Rec- ords, has been named president of the label, marking only the second appointment to the position in the label's 30-year history.

Cafaro replaces co-chairman Jer- ry Moss, who assumed the role of president following the April appoint- ment of Gil Friesen, who had held the job for 25 years (Billboard, April 14).

Cafaro takes the helm at a label that has been in a state of flux for more than a year. In October 1989, it was sold to PolyGram for an esti- mated $500 million.

Janet Jackson's quadruple-plat- num "Rhythm Nation 1814" has been the label's sole major success story of the past year. The singer's contract is up, and she could leave the label.

On Oct. 25, A&M laid off 25 em- ployees in its Los Angeles office (Billboard, Nov. 10), and in the last year several key executive depart- ments have been cut.

Despite the turmoil, Cafaro says, "It has been a better year than I think many people on the outside would expect. We have had the op- portunity to look at ourselves in a light and in a manner that is very healthy."

(Continued on page 81)

EXECUTIVE TURNTABLE

RECORD COMPANIES.
Doug Morris is named co-chairman and co-CEO of Atlantic Recording Corp. in New York. He remains as president and chief operating officer of the company (see story, this page). Yves Beaumais is named director of catalog development for Atlantic Records. He was manager of catalog development for the label.

Al Cafaro is named president of A&M Records in Los Angeles. He was senior VP/GM of the label (see story, this page). A&M also names Chuck DeBow national director of A&R promotion and marketing, Robert Taylor R&B Western regional promotion manager, and Rita Rush secondary retail and marketing coordinator. They were, respectively, regional marketing manager at Epic, field marketing representative at CEMA Distribution, and publicist for the 1990 African American Exposition.

Myron Roth is named chief and operating officer of Scotti Brothers Entertainment Industries in Los Angeles. He was senior VP/GM, West Coast, for CBS Records.

Toms Finch is named senior VP of sales for Elektra Entertainment in New York. He was director of promotion for the company.

Charley Lake is named VP of national promotion for East West America, a division of Atlantic Records in New York. He was VP of national pop promotion for Epic Records.

Larry Jenkins is named senior director of media and artist relations at Capitol Records in Los Angeles. He was senior director of national publicity for Arista Records.

Teddy New Words names John Ingrasia director of business affairs, Jonathan M. Polk director of business affairs, and Deborah Aldea manager of contract analysis. They were, respectively, director of A&R ad- ministration for the company, senior attorney of legal affairs for PolyGram Records, and contract administrator for the company.

WEA Corp. names Barry Bender national sales director for classical/jazz product, Ed Hurff regional operations manager for Philadelphia and New York, Tom Healy field sales director of special products in Atlanta, and Lonnie Pleasant sales director in Dallas. They were, respectively, manager of the classical/jazz department; buyer, classical/jazz sales representa- tive; and sales representative for the classical product.

EMI Records USA in New York names Nancy Brizio director of produc- tion, Dean Broadhead director of accounting, Michael Greenspan director of financial analysis, and Adam Block manager of marketing. They were, respectively, associate director of production, manager of accounting, se- nior financial analyst, and publicist for the company.

Paul Jankowski is named regional promotion manager at MCA Records in Nashville. He was regional promotion/marketing manager for SBK.

Bob Goldfarb is named U.S. operations director for Tedeschi Classics International in New York. He was VP of programming/operations at KFAC.

Nastymix Records in Seattle names Bernie Horowitz VP of sales and marketing, Ramon Wells VP of national promotions, Nea Rodriguez direc- tor of national radio promotions, Glen Boyd director of national retail promotions, Tyler Stone artist relations/A&R, and Shelli Hart national alter- native promotion. They were, respectively, director of promotions, and in national radio promotions, retail promotions, and artist relations at the label, and music director at KNHC.

Tommy Boy Records in New York names Charn Warren national direc- tor of black music promotions. She was Northeast regional representative for RCA Records.

Thomas Bracamontes is named national director of retail/video promo- tion for Delicious Vinyl in Los Angeles. He was a partner in Tribe Mgt.

DISTRIBUTION. Lisa Scott is named director of black music marketing for BMG Distribution in New York. She was director of urban marketing for Island Records.

Teresa Field is named senior marketing coordinator for CEMA Distribu- tion in Los Angeles. She was executive secretary for the company.

RELATED FIELDS. Alisse Kingsley is named director of publicity for Warner Reprise Video in Los Angeles. She was manager of publicity and promotion for Warner Home Video.

Bob Ezrin and Bob Clearmountain join the board of directors of Archer Communications in Los Angeles. They were producers.

Chuck Beardsley is named talent buyer at Stardate Productions in Mil- waukee. He was talent buyer/concert producer at rock club the Ritz.

100% Wholesome
Brazilian Music At Home In U.S.
Labels, Artists Embracing Various Genres

BY CARLOS AGUDELO

NEW YORK—Riding the crest of the world beat wave, Brazilian music has become an increasingly permanent part of the U.S. music landscape. After some three years of continuous releases involving numerous compilations, catalogues, singles, and albums by new artists, the various Brazilian genres—ranging from the strictly ethnic to jazz-oriented music—seem to have finally established themselves as a viable alternative in the American market.

Many of the reissues and new albums released here by that country’s most prominent stars continue to sell well. Aside from some importers, there were very few major labels releasing Brazilian music before 1989, says Richard Seidel, VP of PolyGram Jazz. “Now almost everybody does.”

Also in the planning stages are eight “entirely new compilations” designed around different styles of Brazilian music such as Afro-Brazil, North-East Brazil, Samba, Bossa Nova, Instrumental, Danza, Romantica, and a sampler.

Besides the catalog reissues, based on material from PolyGram Brazil, the jazz division in the U.S. is releasing new Brazilian-themed albums by Bethania and Costa, and the first recording in a long time by bossa nova creator Joao Gilberto, with arrangements by Claude Fisher.

PolyGram Jazz, which in 1987 began the Brazilian Wave series and has put out some 75 titles since then, is now planning to release a number of albums in at least 15 languages and genres. A De Luxe series will include the best of Caetano Veloso, Milton Nascimento, Gal Costa, Elsa Regina, and Marica Bethania, complete with fully translated liner notes. There will also be at least six more titles of the Personalidade series—one of the first Brazilian music compilations made in the U.S.—bringing the total up to 16. The new titles will be supported by what PolyGram Jazz’s promotion manager, Ben Mundy, calls “a very big promotional push,” including TV ads.

In the last issue, the label put out 17 releases, 15 of which are by Brazilian artists. They include five albums by Rod Stewart, his self-titled Arista LP, and left, at Vertigo in Los Angeles. At the party, Stewart and his band, the Spiritual Cowboys, performed songs from their new self-titled Arista album. Chatting with Stewart and Springsteen is Arista West Coast manager of publicity Kim Jakwerth.

Ice Won’t Melt; Madonna Album Sizzles; ‘Diner’ A Treat; Guy Has Bright Future

VANILLA ICE’s debut album, “To The Extreme,” holds at No. 1 on the Top Pop Albums chart for the fifth straight week. At this rate, it could outshine Ice’s phenomenal 1984 album, “Fusion” in the quarter. “Fusion” was H&M’s collaboration of the year. “To The Extreme” is a different story, but it’s holding steady.

The track title from Houston’s album slips to No. 2 on the Hot 100, but holds onto the top spot on the Hot R&B Singles chart for the second week. It’s her first No. 1 R&B hit since “How Will I Know” in 1986. Her image since then had become increasingly white-bread, but this frisky, funky hit was just what the doctor ordered. For those still keeping track, it’s the 18th No. 1 R&B hit for writer/producers L.A. Reid & Babyface since mid-1987.

MADONNA’s “The Immaculate Collection” vaults from No. 32 to No. 12 in its second week on the pop albums chart. It’s a surprise to become the first-greatest-hits album to top the chart since “Kenny Rogers’ Greatest Hits” a decade ago. The album’s leadoff single, “Justify My Love,” leaps from No. 23 to No. 10 in its fourth week on the Hot 100. It’s Madonna’s 21st top 10 hit. MTV has refused to air the accompanying video on the grounds that its sexual content is too explicit (see story, page 1). A setback, for the singer? Get real. The MTV ban is the best thing to happen to Madonna since Pepsi-Cola pulled her “Like A Prayer” ad after a single airing. Controversy is the fuel that keeps the engine of Madonna’s career juicing. Take away that controversy—that edge—and Madonna would go from being a cultural and generational icon to just another wannabe starlet. It’s true that less attention has been paid to her albums since Paula Abdul or Janet Jackson. A video considered too hot for MTV? For Madonna, headlines like that are lemons from heaven.

FAST FACTS: Suzanne Vega lands her second top 10 single as the DNA revamp of “Tom’s Diner” jumps to No. 9 on the Hot 100. The original version of the song appeared on Vega’s 1987 album, “Solitude Standing,” which also spawned the No. 3 hit “Luka.”

Criminal Charges Dismissed, Chuck Berry Drops Complaint

NEW YORK—Criminal charges against musician Chuck Berry were dismissed after Berry agreed to drop a complaint of prosecutorial misconduct that he had filed against St. Charles, Mo., prosecuting attorney in November (Billboard, Dec. 1). In July, Berry had been charged with three counts of child abuse and one count of felony possession of marijuana following the discovery of three Blackberrys in a bathroom in a restaurant Berry owns, and the removal of approximately two grams of marijuana from Berry’s home during a search by county law enforcement officials. County prosecutor William Hannah said the child abuse charges after claiming that the three women in the videotapes were minors.

Following the dismissal of his complaint against Hannah, Berry was found guilty of one misdemeanor count of marijuana possession. He was sentenced to two years’ unsupervised probation and fined $5,000 to be donated to a local hospital. On Nov. 2, Berry had countered what he claimed was a woman’s moti- vated and malicious prosecution with a complaint against Hannah. The racial charges stemmed from a claim

Canada Raising Mechanical Rate Record Biz, Composers Strike Deal

BY KIRK LAPOINTE

OTTAWA—Record companies and composers have reached a new deal on mechanical rates in Canada, a move that will see a 1.2% increase and two adjustments for inflation over the next five years. The rate revision, announced last week by the Canadian Industry and the Canadian Musical Reproduction Rights Agency, will see the current 5.25 cents per song rise to 5.3 cents, retroactive to Oct. 1. The new rate, said to be modest, will remain fixed for inflation in 1992 and 1994.

In addition, the two sides have agreed to establish a technical committee that will help resolve many ancillary issues involved in what has been a frequently tedious relation-
Troops Get Something To Sing About
Music Biz Helping Send Cassettes Overseas

■ BY TRUDI MILLER

NEW YORK—The U.S. music industry is supporting members of America’s military by joining several efforts to send audiocassettes to troops in Saudi Arabia. Participating companies include CBS, WEA, PolyGram, and BMG, as well as a New Jersey artist management company.

The New York sales branch of CBS Records is running a tape drive in conjunction with area retailers and radio stations. From Dec. 5-15, consumers who donate cassettes from their own collections at participating retailers will receive a discount coupon worth $1 off any Columbia, Epic, Sony Classical, or CBS Masterworks cassette or CD purchased during the drive. The consumer will receive a $1 coupon for each tape donated but can use only one coupon per item purchased. The discount coupons also give an address for the consumer to write to the troops.

Cassettes must be in good condition and in original plastic boxes. No homemade tapes will be accepted. CBS is providing the retailers with in-store posters featuring Uncle Sam and the slogan “We Want You To Donate Audiocassettes.” So far, 157 retail accounts are involved, says CBS New York marketing coordinator Deborah Berman, including Sam Goody/Musicland, Record World/Record World/CBS Records, Jive Records, Tower Records, HMV, J & M Music World, Record Explosion, and New Jersey record stores. CBS and WPLJ-FM, the station airing the drive, are cooperating. Christmas songs and other music approved by the military will be played. CBS parent company Sony has donated a shipment of Walkman’s, says CBS senior VP Bob Axelrod.

At WEA, a tape effort was spearheaded by Atlantic Records, which sent 10,000 Atlantic tape recordings to the troops, says WEA executive VP of finance Jack O’Connell. WEA itself then sent another shipment of 10,000 tapes, including a combination of Warner Bros., Elektra, and Atlantic releases, he says.

PolyGram Records also sent anointed tapes—“I believe it was mostly Jon Bon Jovi, the Wall, and Tony! Tony! Toné!”—to the USO to send to the American soldiers, says PolyGram head of publicity Dawn Bridges.

Another project was started recently by Westwood Entertainment Group, an artist management and music publishing firm in Edison, N.J. “The Star Ledger, a local newspaper, has been running editorials in conjunction with WCBS, appealing for books, magazines, and letters for the troops,” says Victor Kaplji. “Being that we’re in the record industry, we thought, ‘Let’s appeal to some of the record labels and smaller independent labels for tapes.’ We’ve also contacted the major distributors.”

Westwood sent out letters to the companies Nov. 27, so it is too soon to predict what the response will be, says Kaplji. “But I’m sure it will be good. In the past, whenever there’s been a benefit, the music industry has always been quick to respond,” he says.

Tapes can be donated to Westwood Entertainment Group, Suite 27, 1692 Oak Tree Road, Edison, N.J. 08820. Westwood will create the tapes and cart them to Newark to be shipped, Kaplji says.

Meanwhile, Tapes For Troops, an effort that began in September, has already sent more than 19,000 tapes to Saudi Arabia so far, says founder Bill Frank. A Connecticut-based Bank-Robins distributor and mobile DJ, Frank started the project after seeing a news broadcast in which they showed sending tapes to Saudi music, snake charmer music. I thought it would be nice to send them some good tapes. Frank got publicity from local news radio, TV, and radio stations, and was later profiled on “Good Morning America.”

“The response has been really (Continued on page 9)

Blockbuster/Erol’s Deal Under Antitrust Scrutiny

■ BY PAUL SWEETING

NEW YORK—The Maryland Attorney General’s Office confirms that it has identified antitrust implications in Blockbuster Entertainment’s proposed acquisition of Springfield, Va.-based Erol’s Inc., according to sources.

According to Robert McDonald, head of the antitrust division of the state attorney’s office, the merger will be examined for its “possible impact on competition in the Maryland market.”

Erol’s, the No. 3 video chain in the U.S., has 208 stores, mostly in the greater Washington, D.C., area. Blockbuster announced late last month it will acquire the chain for $40 million (Billboard, Dec. 1).

Blockbuster officials say they see no anti-competitive aspects to the proposed acquisition and are still hopeful the deal will close as planned, perhaps by the end of the year but more likely in mid-January.

Word of the Maryland attorney general’s interest in the deal was shrugged off by Wall Street, where Blockbuster’s stock closed up 21/4 on Tuesday, Nov. 29.

“Sales are down significantly” for Blockbuster, confirms Tom Caron, chief counsel for Fort Lauderdale, Fla.-based Blockbuster.

“There are so many numerous other outlets, both nationally and regionally, that rent videos. . . . Competition only have to compete with scarcity of tapes, which at this point is the only way to conduct business at home.”

But McDonald notes “there are state antitrust laws, as well as federal laws, that apply to mergers which affect competition within the state. That’s what we’re looking at.”

Of the “offset some other local legal areas, state antitrust laws are not necessarily superseded by federal laws. States are free to set their own competitive standards, which, in some cases, are more stringent than federal statutes.”

Blockbuster filed paperwork on the deal with federal authorities Nov. 29 as required under the Clayton Act. “We’ve told them we expect that to go through fairly normally,” Carton says.

Normally, Hart-Scott-Rodino reviews take 90 days to be completed by the Justice Department.

Sales Up For Sony Music Unit

NEW YORK—Sony Corp.’s music division, which includes CBS Records, posted sales of $823.5 million in the second quarter, a 13.8% increase over the same period last year.

For the six months that ended Sept. 30, total revenues were $1.63 billion, down 1.3% from a year earlier. Operating profits were $61.4 million, up 24.8%.

Sony said its film entertainment division reported revenues of $204.9 million in the second quarter. Sony made no comparison to a year earlier because it did not buy its movie company, Columbia Pictures Entertainment Inc., until the third quarter of last year. For six months this year, movie revenues were $696 million.

The $5 billion-plus acquisitions last year of Columbia and production company Guiler-Peters Entertainment Co. swelled Sony’s amortization and interest charges, which resulted in only a 6% overall increase in net profit for the company in the quarter to $198 million. Net sales rose 12.6% to $6.5 billion.

Sony released its recent financial results in a week when its principal competitor in the Japanese consumer electronics industry, Matsushita Electric Industrial Co., agreed to purchase MCA Inc., a competitor of Columbia Pictures and CBS Records in the entertainment industry.
COMMENTARY

Nothing Should Be Legally Obscene

by Bob Guccione Jr.

Insanity is an onion with an infinite number of skins; with the removal of each, there seems to be none left. But if one looks at it with an insatiable curiosity, the onion rests, restored some sanity to society, whilst illustrating a delicious piece of comic madness: The jurors found 2 Live Crew guilty of obscenity. The result must be the only six people in America who think that, but luckily for us, the jury was not.

"As the cross-section of the community that we are, [the music] was just not obscene," said 24-year-old jury foreman David Garsow, who went on to say, "People in everyday society use those words." That is a simple and clear truth that evades— or maybe inspires—witch-hunters, such as the prosecutors of this case.

But if this music is not obscene, then I have a question. I mean, though we haven't yet—invent profane words that Luther Campbell hasn't rapped, it's unlikely we'll invent anything remotely as obscene as he has rapped about. Even a retired 65-year-old white female juror—hardly a member of the Crew's core audience—declared the group was "ex- pressing their inner feelings; we felt it had some art in it." Another woman, 75, one of the oldest of the jurors, told the press she thought 2 Live Crew was "thumbing their noses back at society, a harmless and legally protected form of expression." So if the rap on "As Nasty As They Wanna Be" isn't obscene, as judged by a jury of 2 Live Crew's peers, and the group does that mean nothing is obscene? It should be.

Obscenity is, finally, an abstraction—except when it's a criminal conviction. Then it's pretty serious stuff on your plate. But it should be regarded as a criminal offense as great as murder—more; a definition of a value deemed essential enough for someone to express it and offensive to someone else. As an abstraction, society can handle obscenity without pain (if not without fuss). As a tangible crime, eliciting tangible punishment, however, it becomes a powerful mechanism of suppression. That's why people who value free speech so vigorously fight those who are clearly afraid of it.

2 Live Crew's victory—which, one hopes will result in a successful appeal for Charles Freeman, the Florida record store owner convicted for selling a copy of "As Nasty As They Wanna Be" to an adult undercover cop—was foretold to me by the crusading lawyer, Jack Thompson, who started this whole mess in the first place.

We were having dinner with some students following our debate at Southern Illinois Univ. I asked him how we could possibly win the rap trial. He said simply: "Go to Miami." That's what I did when I came back to the states. Withshaw.

Bob Guccione Jr., ship, so he had gathered evidence so inadequately that the case wasn't winnable.

Jack Thompson is the enemy, but he's got guns by Uncle Bellinger, national, and sincere in his beliefs and motives. But intelligent, rational, and sincere people are no less dangerous than mad ones when driving a truck the wrong way down a crowded street.

Thompson's crusade is analogous to the pop music groups' crusade. That Thompson is going the wrong way. He's advocating the prohibition of information, which goes against everything this country stands for.

Until the chart's guns who popularized the notion that rock and rap were corroding American society—people like Jimmy Swaggart, Tipper Gore, and Donald Wildmon, all of whom clearly had their own cynical agendas—Jack Thompson is a sort of latter-day Don Quixote, as equally odd with his times as that mythical character was, no less confused or well-intentioned but less benign.

A recent Commentary written in Billboard was full of desperate threats. He alluded to a vengeful government that was right behind him, that would vanquish the Luther Campbells and Axl Roses (and, for that matter, Neil Diamond and Frank Zappa, too). For now, he seemed to say, he was riding alone against these artists, wearing into his guns. He was a ridiculous buffoon, who could have been colored of ignorance parents everywhere.

But some editorial incited the record industry, achieving two things he wanted to do: to think: pissing everyone off and compounding his own celebrity. He was, after all, no more than a philosophically naive, intellectually putative about it, which was the result of its very earnestness.

The story was then sold, he was fighting windmills he thought were dragons. Finally, his campaign will have no more impact than that. Bob Guccione Jr. is the editor and publisher of SPIN magazine.

A REPORT FROM THOMPSON'S BACK YARD

by Richard Pachter

Fla. Radio Run-In Sheets On Crusader

Billboard has performed a terrific service for the music business and society in general by publishing the results of the 2 Live Crew trial (October 6). by attorney Jack Thompson, the instigator of legal action against 2 Live Crew. Those of us in Florida, Thompson's home state, found it a bit more about this character than does the rest of the country.

Thompson first came to notoriety here crusading against top-rated radio personality Neil Rogers. An outspoken, liberal, unashamed, out-of-the-closet gay talk-show host, Rogers was originally an issue-oriented newscaster, a "save the world" type whose schtick evolved into a lighter entertainment and community show, comparable to those of Steve Dahl or Howard Stern. As part of this, Rogers poked fun at various municipalities, the habits of the homosexual community, the genitalia of his clients, his callers, himself, and human sexuality with a sly and Rabelaisian wit. But, despite a somewhat cautious public persona, he annually raises huge sums for Camillus House, a Miami shelter for the homeless.

Rogers' forthrightness and earthy irreverence apparently alarmed and enraged Thompson, who embarked upon a self-appointed mission to rid the airwaves of the perceived threat of the brazen radio personality. He contacted, pressured, and threatened station managers, ownership, state and local government, religious and civic groups, and, finally, the FCC, which eventually ruled against Rogers. Miami station owners WINZ, WZTA, and WIOD for playing bawdy but management-approved songs by Uncle Boob ("Pen Envy"), among others.

In the meantime, a special prosecu- tion was appointed by the state of Florida, at Thompson's request, to investigate Rogers. The investigator found nothing illegal in the airplay of the songs, but rather used Thompson's crusade as an effort to stop his alleged interference with their business. Eventually, a settlement was reached without compensation being paid to either side.

The Florida Bar, though dismis-
THERE WERE 100 BIG HITS IN 1990.

MAKE THAT 101.

Count down the Top 100 Country Hits with the Year End Nashville Record Review Starring Crook & Chase.

Bolster your year end ratings with the 10-hour Year End Nashville Record Review, an exclusive TNNR production starring Lorianne Crook and Charlie Chase.

In addition to a countdown of the top 100 hits of 1990, Crook & Chase will bring your listeners interviews with the stars and a complete review of the major happenings on the year's country music scene.

The Year End Nashville Record Review is exactly the kind of special event that makes your station stand out from the competition. Your listeners will be looking for it on Saturday, December 29th from 1:00 to 11:00 PM CT.* A great way to wrap-up the year!

You can make sure they find it on your station by calling Francie Leader at 203-965-6427 in the East, Lynn Price at 303-771-9800 in the West, or Jeff Lyman at 615-871-6725 in Nashville. Or simply by sending in the attached card.

*Alaska Time, 10:00 AM to 8:00 PM; Pacific Time, 11:00 AM to 9:00 PM; Mountain Time, 12:00 Noon to 10:00 PM; Central Time, 1:00 PM to 11:00 PM; Eastern Time, 2:00 PM to 12:00 Midnight.

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Radio Unites To ‘Stop The Violence’ Peace Campaign Runs On 40 Stations

BY CRAIG ROSEN

LOS ANGELES—It was just after 10 p.m. on a Friday night. A gang members_FOREACH of 5 and 6-year-old girl in a drive-by shooting was barricaded in a house in South Central Los Angeles. The 15-year-old gang member put a gun to his head and pulled the trigger. Moments later, KISS Los Angeles personalities Hollywood Hamilton was on the scene, reporting the grim details over the air.

No, top 40 KIIS had suddenly decided to do a survey. The report was part of “Stop the Violence,” a pre-Thanksgiving Day peace campaign that more than 40 stations across the country participated in.

The campaign called for stations to promote Thanksgiving Day as a day of peace. It originated in a brainwashing session between Cliff Berkowitz, VP of marketing and promotions at KISS’s parent company, Clifton’s New World Communications, and WPFG Washington, D.C. GM Ben Hill, former PD Dave Ferguson, and promotion director Lisa Baden.

Unlike other consultant-driven promotions, STV didn’t cost the participating stations a fee. It also wasn’t being offered on a market-exclusive basis; in fact, PDs encouraged their rivals to take part in the campaign. Some even worked in cooperation.

Each station took its own approach. At KISS, Hamilton continued his nightly “Rhyme Fighting” rap competition in which listeners call in with original raps, with the winner receiving a trip for two to New York. Listeners who incorporated the phrases “stop the violence” or “stop the violence” into their raps received extra points.

“We get a lot of gang camps competing in this thing, because they all may be,’’ says Hamilton. But the KISS campaign was more than a contest for a prize. On Nov. 16, Hamilton accompanied Deputy Chief Bill Rathburn, commanding officer of the south bureau of the L.A.P.D., on a helicopter ride over gang-ridden South Central L.A.

“The gang don’t care about me,” Hamilton says. “They are not going to listen to a jock say, ‘Guys, we can get together and stop the gang thing.’ I thought going up in the air unit would have more of an effect.’’

As it turned out, the most dramatic part of Hamilton’s broadcast happened on the ground with the murder suspect’s suicide. “Out of my 15 years of being in radio, this is the promotion that really had an effect on me,” Hamilton says.

WPFG’s Hill says STV “didn’t create any more talk than we would get on any other promotion or event, but the content of the talk was much more relevant. Rather than having the 18th caller say, ‘Bill, I’m a $500 hill,’ it was real emotional, and it got a lot of good community feedback.”

In WPFG (Power 96) programmer Bill Tanner put aside the usual competitive spirit and invited other stations in the market to participate, including the WEDR (99 Jams), N/T WIOD, A/C WFLC and WLVE (Love 94), and KISS Los Angeles.

“We are not going to cure violence, but it is a first step’’

Spanish WQBA.

In Houston, New World Communications client KHYS scheduled a “Stop The Violence” live broadcast from the city’s Thanksgiving Day parade. KMJQ attempted to preempt the KHYS effort by scheduling its own “The Violence” rally a day before KHYS’ event. Usually such one-upmanship would set off a war between rival stations, but this time KHYS VP/GM Rex Tackett wasn’t angry. “We made no effort to stop it,” he says. “We said, ‘It’s a great idea for the city’s getting behind it.”

But while radio’s cry to stop the violence really made a difference “I don’t know if it can, but it can’t hurt,” says the L.A.P.D.’s Rathburn. “That’s why I participated in it. I think we need to broaden our approach, because the traditional approach doesn’t always work.”

According to Tanner, “We are not going to cure violence in any community by having a bunch of radio stations saying, ‘Stop the violence’ but it is important to take the first step. It’s like the old Chinese saying, ‘A journey of 1,000 miles starts with the first step. ’”

According to Berkowitz, the un-traditional approaches included a peace rally held by KGGI Riverside, City of Hope featuring the delight vulgar and the reporting of the names of 4,000 people who were victims of violent crimes.

None of these broadcasters contacted for this story had specific figures on whether violent crime in their cities was reduced for the day. But KGGI received a letter from a 15-year-old gang member who had planned a drive-by, but called off the event once he heard the station. “It didn’t happen,” Berkowitz says. “We don’t know how many [killings] didn’t happen. We will probably never know, but that one act didn’t.”

WPFG constructed a peace chain with each link representing a victim of violent crime. The links were handed out to listeners for two weeks prior to a rally. The links were collected at the pre- Thanksgiving rally currently underway to the chain, which WPFG donated to the Smithsonian Institution.

Jessica Jackson was also featured on WPFG on Thanksgiving morning reading a message and the names of victims of violent crimes received by the station, which WPFG has been collecting in recent days. For each victim, the reading of names took up 15 minutes of air time.

On Nov. 21, WPPO had John Walsh, host of “America’s Most Wanted,” host the morning show. Walsh’s son, Adam, was kidnapped and murdered. Mark Tapia, whose brother was one of several college students murdered recently in Gainesville, Fla., was also in the studio.

“The violence can be really a kind of camaraderie,” says Tanner. “The only reason I can think of two things: (1) that both of them had a very close relative die by murder” Walsh spoke about gun control which he feels is a step toward the solution to violent crime, and counseled Tapia on how to deal with the murder of a family member.

For Tanner the results were startling. “It was probably some of the most dramatic radio I have ever heard,” he says. “I don’t think usually hear meaningful discussions like that on a dance/CHR station.”

In addition, five Miami-area stations (Continued on page 20)

Radio Racist? What a Night.

Classic rock WXRK New York’s annual Hungerthon raised more than $140,000 for World Hunger Year. During the event, musician Dr. John celebrated his 50th birthday and musician/K-Rock air personality Joe Walsh celebrated his 43rd. Pictured with the birthday cake, from left, are Walsh, K-Rock jock/Turtles member Mark “Flo” Volman, Dr. John, and K-Rock’s Jo “The Rock ‘n Roll Madonna” Maeder.

Dees Will Move Syndie Show to His Newly Formed Firm

BY PHyllis Stark

NEW YORK—Station direct-mail pieces, disguised as independent research surveys, are gaining in popularity with about a dozen stations and at least three different radio market research companies doing them. Stations that use the survey mailers say they are an effective way of targeting potential diary-keepers. And although those companies say the mailers are Arbitron-approved, detractors say they are deceptive and can mislead ratings.

The mailers do not identify any station as the originator of the study. In stead, they are carefully worded to sound as though several area stations are being surveyed. The station’s calls and dial position appear to be stamped on, as if other cards would identify different stations.

Although the pieces are customized for each station, the wording generally reads: “We are conducting research on radio listening preferences in the [market] area. Each participant has been assigned a specific radio station. We would greatly appreciate your cooperation by listening to your assigned station for one hour and completing the survey card enclosed. The mailer promises a donation to an area hospital for each card returned.”

Stations say the mailer serves three purposes. First, and in most cases foremost, it builds a database. Second, the information on the cards is tabulated and used as legitimate research information. Finally, returned mailers are used to build a database.

The mailers generally ask respondents to rate the station on music and personalities, and they collect specific information about when and where people listen. It is this last part that WBOS Boston GM Mary Cashman says makes it “the best tool I’ve ever seen for targeting diarykeepers.”

‘Survey’ Mailings: Deceit? Or Just a Smart Promotion?

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‘Survey’ Mailings: Deceit? Or Just a Smart Promotion?

‘Survey’ Mailings: Deceit? Or Just a Smart Promotion?
# Power Playlists

## Current Playlists of the Nation's Largest and Most Influential Top 40 Radio Stations

### Platinum

<table>
<thead>
<tr>
<th>New York</th>
<th>Miami</th>
<th>Los Angeles</th>
<th>Chicago</th>
<th>Houston</th>
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<tbody>
<tr>
<td><strong>OM. Steve Kingston</strong></td>
<td><strong>Steve Winwood</strong></td>
<td><strong>Michael, Freedom</strong></td>
<td><strong>Billy, Heart</strong></td>
<td><strong>Whitney Houston</strong></td>
</tr>
<tr>
<td><strong>Something To Believe In</strong></td>
<td><strong>Can't Stop</strong></td>
<td><strong>Let's Go</strong></td>
<td><strong>I'm Not In Love</strong></td>
<td><strong>I'll Never Love Again</strong></td>
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<tr>
<td><strong>Laurie Anderson</strong></td>
<td><strong>Another Way</strong></td>
<td><strong>Running With The Night</strong></td>
<td><strong>To Be Loved Again</strong></td>
<td><strong>Feeling Good</strong></td>
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<tr>
<td><strong>Duran Duran</strong></td>
<td><strong>When Do You Say</strong></td>
<td><strong>I'm Not In Love</strong></td>
<td><strong>I'll Never Love Again</strong></td>
<td><strong>I'll Never Love Again</strong></td>
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<tr>
<td><strong>The Smiths</strong></td>
<td><strong>The Way</strong></td>
<td><strong>The Way</strong></td>
<td><strong>To Be Loved Again</strong></td>
<td><strong>Feeling Good</strong></td>
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<tr>
<td><strong>Echo &amp; The Bunnymen</strong></td>
<td><strong>The Way</strong></td>
<td><strong>The Way</strong></td>
<td><strong>To Be Loved Again</strong></td>
<td><strong>Feeling Good</strong></td>
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<tr>
<td><strong>Robbie Robertson</strong></td>
<td><strong>The Way</strong></td>
<td><strong>The Way</strong></td>
<td><strong>To Be Loved Again</strong></td>
<td><strong>Feeling Good</strong></td>
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### Mix 107.3

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<tr>
<th>Washington</th>
<th>Detroit</th>
<th>Minneapolis</th>
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<tbody>
<tr>
<td><strong>Lorrie Morgan</strong></td>
<td><strong>Toni Lightfoot</strong></td>
<td><strong>Debra Callan</strong></td>
</tr>
<tr>
<td><strong>I Hate Myself For Loving You</strong></td>
<td><strong>Stay</strong></td>
<td><strong>Do The Right Thing</strong></td>
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<tr>
<td><strong>Next Time</strong></td>
<td><strong>Do You Believe In Love</strong></td>
<td><strong>The Power Of Love</strong></td>
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<tr>
<td><strong>Shake Your Love</strong></td>
<td><strong>The Power Of Love</strong></td>
<td><strong>Do The Right Thing</strong></td>
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<tr>
<td><strong>Do You Believe In Love</strong></td>
<td><strong>Stay</strong></td>
<td><strong>The Power Of Love</strong></td>
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### Mix 95.3

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<tr>
<th>Atlanta</th>
<th>Dallas</th>
<th>Miami</th>
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<tbody>
<tr>
<td><strong>Ricky Sturges</strong></td>
<td><strong>Randy Karabich</strong></td>
<td><strong>Steve Winwood</strong></td>
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<tr>
<td><strong>Someday</strong></td>
<td><strong>Someday</strong></td>
<td><strong>Close</strong></td>
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<tr>
<td><strong>How Long</strong></td>
<td><strong>How Long</strong></td>
<td><strong>Close</strong></td>
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<td><strong>How Long</strong></td>
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<td><strong>How Long</strong></td>
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<td><strong>Close</strong></td>
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### Mix 109 FM

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<tr>
<th>Philadelphia</th>
<th>Tampa</th>
<th>Minneapolis</th>
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<tbody>
<tr>
<td><strong>Tommy Fisher</strong></td>
<td><strong>Marc Chase</strong></td>
<td><strong>Greg Grasselli</strong></td>
</tr>
<tr>
<td><strong>I Love You</strong></td>
<td><strong>I Love You</strong></td>
<td><strong>I Love You</strong></td>
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<td><strong>I Love You</strong></td>
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### Mix 95 FM

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<tbody>
<tr>
<td><strong>Paul Cannon</strong></td>
<td><strong>Tom Mitchell</strong></td>
<td><strong>Randy Karabich</strong></td>
</tr>
<tr>
<td><strong>I'm Not In Love</strong></td>
<td><strong>I'm Not In Love</strong></td>
<td><strong>Someday</strong></td>
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<td><strong>I'm Not In Love</strong></td>
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<tr>
<td><strong>I'm Not In Love</strong></td>
<td><strong>I'm Not In Love</strong></td>
<td><strong>Someday</strong></td>
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AJC: Does Radio Talk Fester Racism? Holiday To Toronto; Thomas ToConsult

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"PLEASE HAMMER DON'T HURT'EM"

SINEAD O'CONNOR
"I DO NOT WANT WHAT I HAVEN'T GOT"

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"WILSON PHILLIPS"

SILJE
"TELL ME WHERE YOU'RE GOING"

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On 5th Anniversary

from TOSHIBA EMI

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"TO THE EXTREME"

PRETTY WOMAN
"SOUND TRACK"

QUIREBOYS
"A BIT OF WHAT YOU FANCY"

NIGEL KENNEDY
"THE FOUR SEASONS"

QUEENSRYCHE
"EMPIRE"

STRYPER
"AGAINST THE LAW"

BILLY IDOL
"CHARMED LIFE"
Nets, Indies Offer A Bundle of Holiday Programming Packages

LOS ANGELES—Here is a rundown of select inde-pendend programming offered by the major networks and various independents.

From Dec. 24-Jan. 1, ABC Radio Networks offers year-end shows on compact disc from “American Top 40 With Shadow Stevens,” “American Country Countdown With Bob Kimbal” and “Hot Hits.” ABC’s radio networks will also offer their affiliates format-specific year-end specials and holiday music packages.

Westwood One’s holiday fare includes “Mutual’s three-hour “Christmas with The Barbara Mandrell,” available for broadcast Dec. 18-24; and the five-hour-plus “New Year’s Eve Live From Disneyland With Dick Bart- ler” on Dec. 30-31.

WW1 has a special edition of “Casey’s Top 40” available on the weekends of Dec. 22 and 29; and Dr. Demento’s “New Year’s Countdown: The Funny 25,” available the week of Dec. 24.

WW1’s Mutual Broadcasting Sys- tem has a number of year-end shows lined up, including the 30-minute “The Year In Review: The Big Stories,” “The Year In Review: People, Sports & Entertainment,” and “Mutual Sports ’90.”

WW1’s NBC Radio Networks of- fers the hour-long “Look Back—The Sports Year 1990,” while The Source presents “1990 Year In Review: Nasty As You Wanna Be,” and WW1 has the three-hour “Casey’s Top 40: Dawn Of The Decade” lined up.


A three-hour special hosted by WXTU Philadelphia’s Mike Brophy, and featuring George Strait, the Judys, Dolly Parton, and others performing Christmas hits.

For New Year’s, Unistar has holiday versions of “The Weekly Special” and “Rick Dees Weekly Top 40.”

The Dec. 28-30 edition of Unistar’s “The Hammerites Of 1990” “Rick Dees Weekly Top 40” offers a two-part year-end special on the week-

by Craig Rosen

mas At Disneyland” is a four-hour special hosted by KTNQ Los Ange- les morning man Humberto Luna. Guests include Gloria Estefan and Julio Iglesias.

MediaAmerica and James Paul Brown Entertainment are offering “Christmas In The Country,” a four-hour special available for broadcast the week prior to Christmas.

The show will be hosted by Country Music Hall of Fame artist Kathy Matten. Affiliates set to run the special include KZLA Los Angeles, WSM Nashville, and KPLX Dallas.

TNR will offer its “Year End Nashville Record Review” Dec. 29 from 2 p.m. to midnight (ET). The program, hosted by Lorriane Crook & Charlie Chase, features a countdown of the top 100 country hits of 1990.

On the public radio front, Nation- al Public Radio is offering a special of “Handel’s Messiah At St. Thom- as Church.”

The two-hour show featuring guest host Dudley Moore will be taped in New York and will be available in December to NPR members.

Other NPR offerings include the one-hour Jonathan Winters’ reading of “A Christmas Carol,” and the “American Jazz Radio Festival New Year’s Eve Celebration,” which will be broadcast live.

Although not really a holiday theme program, unless you’ve been playing his Christmas album for the preceding month, NPR’s two-hour “It’s A Rebel: A Tribute To Phil Specto” is set to air Dec. 26 in honor of the eccentric producer’s 50th birthday.

The independent, Los Angeles-based TelePrograms is offering “An Original Christmas 1990.” The 12-hour music special is hosted by KTWW (The Wave) Los Angeles personality China Smith.

Aside from being offered to radio stations around the country, the program, available on 12 reels or cassettes, is being donated to hospi-

tals and charity organizations for play. For more information, call 213- 854-4475.

“A more enticing offering is Kris Stevens Enterprises’ “The 12 Hours Of Christmas” as well as “The Magic Of Christmas” and “Christmas In The Country.” For more information, call 818-981-8255.

Another country holiday show is being offered by Chris Lane Pro- ductions, “Christmas In The Country With Chris Lane” is a 12-hour program that was formerly offered by the Weedeck Radio Net- work. The show has been cleared on KRAK Sacramento, Calif., and KMPS Seattle. For more information, call 818-988-8833.

The Westlake Village, Calif.- based Creative Radio Network is offering the 12-hour “Christmas Memories,” hosted by KOST Los Angeles personality Mike Sakellar- ides. The show is being offered on

(Continued on page 21)

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BILLBOARD DECEMBER 8, 1990 19
**Radio**

"STOP THE VIOLENCE" (Continued from page 11)

Gangs met and agreed to sign a truce. "I don't think radio stations saying, 'Get out of a gang' will work, but it can make a difference," Tanner adds. "If we put out the message that gangs are not cool and constantly put it down, it doesn't help the gang scene."

The STV stations are not the only ones that have taken on heavier-than-usual issues, at least by music-radio standards. Top 40 WFLY Albany, N.Y., recently wrapped up a "prejudge-free" summer. Using the sort of production that usually heralds "62 minutes of music an hour" or the like, WFLY ran liners that said, "In total darkness we're all the same," and "Help WFLY make the first summer of the '90s prejudice-free." PD Todd Pettengill now says he is planning a promotion focusing on social problems for each quarter of 1991.

**DEES MOVES SHOW** (Continued from page 11)

Another weekly show. CD Media is based in Burbank, Calif. Clark says there are plans to open up offices in New York and Chicago and double the company's existing 15-member staff.

There are no plans for promotional tie-ins between "Weekly Top 40" and ABC-TV's "Into The Night Starring Rick Dees," which was recently renewed by the network to run through mid-April.

Dees' affiliation with ABC-TV prompted speculation that his radio show would move to the ABC Radio Networks. Clark says that ABC was one of eight program suppliers that had expressed interest in the radio show. Craig Rosen

**Billboard Radio**

Easier To Read Easiest To Trust

**Billboard Modern Rock Tracks**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
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<tbody>
<tr>
<td>No. 1</td>
<td><strong>BEEN CAUGHT STEALING</strong> JANE'S ADDICTION</td>
</tr>
<tr>
<td>2</td>
<td><strong>MORE</strong> SISTERS OF MERCY</td>
</tr>
<tr>
<td>3</td>
<td><strong>DON'T ASK ME</strong> PUBLIC IMAGE LTD.</td>
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<tr>
<td>4</td>
<td><strong>NIGHT AND DAY</strong> U2</td>
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<td>5</td>
<td><strong>THREE SYNDROME</strong> THE CHARLATANS UK</td>
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<tr>
<td>6</td>
<td><strong>PIGGLY PALACE</strong> MORRISSEY</td>
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<td>7</td>
<td><strong>THE SONG OF CONFESSION</strong> AN EMOTIONAL DEATH</td>
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<td>8</td>
<td><strong>STONE COLD YESTERDAY</strong> THE CONNELLS</td>
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<td>9</td>
<td><strong>THE ROAD</strong> THE ALARM</td>
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<td>10</td>
<td><strong>DISAPPEAR</strong> INXS</td>
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<td>11</td>
<td><strong>ONLY TONGUE CAN TELL</strong> THE CRAB SHACKS</td>
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<tr>
<td>12</td>
<td><strong>ENLIGHTEN ME</strong> ECHO AND THE BUNNYMEN</td>
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<td>13</td>
<td><strong>BEAT THE DAYLIGHT OUT</strong> ENO/CALC</td>
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<td>14</td>
<td><strong>HELLO I LOVE YOU</strong> THE CURE</td>
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<td>15</td>
<td><strong>DIG FOR FIRE</strong> PIXIES</td>
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<td>16</td>
<td><strong>CANDY</strong> N壻 POP</td>
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<td>17</td>
<td><strong>MAMA HELP ME</strong> EDE BRICKELL &amp; NEW BOHEMIANS</td>
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<td>18</td>
<td><strong>HEAVEN OR LAS VEGAS</strong> COCTEAU TWINS</td>
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<td>19</td>
<td><strong>NEVER ENOUGH</strong> THE CRUE</td>
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<td>20</td>
<td><strong>LIFE OF SUNDAYS</strong> THE WATERBOYS</td>
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<td>21</td>
<td><strong>ANNE'S GONE</strong> RED KROSS</td>
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<td>22</td>
<td><strong>CAROLINE</strong> CONCRETE BLONDE</td>
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<tr>
<td>23</td>
<td><strong>REENTRY</strong> THE OBVIOUS CHILD</td>
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<tr>
<td>24</td>
<td><strong>ELVIS IS DEAD</strong> SISTERS OF MERCY</td>
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<tr>
<td>25</td>
<td><strong>EASY STREET</strong> SOUL ASYLUM</td>
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<tr>
<td>26</td>
<td><strong>COMMERCIAL RAIN</strong> INSPIRAL CARPETS</td>
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<td>27</td>
<td><strong>TOMORROW NEVER KNOWS</strong> DANIELLE DAX</td>
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<td>28</td>
<td><strong>TRAGEDY (FOR YOU)</strong> FUTURE</td>
</tr>
<tr>
<td>29</td>
<td><strong>RAPID RASPBERRY</strong> HINDU LOVE GODS</td>
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**Billboard Album Rock Tracks**

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<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
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<tbody>
<tr>
<td><strong>MY HEAD'S IN MISSISSIPPI</strong> BILL SCRUGGS</td>
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</tr>
<tr>
<td>2</td>
<td><strong>HARD TO HANDLE</strong> THE BLACK CROWES</td>
</tr>
<tr>
<td>3</td>
<td><strong>ONE AND ONLY MAN</strong> STEVE WEAVER</td>
</tr>
<tr>
<td>4</td>
<td><strong>SHE'S MY BABY</strong> TRAVELING WILBURYS</td>
</tr>
<tr>
<td>5</td>
<td><strong>IF YOU NEEDED SOMEBODY</strong> BAD COMPANY</td>
</tr>
<tr>
<td>6</td>
<td><strong>YOU'RE AMAZING</strong> ROBERT PALMER</td>
</tr>
<tr>
<td>7</td>
<td><strong>SHELTER ME</strong> CINDERELLA</td>
</tr>
<tr>
<td>8</td>
<td><strong>TELEPHONE SONG</strong> VAUGHAN BROTHERS</td>
</tr>
<tr>
<td>9</td>
<td><strong>DISAPPEAR</strong> INXS</td>
</tr>
<tr>
<td>10</td>
<td><strong>MONEY TALKS</strong> AC/DC</td>
</tr>
<tr>
<td>11</td>
<td><strong>TEASE ME, PLEASE ME</strong> SCORPIONS</td>
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<tr>
<td>12</td>
<td><strong>FOR YOU</strong> TESLA</td>
</tr>
<tr>
<td>13</td>
<td><strong>WALKS AMONG US</strong> THE OUTFIELD</td>
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<tr>
<td>14</td>
<td><strong>THE ROAD</strong> WINGER</td>
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<td>15</td>
<td><strong>LOVE THAT NEVER DIES</strong> THE BYRDS</td>
</tr>
<tr>
<td>16</td>
<td><strong>THE KINGS OF THE ROAD</strong> THE ALARM</td>
</tr>
<tr>
<td>17</td>
<td><strong>SOMETHING TO BELIEVE IN</strong> POISON</td>
</tr>
<tr>
<td>18</td>
<td><strong>KING OF DREAMS</strong> DEEP PURPLE</td>
</tr>
<tr>
<td>19</td>
<td><strong>FULL CIRCLE</strong> THE JEFF HEaley BAND</td>
</tr>
<tr>
<td>20</td>
<td><strong>TODAY'S A GOOD DAY</strong> KING'S X</td>
</tr>
<tr>
<td>21</td>
<td><strong>STILL GOT THE BLUES</strong> GARY MOORE</td>
</tr>
<tr>
<td>22</td>
<td><strong>JUST THE WAY IT IS, BABY</strong> THE REMBRANDTS</td>
</tr>
</tbody>
</table>

**Blankets, Anyone?** Tennis star Zina Garrison helped KHMX (Mix 96.5) Houston collect 13,000 blankets for the homeless in the station's Great Houston Cover-Up promotion. Pictured, from left, are Garrison's niece, Rosemarie Turner, Garrison, and KHMX personalities John Paul West and Joe Poggi.
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**POP SINGLES — 10 Years Ago**

**POP SINGLES — 20 Years Ago**

**TOP ALBUMS — 10 Years Ago**

**TOP ALBUMS — 20 Years Ago**

**JESUS CHRIST SUPERSTAR, VARIOUS**

**COUNTRY SINGLES — 10 Years Ago**

**SOUL SINGLES — 10 Years Ago**

**PROMOTIONS & MARKETING**

*By Phyllis Stark*

In addition to WBOS and WCBS AM, Impact's clients include KSFO/KYA San Francisco, WYSP Philadelphia, WXYI Miami, KQPT Sacramento, WADMO Orlando, FL, and KLIF Las Vegas.

**IDEA MILL: SAWING LOGS**

Album KQSR Kansas City recently ran a series of "Twin Peaks" contests, giving listeners a chance to win a cord of logs, among other prizes. The promotion kicked off with a "psychic log weekend" in which listeners could register to win the cord of logs when they heard the sound of the "log lady" sawing. Each person registered won one log. Midday host Steven Seewald's regular listeners who answered "Twin Peaks" questions to win the show's soundtrack and dinner at San Francisco's Twin Peaks Pizza and Pasta Restaurant. During the morning show, listeners registered to win a trip to Los Angeles and a walk on appearance on the set of the show, so they sent in their best "cherry pie and cup of Joe," which the morning team judged.

Top 40 WLS Chicago's Power 96/418 best capitalized on the successes of the Jensen Smith Jeans Co., which sells pants that have been shot full of holes with 12-gauge shotgun, by inviting listeners to a local shooting range to create their own "designer" jeans. Station jocks helped out with rifles and an AFL football, and the 500 best registrants studded a Milli Vanilli CD for jeans.

**AC WYMG (Magic 103) Philadelphia morning man Don O'Brien is promoting "the world's largest human Christmas tree" as a holiday tree planting. Listeners who attend the Sunday (2 event are being asked to wear green. Bobso will be photographed via helicopter.

Judges in country CKWV Vancouver, British Columbia's recent local country songwriters' competition included writers Richard Leigh, Pat Alger, Peter McCann, Ralph Murphy, and Bob Wood. Ten winners will get the opportunity to co-write with songwriters who have penned a No. 1 country song. Musicline Records will release a compilation CD of the winning songs.

**PRO-MOTIONS**

Joy Melendy has been named promotion director of urban KJMJ Dallas, replacing Winmor Barber, who exits. Melendy held the same position at crosstown AC KCMG. Mike Ellis has been named promotion director at album combo KLZ/KAZY Denver, who moves across town to rival KDHT in the same capacity. Ellis was promotion director at KNJQ Portland. Ore. (Top 40) WOR Boston and sales promotion director. Contact promotion director Todd Goodrich at 614-644-1080.

**NETWORKS AND SYNDICATION**

(Continued from preceding page)

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Pebbles Reaps Benefits Of 2nd Effort
‘Always’ Yields Hit Single, Added Respect

BY JANINE MCADAMS

NEW YORK—Pebbles has an iron will and a chip on her shoulder. Not that the outgoing 25-year-old has an attitude, mind you, unless it's for a cause that means something to her.

Saying she has always known she would be a musician, Pebbles is just plain tired of being considered another pretty face. Now that "Giving You The Benefit," the first single from her second MCA album, "Always," has earned her a number-one hit, she feels it is time she got her due.

"It burns me up when you hear that my success is due to L.A. & Face. It doesn't start and end with your producer," says the San Francisco-born, Atlanta-based artist. "They'll be the first to tell you that Pebbs did it. We discussed it, broke it down. We were able to put all of our talents together, and it sounds different vocally than the first album."

"Pebbles as an artist had to overcome the stigma because of the kind of records she had the first time out and the artist she was," says Reid, referring to the dishe dance track "Girlfriend," which L.A. & Babyface produced, the funky, seductive "Mercedes Boy," and their accompanying video clips.

"This album is turning the stigma around so that people see she's an legitimate artist," Reid continues. "She is often overshadowed by her beauty, by the fact that L.A. & Babyface are producing."

He adds that on many occasions when the songwriting/producing duo got out for the night, they left Pebbles in the studio. In fact, says Reid, Pebbles' studio prowess will land her some solo production work for other artists under the LaFace Productions banner (The Rhythm & the Blues, Nov. 24).

"Pebbles is intensely proud of 'Always,'" and with reason: "I don't care if I sell five records, I have the album of life!" she gushes.

Along with lustily romantic ballads, including "Why Do I Believe," ("a future No. 1 song in all formats," Pebbles predicts), "Always," and the current single, the Babyface duet "Love Makes Things Happen," (the two have just completed a gorgeous Julien Temple-directed video), there are such up-tempo movers as the cautionary "Backyard," the anti-drug "The Road Less Travelled," the rockin' "Good Thing." Her cousin Cherrelle duets on the title track, white pines Karen White and Johnny Gill contribute backing vocals on other cuts.

Pointing out that much of the material was tailor-made for her, she singles out "Say A Prayer" as a song that speaks her mind about the current state of society, "That's my song, it's a 'let me help you' song and it helped me in the process," she says. "The guys started writing it and we finished it together. It's talking about things we all hear and see [drug abuse]. The part that hit me so hard is when the hook comes around and you sing along, you catch yourself asking for a prayer. It's a special song."

With her "album of life" bulleting up to the top of the R&B albums chart, Pebbles feels ready to hit the stage with a wealth of material. Early next year she will tour Europe. Unlike many R&B singers who have huge fan followings there while they have yet to break in the States, Pebbles is still unknown.

"They don't believe in me yet," says this mother of two. "I have to go over there and let them see who I am. Even people over here don't really know me. They might know me, but with time to let the album build they'll see another side to me."

The singer plans to embark on her first U.S. tour next summer.

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Get With Guy. It's fun and frolic on the set as MCA act Guy shoots the video for its first single, "I Wanna Get With You," from its setmium, "The Future." Soon, from left, are Larry Gilliard Jr., VP, A&R artist development, black music division, MCA; Michael Patterson, director; Holly Crawford, producer, and Aaron Hall, Teddy Riley, and Damon Hall of Guy.

Sample Hopes Love Will Rise Up From 'Ashes' Pianist's New Album Speaks To African-Americans

"ASHES TO ASHES" is the name of the new Warner Bros. album by pianist/composer Joe Sample. What is unique about this seventh album of instrumental music by the noted jazz player is that through it, Sample attempts to lay bare his concern for the disintegration of the African-American family.

"I have a lot of sadness in me now, in that I can't believe what is going on with the gangs and the drugs and things," says Sample, a former member of the popular jazz ensemble the Crusaders. "The worst thing is that the younger people have no chance in the future. I see a disaster coming. It reached into my family recently, when my nephew was shot by a gang member.

"I grew up in a black community in Houston," Sample continues. "It was a rough place, but the survival rate was high because we had the family, the community, and a lot of love in our neighborhood. With the album I try to address problems by giving a feeling of hope and by putting the emphasis back on love.

Sample says each track of his album, now No. 1 on the Top Contemporary Jazz Albums chart, attempts to capture the anguish of broken families as well as the hope for a better society. He composed most of the disc's music tracks like "Born in Trouble," "Mother's Eyes," "Born To Be Bad," "Strike & Run," and "Phoenix." He produced and directed the tracks on the album along with drummer Omar Hakim, contributed "The Road Less Travelled." Tommy LiPuma produced.

Though many artists use their music to express commitment to social issues, most use lyrics. Will listeners understand Sample's message? "I look at all the classical music and the music that has been around for centuries—all of those big melodies are still here today," he replies. "I've always felt that music alone has more longevity. If we go back and look at lyrics of the '50s and the '60s, they don't have the same meaning. Fifty years from now we'll need a translator. I look at music as the overall expression of a sense of timelessness."

Sample heads to Japan for a series of dates this month and will perform a string of eight dates on the West Coast after the first of the year. Fans of the Crusaders' "Gulf Coast" sound, take note: Sample says he will see a Crusaders reunion tour—including drummer Stix Hooper, saxophonist Wilton Felder, and trumpeter Wayne Henderson—with a live album recording.

Q AND CO.: LaVaha Mallison, producer/manager of Kool Moe Dee, among others, has formed Tabia Records, which, through an agreement with Qwest Records, will be distributed by Warner Bros. According to Donna Moore, former director of artist development for Jive Records and now president of Tabia, the label's first act will be the teen male trio the Nu. Its single, "R-U Down?" is due in late January. No other staff appointments have been made as yet.

Meanwhile, over at Quincy Jones Entertainment, one of Q's two co-ventures with Time Warner, president Kevin Wendle has exited to form his own independent label. reportedly. While, over at Quincy Jones Entertainment, one of Q's two co-ventures with Time Warner, president Kevin Wendle has exited to form his own independent label. According to Wendle, the company was announced

-Fighting For Fun & Nonprofit: Here's an idea. Get together a bunch of celebrities from film, television, sports, music and let them plug it into the ring for charity. That's the concept behind Startight Productions' Celebrity Boxing event at 6 p.m. Saturday (Nov. 16) at the Trump Taj Mahal in Atlantic City, N.J., which will benefit the Congress of Racial Equality. There will be a bevy of exhibition bouts (including Tommy "Hitman" Hearns vs. actor Michael Clarke-Duncan, Roy Innis vs. actor Tommy Morrison, and Roberto Duran vs. rapper Melle Meil) and three weight-class bouts, including a middleweight battle between "The Breaks" rapper Kurio Blow and actor John Hight of "Miami Vice." With a host of celebrity judges, guest referees, comedy breaks, and a performance by jazz violinist No. Pointer, this should be something to write home about. Tickets $25, $50, $100, $250—all are available through TicketMaster, or call Gary Braverman at Starlight: 212-516-6008.

THIS & THAT: The Apollo Theater welcomes the holiday season with a little spirit—gospel spirit, that is. Al Green, the Mighty Clouds Of Joy, and special guest the Davis Family take to the stage Saturday (8) for two shows, 7 p.m. and 11 p.m. For info, call Bridge Isace at 212-570-1302... Los Angeles Mayor Tom Bradley has named Friday (7) M.C. Hammer Day in the City of Angeles... "Club 12" is the name of a new hip-hop/R&B musical being presented in off-Broadway workshops beginning Saturday (8). It stars Capital recording artists L.A. & Babyface and is directed by David LaMonte of the group MC Hammer and First Priority rapper MC Lyte. The show is expected to come to Broadway next year. For more info about the workshop, call 255-2302 or 765-1971... E-mail to friend...

Ringing In Belle. Warner/Chappell Music celebrates its worldwide co-publishing agreement with writer/producer Bernard Belle in a ceremony at New York's Time Life building. Belle has written tunes for such artists as Guy, Today, Hi-5, and the Winans. He has also written the title track for "New Jack City," the "Say A Prayer For Me," and the Bide, WCM chairman/CEO, and Rachelle Fields, WCM VP of creative. Shown, seated from left, are Jocelyn Cooper, WCM creative manager, and Belle.
### Billboard® TOP R&B ALBUMS

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

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<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
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<td>1</td>
<td>&quot;Living in a House&quot;</td>
<td>P. D. O. Hits (9.98)</td>
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<td>&quot;Special Ed&quot;</td>
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<td>&quot;Low&quot;</td>
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<td>&quot;Take It to the Floor&quot;</td>
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<td>&quot;Treat 'Em Right&quot;</td>
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<td>6</td>
<td>&quot;Do You Remember Love?&quot;</td>
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<td>&quot;Look Long&quot;</td>
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<td>&quot;Make the Difference&quot;</td>
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<td>10</td>
<td>&quot;Amerika's Most Wanted&quot;</td>
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<td>11</td>
<td>&quot;Listen Without Prejudice Vol. 1&quot;</td>
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<td>12</td>
<td>&quot;Intelligent Hoodlum&quot;</td>
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<td>&quot;The Music Ain't Too Loud&quot;</td>
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<td>14</td>
<td>&quot;I'll Be There for You&quot;</td>
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<td>15</td>
<td>&quot;Holy Intellect&quot;</td>
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<td>&quot;Fear of a Black Planet&quot;</td>
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<td>&quot;The Big Payback&quot;</td>
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<td>&quot;Tokyo Blue&quot;</td>
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<td>&quot;Ralph Tresvant&quot;</td>
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<td>&quot;The Devil Made Me Do It&quot;</td>
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<td>&quot;Bobby Brown&quot;</td>
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<td>&quot;Liberace&quot;</td>
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<td>&quot;Heart's Name of the Game&quot;</td>
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<td>&quot;East to the Blackwinds&quot;</td>
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<td>&quot;Sydney Youngblood&quot;</td>
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<td>&quot;Step to Me&quot;</td>
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<td>&quot;GQ and DJ Polo&quot;</td>
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<td>&quot;Wanted: Dead or Alive&quot;</td>
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<td>&quot;Tizzling&quot;</td>
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<td>&quot;Feels Good&quot;</td>
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<td>&quot;Let There Be Harmony&quot;</td>
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<td>&quot;Circus&quot;</td>
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<td>&quot;Kool &amp; Arista&quot;</td>
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<td>&quot;Criminal Nation&quot;</td>
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<td>&quot;Real Love&quot;</td>
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<td>&quot;A Tribe Called Quest&quot;</td>
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<td>&quot;People of the Streets&quot;</td>
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<td>43</td>
<td>&quot;What's Going On&quot;</td>
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<td>44</td>
<td>&quot;It's a Motherfucker&quot;</td>
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<td>49</td>
<td>&quot;It's a Motherfucker&quot;</td>
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**Artist Developments**

**Candyman**

"Contraire to what some people think, this is not my first record," says Candyman, whose "Knock Boots" hit, his Epic debut single that sold more than 50,000 units in three weeks. "People think I went into the studio and got a hit, but I've made other records before on indies."

Candyman grew up in Los Angeles and recorded his first demos in 1986 with Dr. Dre, who was to go on to fame as producer of N.W.A, Ice Cube, and others. Through Dre, Candyman released several 12-inch singles for independent entrepreneur Fila A!'s

Candyman next hooked up with Tone Loc, and the two formed a creative team with a local following as performers in L.A. When Loc scored big with "Wild Thing," his gold first single, he called on Candyman to choreograph and help him put together his live show, which toured for a full year, including stops at various national awards shows.

Since high school, Candyman had been working with another partner, Johnny "J." with whom he wrote and amassed a large number of songs, some of which appeared on his debut Epic album, "Ain't No Shame In My Game." The collection of songs ranges from pop similar to Loc's hits ("Melt In Your Mouth," the follow-up single) to a hard sound reminiscent of Ice Cube and N.W.A ("The Mack Is Back," the B side to "Melt." "Knockin' Boots"—a thinly veiled allegory for "how you and me got here—somebody knocked boots," says Candyman—reflects Candyman's love for "oldies," which he says is typical listening in Los Angeles ("It's what they like to listen to in lowrider cars.") Built around a re-make of the chorus of a Rose Royce song called "Ooh Boy" and augmented by a sample of Betty Wright's "Tonight Is the Night, "Knockin' Boots"—and Candyman's hip hop in general—taps into a broad range of musical tastes.

"Our sound is bringing back the old R&B and making it '90s rap," explains Candyman. "You have little kids saying, 'I like Candyman, take me to see him, mommy,' and the kid's mom is like, 'Well, I was going to see him anyway, cause I remember that sound.' [Young hip-hop fans] don't know the Betty Wright song, but older people like my song cause they hear it in a new way, and it's cool. I can branch out to people age 40 or 50."
AND THE WINNERS ARE: The "1990 Billboard Music Awards Show" will air Dec. 10 on the Fox Broadcasting Co. Viewers often wonder how the winners on awards shows are chosen, even when the selection procedures are commonly known. Billboard's broad broadcasts. The awards are based on Billboard's Hot End-year methodology, the following explanation is taken from the 1989 year-end issue:

"Final year-end chart positioning is based on a point system. Points are given to each record (single or album) for each week on the chart, in a complex inverse relation to the chart position. The year-end charts represent the accumulation of all points—based on the number of weeks on the chart plus a point value—of all artists, labels, publishers, etc., that have received for their charted recordings during the year. Each chart has its own unique point system, with points assigned to each rank on a chart based on the actual average number of points a record receives. For this point system on the computer worksheet for the chart. Once a record’s points have been determined, year-end categories are established, such as top artist—which includes points accumulated for both singles and albums, top singles producers, and so on.

Along with those criteria, how well an artist fares at the end of the year is also a function of how many singles and albums were released within the eligibility period. Therefore, an artist who has, for example, had numerous singles but possibly two albums on the charts within one year, is likely to have a higher year-end position than another artist who released only one—event if the latter sells three times as many albums.

STATIC CLING: "Please Hammer Don't Hurt 'Em" by M.C. Hammer (Capitol) has held the No. 1 spot on the Top R&B Albums chart for 28 weeks and has sold well more than 7 million units. In spite of a number of resolute challenges by many albums, recently M.C. Hammer’s performance has been so strong that sales have not made it to the top of the chart: "Mama Said Knock You Out" by LL Cool J (Def Jam) rests at No. 2, and "Short Dogs In The House" by Too Short (Jive) has been trapped in third place. Mary J. Blige's debut album on Columbia likewise did not reach No. 1, even though sales are in excess of 2.5 million. "While splashy awards and impressive chart numbers are measures of industry success, many of the year’s best artists may not have dazzled us with station support or popular campaigns with voting committees. But let's not cry for them. Just check the above-mentioned sales figures. The true judges of the 1990 musical "top dog" sweepstakes are consumers. Their awards—which they don't hand out indiscriminately—look like this. The bottom line is the bottom line, and those acts that were able to sell albums in a competitive marketplace are the champions of 1990."

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**Hot R&B Singles Sales & Airplay**

A ranking of the top 30 R&B single by sales and airplay, respectively, with reference to each title's composite position on the main Hot R&B Singles chart.
The 1990 Billboard Music Awards

A new annual prime-time awards show, based on Billboard's year-end charts.

The #1 Rock, Pop, R & B, Rap and Country stars.

And for the first time ever, the #1 song and artist in the world.

Live performances by winning artists, the year in review including new performers, the biggest releases and highest concert grosses...Plus—special appearances by past #1 artists!

The 1990 Billboard Music Awards
8p.m./7 Central, Monday, December 10th, on Fox
ON THE GRAPEVINE: With the holiday season recently getting under way, no one hot news story or party clippings dominated the press lines this week. Here's a rundown of several items of interest . . .

DANCIN' AWAY: Ever wonder what became of last year's heavily promoted Dance Music Awards? The awards, which were televised nationally last April and hosted by "Who's The Boss?" actress Alyssa Milano and teen idols New Kids On The Block, were a major hit.

Due to a scheduling conflict with the New Kids, the ceremony was pushed back to May. Most publicity ensued and a list of performers and nominees was announced. Neither the award winners nor the reason for the show's cancellation were revealed.

After a year of silence, Terrence Brown, who organized the event as part of the Dance Music Academy of Arts & Sciences, has issued an open letter of both apology and explanation to the club community regarding the ill-fated project.

"All throughout my time with [the Dance Music Awards], I was continually assured that [the principals involved] had the financial resources to pull the project off," he says. "I was also assured by the television production company that production funds would always be there. Both of these representations appear to have been false."

Brown also alleges that the New Kids were not completely secured to appear on the program. Meanwhile, the winners of the awards remain a mystery, as does the possibility of another ceremony this year. No one from the Dance Music Academy could be reached for comment.

CENTER STAGE: Who says clubland has no redeeming cultural values? On Saturday (8), William Shakespeare enters the dance music era in "Club 12," at the Westbeth Theatre in New York. The show is a multimedia interpretation of the Bard's "Twelfth Night."

Steering Capital recording artist D'Atra Hicks and First Priority rapper MC Lyte, "Club 12" is written by Big Beat Records head of promotion Rob Hanning with Randy Weiner, with music by Sasha Lewis. According to Hanning, negotiations are under way to bring the show to Broadway, and a soundtrack album is in the offing.

"Club 12" runs through Dec. 15, though an extension is possible. For more information, contact John Wulp at 212-695-5429.

SNEAK PREVIEW: Dance music icon Jellybean will soon return to the competitive fold with "Spillin' The Beans," possibly his first album in nearly three years.

Although much of the set remains under tight wraps until its Feb. 12 street date, we've had the chance to preview several tracks, including the first single, "What's It Gonna Be?"

While the producer/DJ's penchant for creating contagious, radio-friendly dance/pop remains intact, the new material exudes a street-hip quality that we predict will propel him back to the top of the charts. A virtually flawless marriage of two genres.

"What's It Gonna Be?" is sung by diva-in-training Niki Haris, who just became the first female as part of Madonna's tour this year. The track strikes a peak-hour house stance, while revealing Jellybean's matured sense of melody and lyric construction. The 12-inch ships to clubs and radio within the next week.

Also noteworthy is the slammin' title track, a house-inflected instrumental that has already been given deep-baked postproduction by Tony Humphries. The other vocalists included on the album are Cindy Valentine, Diana Ross & Anna Eve, and Jellybean Benitez himself takes the mike for the first time.

by Larry Flick

On the credibility tip, we're pleased to report that "Spillin' The Beans" is the first dance album in the history of Atlantic Records to be featured on a poster used by the label's college radio marketing division. The 12-inch artwork was also designed to oversee the project. A major coup.

The album has been spinning regularly at New York nightclub Limelight on Thursdays.

TASTY TREATS: Let's put aside all of those "priority" records of the moment and consider some lesser known artists that might otherwise get lost in the shuffle.

One of our favorites of the week is "Jack Serenade" by 2 Men On A Trip (Panthera, 212-627-3966). This mostly instrumental track is an insinuating blend of cool synth-powered house beats and warm woody strings. Subtle undercurrent of jazzy-spiced piano lines works well within the arrangement.

"Long Serenade" mix is a fine way to kick off an evening, while "Siendo Whisperers" version offers an interesting entry into a more ambient, early a.m. program. Also enticing is the peak-hour pumped "Move Ya Body" on the other side.

Who says freestyle can't kick in the clubs anymore? Spin "Together Forever" by Lisette Melendez and see what you find in the Shaft.

The single, issued through a new joint venture between Columbia and Fever Records, clicks an infectious beat with a pumping midtempo hip-hop beat. Melendez's vigorous vocals top off the track, which mixes quite nicely with any of the hip-hop tracks you're working at the moment, with the bleep-influenced "Somethin' For The Children" as a nice flip to the flip proving most strong.

Disco dairies are going to have to make a mad dash for their local import shop to pick up a copy of the two-record set of remixes of the Gloria Gaynor anthem "I Will Survive" on German-based Gig Records. Several artists have tried to modernize and duplicate the magic of this evergreen over the years and haven't even come close. New versions by the ever-busy Shep Pettibone sends the track twirling into the house era. Essential.

Alternative jocks should take note of Pitch Black's "Suspiria" (Cryptic/Rec Rulin', 716-288-4341), which hypnotically weaves together hip-hop grooves and industrial noise. Even stronger, however, is the frenetic B-side jam, "Reniec," which has an NRGe- house vibe that would fit snugly into sets that include music by New Order and Depeche Mode.

CRUISING UNDERGROUND: Every once in a while an unsung artist circulates a demo so potent- ly that even the tough club jocks can’t help but take notice. This is the beginning to happen to newcomer Kevin Williams, aka Kiblaek, with "Find A Groove."

Teamed with DJ/remixer Freddy Bastone, Williams has created an ethereal house jam that has already been sufficiently tested at New York hot spot Sound Factory, and on college radio station WNYU FM New York. Williams’ zenlike lyrics promoting unity and positive energy are delivered with an otherworldly quality that helps position the track as a natural for early a.m. sets. Labels take note.

TID-BEAT: Word is that Elektra trio Deee-Lite will be backed by former members of Parliament-Funkadelic when it hits the road for its international concert tour early next year.

Terry Gilson, director of the Desert West Record Pool, confirms that the three ladies are working on the "Dance Music Roundup," Feb. 1-3 in Phoenix. Among the topics are "Remixers: What Version Makes A Hit!?," and "Promotion: How Far Can You Go?" The confab will be held at the Desert Hotel. For special rates, call 800-423-4126. Other questions can be answered by calling Gilson at 602-249-9214.

WESTBAM IS ON FIRE

Maximilian Lenz recalls how he came to be known as WestBam. "I can’t even imagine a day in my life without dancing. From the very beginning I was always interested in sounds, music."

WestBam is a place under the guise of a music and art collective. Started in 1980 by Lenz, WestBam currently has 12 members. WestBam's music can be heard in a variety of places, from clubs like Westbeth Theatre to the Volkshaus, and the Loft in Berlin. In 1986, WestBam founded Low Spirit Records, which provided a forum for them to develop their own concept of "Record Art."

"Record Art is an idea he got when he realized that making music can be created by assembling sound bits from other records. WestBam used these bits of music as a means of offering fresh musical themes, a variation on sampling."

"The idea was to make sense with the samples, not just using senseless samples and always just saying 'pump up the volume, dance dance,'" he says. "At the time, the genre of DJ music didn’t exist. There were DJs scratching and mixing, but the concept of DJ music wasn’t around."")

One of his first singles, "Disco Deutschland," employed the concept of Record Art. The track, anchored with an original dance beat, used various snippets from other songs to make a statement about Germany and its history. WestBam says the cut purposely added worldwide.

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"I still consider myself an experimental musician," he says. "Even this song, which sounds to some like a cheap disco song, is a kind of experiment on how to use these samples and bring them together to an extreme point. This was one sound that interested me at the time, but I don’t think that this is because I do a lot of other things at the same time."

WestBam’s growing contingent of fans will likely have an opportunity to learn more about what his music is all about when a live album is released in early 1991.

LARRY FICK

WestBam appears to have finally taken a firm commercial stand—or has he?

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Simon Drumming Up Publicity, Sales
But New 'Rhythm' Can't Find Radio Niche

By Thom Duffy

NEW YORK—During the two years he spent recording "The Rhythm Of The Saints," Paul Simon pursued his music from New York to Brazil to Cameroon and back. At the end of that musical journey, a practical question awaited: "We really didn't know what was going to happen, just how strong the interest was going to be after "Graceland,"" says Simon, who won critical accolades and two Grammys for that multiplatinum 1986 release.

Any uncertainty over the fate of "The Rhythm Of The Saints" ended quickly enough. In the first four weeks after the album's Oct. 16 release by Warner Bros. Records, it hit No. 4 on the Top Pop Albums chart. With its entrancing blend of Brazilian beats, West African guitar, and vintage rock sensibilities, the album has sold more than 1.3 million copies in one month.

"I think it surprised a lot of retail- ers," says Lou Dennis, senior VP of sales at Warner Bros. "The sales doubled after the initial orders." That retail action has come without extensive radio play. But it has followed video support of the album's first single, "The Obvious Child," by MTV, VH-1, and the Jukebox Network and in the wake of an exception- ally high-profile campaign to build awareness of Simon's latest work within the music industry and among consumers.

"Not only do you have a great talent here," says Dennis, "but you have an artist who is so articulate, who can explain what he did [on this album] like nobody else. Paul Simon does an awful lot of promotion work; the guy is absolutely unbelievable. He makes a great record and then he goes out and uses the media as well as anyone. He knows what to do and how to do it." On a recent evening—after a packed press conference on the set of "Saturday Night Live"—where he announced his upcoming tour (Billboard, Dec. 1), after another television talk show appearance, and after an "SNL" photo shoot—Simon re- (Continued on page 32)

Raising A Memorial To Robert Johnson;
Call Not Returned; Rykodisc Rakes In Talent

The church is a simple, white, clapboard affair, in a valley beside a soybean field, off Highway 7 in Morgan City, Miss. It has stood there since the early 1900s. The older section of an adjacent pottery, damaged recently in a fire, has been cleared during Thanksgiving week. For this site, outside the Mt. Zion Missionary Baptist Church, is believed to be the final resting place of bluesman Robert Johnson.

A Mississippi death certificate uncovered years ago in nearby Greenwood by blues historian Gayle Wardlow lists Johnson's age as 26, his "trade" as "musical musician," the date of death as Aug. 16, 1938, and the burial place as the Mt. Zion churchyard.

But there is no headstone. Johnson's legacy lives in the licks and lines of every rock and blues musician who tries to convey any of the same emotion, power, and mystery he brought to the blues. And amid perennial talk of a blues revival, Johnson's own version of a road walk-a ghost—has heard again. In a season of boxed sets from the likes of Led Zeppelin and Derek & The Dominos, Columbia Records' release of "Robert Johnson—The Complete Recordings" is a hit, scaling the Top Pop Albums chart.

But nothing marks the man's burial place. And Skip Henderson could think of only one thing more inde- cent, the chance that the revival of interest in Johnson would lead to some tourist exploitation of the Mt. Zion church site. So Henderson, who sells vintage guitars at his City Lights Music shop in New Brunswick, N.J., took on the task of raising a memorial to Johnson and preserving the Mt. Zion church. It has not been easy. A music industry outsider—and self-professed '60s idealist who sought no attention for his own business—Henderson endured his share of unreturned phone calls and dead-ends before his message was heard.

A donation of $2,000 from CBS (Billboard, Nov. 24) to the Mt. Zion Robert Johnson Memorial Fund went a long way toward raising the funds needed for a small obelisk roadside memorial outside the church that Henderson hopes will be in place by Feb- ruary. A smaller contribution came from Warner Bros., which, as press VP Bob Merlis notes, doesn't have a Johnson record on its roster but does have Eric Clap- ton, ZZ Top, Chris Thomas, and other latter-day bluesmen.

But Henderson wants more than a cold stone memo- rial. With the backing of the Mt. Zion congregation and pastor James Ratliff and the help of attorney Walker Sims in nearby Clarksdale, Miss., Henderson formed the memorial fund committee to help pay off liens on the church building and preserve it—free of commercial trappings—for the years ahead. Donations can be sent to the Mt. Zion Robert Johnson Memorial Fund, P.O. Box 1029, Clarksdale, Miss. 38614.

On the Beat: The Call, on tour December to support its MCA album, "Red Moon," has gotten word the label will not renew its option for a follow-up disc. ... Paul Simon, during the press conference to announce his upcoming tour, noted that he and Hank Shockley have discussed "something that Public Em- my and I could do together in New York" next year. Earlier that week, Simon jumped onstage with his rub board at Tramps during Terrence Simmen's set. As an indie, Rykodisc is doing some job of talent acquis- ition lately. In the wake of its David Bowie reissue coup, and recent deals by the Ringo Starr All-Star Band and Mickey Hart of the Grateful Dead, the label has signed Nils Lofgren. His early 1991 disc will feature guest appearances by Starr, Bruce Springsteen, Billy Preston, and Leon Helm. As they tour to promote their A- ready new Private Music album, "Heartbeats Accelerating," Kate & Anna McGarrigle apparently have the ears of their peers. Among those spotted at the sisters' recent New York showcase at Tramps were Libby Titus, Willie Nile, T-Bone Walk, and Loulou Wainwright.

Speed Metal's Megaforce
Aims To Evolve With Genre

By Scott Brodeur

NEW YORK—Speed metal may have just washed out its era. So says the man who built its musical empire with the genre.

Ironically, the band Metallica with the world and went on to form Megaforce, one of the record industry's most successful metal-oriented labels, says most thrash bands will not withstand the next few years unless they diversify.

"I love the style that the crème de la crème of the speed metal and thrash metal bands are going to survive," Zazula says. "But I think the genre is basically on its way out. And what is happening is those who understand it and grasp it at an early stage need more for their psyches because it is a mental kind of music. "What I see is a new surge of music. It's actually going to be very similar to what the '80s were in the age of Aquarius, a renaissance of music, and I see it happening already with bands like Jane's Addiction, Ministry, and Faith No More."

Don't get him wrong—Zazula is not closing up shop; he is just stopping for new ground as to develop an album he did in 1993 when he started Crazed Management and Mega- force Records.

That all began when Zazula and his wife, Marsha, were running Rock and Roll Heaven, a small record store in Clark, N.J., that spe- cialized in hard to get heavy metal records. Someone brought the pair a demo tape of Metallica, which he took over as manager of the band, but he said every label laughed him out the (Continued on next page)
**TALENT IN ACTION**

**THE MEGAFORCE**

(Continued from preceding page)

The singer, who shifted from guitar to piano throughout the evening, didn’t follow up his four songs at this point with the hoeing (and sexually explicit) “Red Headed Woman” (dedicated to signee Peter Stratalis and old buddy Raitt), the very “57 Channels,” and two brooding, explosive numbers, “When The Lights Go Out” and “The Real World,” the latter with lyrics by Springsteen and music by E Street pianist Roy Bittan. (The Nov. 17 show brought two more new songs, “The Wish” and “Soul Driv-er.”)

For the evening’s most delightful surprise, however, he reached back to his second album for an infrequently performed gem, “Wild Billy’s Circus Sto-ry.” Along the way, he played stunning versions of such acoustic songs as “Mansion On The Hill,” “Atlantic City,” and “Nebraska.”

Usually the epitome of exuberant confidence, Springsteen seemed somewhat ill at ease with the intimate atmosphere under which he performed and the more deliberate pace of the evening’s proceedings.

TheMFROCKKBEDBEHINDSPEEDMETAL

(Continued from preceding page)

door when he approached them with the tape. “They thought it was the biggest piece of shit they ever heard, and that it would never sell,” he says.

“They said, ‘This is noise. It sounds like a washing machine on 10. It’s brutalizing, probably the most aggressive, finest group in America.’ They told me I was nuts.”

Metallica has since moved to Peter Mensch and Cliff Bernstein’s Q Prime management company, but Zazula proved his critics wrong and went on to sign other bands like Anthrax, Ace Frehley, King’s X and, more recently, Vio-lence and Overkill, each gaining success in their turn. He has company that has grown from a

BRUCE SPRINGSTEEN

BONNIE RAITT

JACKSON BROWNE

The Shadow Dancers Los Angeles

8800000CE was who the audience came for, and Springsteen’s first full concert in two years wiped out his admirers fans with a dramatic and unusually moving solo performance at this Nov. 16 benefit show, the first of two, for the Christic Institute, the nonprofit organization dedicated to legal and public policy advocacy.

Springsteen telegraphed the seri-sous intent of his set with a forceful opening as “The River.” While his hour-and-20-minute show did display some spirited moments, it focused mainly on his darkly meditative, moody music.

So, what kind of a show could this be, coming so soon after the triumphant “Born in the U.S.A.” tour? Would the talk of drug addiction and prison life on the road, the type of music that has made Springsteen an icon of the rock world, be enough to hold the audience’s attention? Would the singer, who has always been known for his intensity and passion, be able to deliver a strong performance?

As CHICANO RAPPER Kid Frost finished his opening set of the multinight Power Jam show, the portly Los Angeles rhymerman drew howls and cheers with his parting shot: “It’s a Latin Thing, baby!”

With a seven-act bill featuring six Hispanic artists, the Power Jam was, indeed, a “Latin Thing.” But surpris-ingly, although this Oct. 29 concert was staged in heavily Hispanic-popu-lated Miami, not many Latinos—non-Latinos, for that matter—bothered to attend.

The marathon four-hour fiesta drew some of the 1,000 fans to the mostly well-coiffed female teens—to the $5,000 capac-ity Knight Center, and they seemed quite content to scream and shout for the mostly male perform-ers, particularly Columbus artist George LaMond, the Tommy Boy trio another and headliner Stevie B., who is currently climaxing the Hot 100 with his latest single, “Because I Love You (The Postman Song),” on LMR/RCA.

Both Stevie B. and LaMond certainly deserved the hysterical screams for their smoking performances. LaMond’s high-stepping, 30-minute romp was especially impressive considering he was singing only to track. His eye-opening athlete choreogra-phy and personable stage demeanor will be his ticket to future stardom.

But the main man of the evening was the effervescent Stevie B., the handsome singer/songwriter/produc-er cranked out a slick hourlong set much of which was a cacophonous sound blend that also plagued other acts.

Supported by a pumping six-piece band, the friendly performer cruised through throbbing hip-shakers (“I Wanna Be The One,” “Spring Love”) and emotive love songs (“In My Eyes, “Because I Love You”) with equal aplomb.

But Stevie B. occasionally killed stage dynamics by engaging in eye contact with the audience.

**THE MEGAFORCE**

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Elisa Florillo Not Just Another Pretty Face

PAUL SIMON DRUMMING UP PUBLICITY, SALES

(Continued from page 30)

spent adding vocals to a remix of “Love Machine” from Prince’s “Graffiti Bridge” album. “They thought, ‘Here’s a 16-year-old girl who can sing, but what do we do with her?’ Course, I didn’t know what to do either. But now I know so much more about the business. And I can sing, and I do have great songs.”

Because her sophomore outing, “I Am,” Florillo, manager Michael Lippman, and her label, Chrysalis Records, are determined to make the most of those songs, and Flori-

LOIS ANGELES—When teenager Elisa Florillo broke out of the herd—by album two years ago, she wrote none of her own material and, except for the hit single “Little Too Good For Me,” she was virtually indistin-

guishable from the herd of other, prettier, adolescent female singers.

Last time around, the label didn’t have a plan at all. They didn’t have a marketing plan. They didn’t know what to do with me,” says the remarkably candid Florillo during an after-

Paul Simon discussed the direction of the new single with label execs including Warner Bros. president Lenny War-


Then, less than three days before the album’s original in-store due date in September, Simon pushed the re-

lease back. “The mixes weren’t right,” he says, “and the sequencing wasn’t right and, while I was at it, I fixed some vocals.

‘The obvious child’ did leave me the record for another week, I could take it up a pretty good notch.”

In the weeks leading up to the ar-

rival of “The Rhythm Of The Saints,” Simon’s profile got a boost with sev-

eral events within and outside the music industry, including a benefit concert for the Montauk Point Lighthouse house in Long Island, N.Y., with the core of his touring band; an appearance on the album by two gun-

ners at the National Assn. of Broadcaster’s convention in Boston; a benefit for Sen. Bill Bradley of New Jersey at the Meadowlands; and a performance at the “Night Of A Thousand Heroes” gala in New York. At the same time, the word of word of consumer press began roll-

ing in.

TALENT

LINDA CREEK

Lindas Creed, and Dana Suess.

MAJOR PRINT SWITCH: Hal Leonard Publishing Corp. has added the Virgin Music catalog to its growing list of music industry, effective Jan. 1. The deal, in which Virgin switches from CPP/Belin after a 12-year period, gave Hal Leonard up to 1,200 copyrights on songs written by artists including The Beatles, U2, Stevie Wonder, Barbra Streisand and Elton John.

DEALS: First Global Management, with an HQ in the East and an office in Beverly Hills, has added a music publishing unit with the ar-

rival of the A&M catalog. The new firm, Metz, who is bringing to the oper-

ation R.S.P. Entertainment, with more than 300 films scored world-

twide via BMI publishing. Metz also has several acts already with the First Global

stable … Virgin Music has made some important writer signings, in-

cluding Dee-Dee-Lee (Elektra) with a big international hit in “Groove Is In The Heart”; John Barry, Oscar-

winning composer whose latest Hollywood score is for “Danger: Red With Wolves”; and Redhead King-

pin, a rapper on Virgin.

METAL DEBUT! While Debbie Gibson is busy these days promot-

ing her third Atlantic album, “Any-

thing Is Possible,” the 21-year-old hit maker says her songwriting de-

mands require that she balance her career “between working with oth-

er artists and working for myself.

First of all, I’ve got a big catalog of songs and I really hate to see them rotting away,” says Gibson. “I have written new written new wave songs, heavy metal songs, rap, really a wide vari-

ety. And obviously a lot of them aren’t appropriate for me as an art-

ist. That just comes from the fact that I like to listen to all those [types of music].” I have this heavy metal song called ‘Kick Me When I’m Down’ and another called ‘The Church Of L.O.V.E. I have five other songs out. Is Gibson a collaboration with say, Metallica possible? “I think that would be really cool,” says Gibson. “I would love to do something like that and surprise people.”

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

1. The Doors Guitar Anthology Se-

quence
2. Garth Brooks
3. Winger, In The Heart Of The Young
4. Music From The Days Of Thunder
5. Stardust

Assistance in preparing this col-

umn provided by Thom Duffy.

32

BILLYBOARD DECEMBER 8, 1990

Paul Simon

Because I can’t make the assumption that radio is going to play me, I have to go to other sources—so I do,” says Simon. “This album’s initial success has really come from the media and not from radio. The same was true of ‘Graceland.’ It really broke out of television and print and video.

Because there’s enough interest in me, whatever the angle is, to do a big feature article, I have access. I can go on a television show,” he says, gesturing around his “Saturday Night Live” dressing room. “But for other artists in a similar situation, it’s a lot easier and more difficult. Take the Nevilles, for example. I mean, I don’t know anybody who doesn’t think the Neville Brother-

 ers are not one of the national trea-

sures. And they have the same prob-

lem. I had this talk recently with Charles [Neville] and he was saying the same thing. I don’t think it’s aimed at me.”

THE OBVIOUS VIDEO

“This time, MTV has been interest-

ed and that makes life a lot easier, not just in the selling but in the psych-
ology,” says Simon. “There’s something really... He pauses. “I don’t want to say ‘dramatizing’ [sic] until I can find a better word, about a lack of [radio] in-

terest, for whatever reason. I mean, after [the 1983 album] ‘Hearts & Bones,’ I remember reading in Bill-

board where [producers] said. We won’t be playing Paul Simon any-

more, that kind of music. I thought, wow, they don’t even know what I’m going to do—and they’ve already made that decision.

They’re in ‘Graceland,’ and this

album, again, they say—but more apologetically now—we really can’t program it. They say it’s ‘too exotic’ for AOR, it’s ‘too long’ or it ‘doesn’t sound like the format of CHS.’ Simon has heard all the pro-

grammers excuses—and for someone who doesn’t think the Neville Brother-

ers are not one of the national trea-

sures. And they have the same prob-

lem. I had this talk recently with Charles [Neville] and he was saying the same thing. I don’t think it’s aimed at me.”

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They’re in ‘Graceland,’ and this
THE 1990 BILLBOARD MUSIC AWARDS

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International Tour of the Year
Top Grossing Concert of 1990
Record Breaking Performances in London, Rio, Miami, Berkeley, Phoenix, Dallas, Cleveland and Ames.

We were proud to be associated with this milestone achievement and congratulate Paul and the Band for The Tour and the stunning record of the event: "Tripping the Live Fantastic." For all of us and the 2,742,000 fans in 13 countries who saw it live, it was truly a fantastic trip.

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THE MAKING OF THE BILLBOARD AWARDS SHOW

"The 1990 Billboard Awards Show" is looking to carve an annual niche by creating its own standard in music-awards show entertainment. "This show is based purely on what the consumers have to say, because our charts are based on record sales and radio airplay for the prior year," says co-producer Rick Garson, VP of promotions & sponsorships, Billboard Entertainment Marketing Group, creators of the show. "This is the first real consumer-oriented awards show because the charts are made up of what consumers buy."

Basing the awards on Billboard chart research gives the consumers, not industry elite, the first and final word on who's No. 1 in pop, rock, R&B, AC, country, and worldwide, says Garson.

"Winners in over 20 categories will be recognized, including categories previously unrecognized, like world awards for No. 1 recording artists in the world—a worldwide singles artist and worldwide albums artist—determined from Billboard international charts, for the first time ever."

In addition to the bedrock level of fan representation, another aspect of the event that enlivens the awards-show environment considerably is the use of talent.

Says "1990 Billboard Music Awards" co-producer Paul Flattery of FYI Productions, "The talent performing and talent presenting will only be No. 1s. The fans, segment hosts, presenters, and performers will be all No. 1s—everyone's a No. 1."

Among the highlights are TV performances by some of the year's hottest acts, including the live, in-studio debut of "Pray" by M.C. Hammer, Wilson Phillips with "Hold Me," and Nelson with "Love And Affection." Phil Collins and Smead O'Connor also perform live. Featured in special film segments are Paul McCartney, Eric Clapton, and Gloria Estefan. Other chart-toppers making appearances on the show are Bell Biv DeVoe, Young M.C., Janet Jackson, Lisa Stansfield, Randy Travis, Clint Black, and En Vogue—all No. 1s during the past year.

The main host for the first-year show is bandleader and "David Letterman" sidekick Paul Shaffer.

All winners and no losers make for a happy show with a party atmosphere, says Flattery, which is further enhanced by the unique location at the Santa Monica Airport hangar on L.A.'s west side. Flattery's production style is geared toward an upbeat and lively show.

"We're trying to have some fun," says Flattery. "It's not about tuxedos and gowns. The dress is rock 'n' roll. It's really a show of, by and for the fan. Winners are chosen by the fans who go out and actually buy the music. That's the way it should be."

"We're trying to make the show unique," adds Garson. "We wanted to stay away from the traditional award show. We wanted to establish our own identity and feel. That's why we'll have multiple stages with quick changes and fast pace. Everything will be constantly moving."

In keeping with the consumer-oriented production, all tickets to the show, which was taped Nov. 26, were given away through radio promotions across the country—no tickets were for sale. A promotional sponsor flew in 250 area contest winners. KIIS-FM L.A. was the host station for the show, giving away 1,500 tickets locally.

"The 1990 Billboard Music Awards" may mark the beginning of the end for that oft-heard awards-show staple, "the envelope, please." Without podiums, tuxedos and envelopes, no longer is there a role for the disappointed; this show is for winners—and fans—only.

Billboard's Definitive
Year-End Charts Come to
Television. The Prize—
the No. 1 Award,
Symbolizing the Climb to the
Top of Billboard's Rock, Pop,
R&B, Country, and AC
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Congratulations on your Billboard Award
We are proud of our association
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From all your friends and fans at Brockum
THE 1990 BILLBOARD MUSIC AWARDS

FOLLOWING are capsule profiles of some performers and winners appearing on or honored at "The 1990 Billboard Music Awards" telecast Dec. 10th on Fox.

JANET JACKSON'S quadruple-platinum A&M album "Janet Jackson's Rhythm Nation 1814" has been on the top pop album charts for 42 weeks. Four singles, "Miss You Much," "Rhythm Nation," "Come Back To Me," and "Black Cat" have all entered the top 10 on the Hot 100 singles chart. Working again with ace producers Jimmy Jam and Terry Lewis, this hot team has created another great success. Her previous album "Control" sold over 5 million albums. Janet hasn't made fans forget brother Michael, but she certainly has danced out of his shadow—and into her own platinum place in the sun.

With her A.R.S. Blue Zone debut album "Affection," LISA STANSFIELD has emerged as one of the hottest new voices of the '90s. Before "Affection" she stirred things up in her U.K. backyard by singing lead on Coldcut's "People Hold On," and "Big Thing" single from an unreleased album. With a fresh blend of dance, pop and soul, her platinum album has been on the Top Pop Albums chart for 40 weeks, yielding the No. 1 platinum breakthrough "All Around The World" and top 20 follow-up single "This Is The Right Time." With such an auspicious debut, Stansfield is an artist to keep a sharp eye on well into the '90s.

Seldom has a new vocal group been embraced so wholeheartedly by pop audiences as has S.B.K. Records WILSON PHILLIPS. Their debut album has already resulted in multi-platinum, spending 35 weeks on the Top Pop Albums chart and yielding four No. 1 singles, "Hold On" and "Release Me" while their third single "Impulsive" moves up toward the top of the singles chart. The three girls seem to come by their unique blend of melodies and harmonies naturally—as offspring of Brian Wilson of the Beach Boys and John and Michelle Phillips of the Mamas & Papas who helped develop the "California Sound" of the '60s.

Five boys from Dorchester, Mass. have been dubbed "the five hardest working kids in show business." Originally the brainchild of Maurice Starr, these "Kids" have, in short order, gone from obscurity to being the most successful teen group in the history of pop music. With combined worldwide sales of 15 million copies for their first three albums, top-charting singles and first two home videos, plus sold-out stadium tours that logged over 250 nights on the road during the past year, the NEW KIDS ON THE BLOCK—Jonathan Knight, his brother Jordan, Joe McIntyre, Donnie Wahlberg, and Danny Wood have cause to celebrate.

M.C. HAMMER has already made an indelible mark on the music landscape with his incomparable live perfor-

(Continued on page 38)
THE WINNERS’ CIRCLE
(Continued from page 37)

mances and popularity of his multi-platinum Capitol albums “Let’s Get Started” and “Please Hammer Don’t Hurt ’Em.” The writer/dancer/choreographer/producer/recording chief has become the best-selling rap entertainer in history—collecting a record genre that barely existed 10 years ago. He has sold more than 8 million units of his first two albums, and his masterpiece “Please Hammer Don’t Hurt ’Em” became the longest-running No. 1 album by a black male solo star since Michael Jackson’s “Thriller.” His tantalizing singles, “Have You Seen Her?,” “U Can’t Touch This,” and “Pray” have been heard where no rap record has been heard before, especially since top 40 radio has embraced M.C. Hammer as a rap-transcending total entertainer.

The four young women who make up the group EN VOGUE grew up in separate parts of the country, but when they met in 1988, they found themselves harmonizing with the ease of childhood friends. The group was created by the hot production team of Foster & McElroy while looking for a female vocal group for their Atlantic concept album “FM2.” It was the work on this album which led to En Vogue’s Atlantic debut “Born To Sing,” with Foster & McElroy producing. The album blends a variety of musical styles, and showcases the four-some on “Lies,” “You Don’t Have To Worry” and “Hold On,” which placed No. 1 on the year-end R&B Singles chart.

In PHIL COLLINS’ varied and accomplished musical career, there are three very pivotal moments: joining Genesis in 1976, taking over the band’s lead vocals in 1975 (following the departure of Peter Gabriel); and releasing his first solo album “Face Value” in 1981. Of the three, the most unexpected and remarkable was the emergence of Phil Collins, supreme in his own right. With the release of his fourth full-fledged solo project, Atlantic’s “... But Seriously,” Collins showcases his maturation as composer, lyricist, musician, vocalist, and producer. “Another Day In Paradise,” “That’s Just The Way It Is,” “I Wish It Would Rain Down,” “Do You Remember,” a No. 1 single on the Hot Adult Contemporary charts, and current “Hang In Long Enough” are the surest evidence yet of his “serious” longevity. But Seriously” has been certified triple platinum and is heading rapidly toward the 4 million mark in U.S. sales. It is another landmark in a career already studded with many milestones.

ERIC CLAPTON is one of the world’s premier rock and blues guitarists. His route to that title spans 26 years in which he played a vital role in the evolution of popular music. The longevity and growth of his career is exceptional. Be it movie soundtracks, solo albums, or worldwide sold-out concerts, he is at a new peak of his popularity. The release of his Reprise album “Journeyman” has taken him even higher. Boasting two No. 1 tracks, “Pretoond,” and “Bad Love,” on the Album Rock Tracks chart, and also featuring a top 5 track with "No Ali-bis," Clapton’s journey as a gifted songwriter continues to earn the respect of his contemporaries and constant demand of his fans throughout the world.

After nearly a decade as members of one of the most popular singing groups of the 80’s, New Edition’s Ricky Bell, Michael “Biv” Bivens and Ronnie DeVoe finally got the chance to make the kind of music they wanted with the new album BELL BIV DEVOE. Their MCA album debut “Poison” hit top 5 on the Top R&B/Hip-Hop Albums chart. Their third single “B.B.D. (I Thought It Was Me)” is currently moving up toward the top of the singles chart. With the arrival of their third album “Deja Vu,” the heart of one of the most exciting singing groups in the business, they have staked out new musical territory.

YOUNG M.C. arrived on the rap scene with the release of his first album “Wild Thing,” the breakthrough rap epic he co-wrote for Tone Loc, which went on to become the “Cold Medi- na.” With that heady introduction and a seemingly never-ending flow of clever, funny and prolific lyrics, Young M.C. blazed a platinum trail with his top 10 single “Bust A Move” from the chart-topping platinum selling debut album “Stone Cold Rhymin’.” Young M.C. contrasts other rap artists with his smooth’n’easy delivery and creative musical style. This past year at the Grammy show, Young M.C. took the Best Rap Solo Performance award, in addition to winning the 1990 American Music Awards’ Best New Rap Artist.

SINÉAD O’CONNOR in her twenties was born in Dublin. She released her first album “The Lion And The Cobra” in 1985. Within five years she recorded and produced her second album, “I Do Want What I Haven’t Got” for Chrysalis Records. With the release of the first single, Prince’s “Nothing Compares 2 U,” she went from being “that female artist with no hair” to an international superstar. On the strength of these singles, she filmed and performed her own video, and went on a tour that covered the U.S., Japan, and Australia. O’Connor has proven to be a young artist with a versatile past and a provocative future.

After selling more than 25 million albums in a nearly 20-year career, one might think AERO-SMITH would simply sit back and rest on their past laurels. But with the release of their 10th studio album “Pump” on Geffen Records, the group proves to be as productive, prolific, lusty, raucous, and unique as ever. Tracks like “Love In An Elevator,” “Janie’s Got A Gun,” “What It Takes” (No. 1 on the Top Album Rock Tracks chart), and “The Other Side” (a top 5 on the Album Rock Tracks chart), all prove that Aerosmith rocks right to the edge, and that’s exactly where they want to be.

CLINT BLACK began playing music around his hometown of Houston, Texas as a teenager. He spent years following the smooth’n’easy tonalities, which helped to shape him into one of country music’s brightest new stars. His RCA debut “Killin’ Time” in May 1989 (currently top 10 on the Top Country Albums chart) created a sensation on the country and pop music charts, logging 25 weeks at No. 1 on the Top Country Album chart. His debut single “A Better Man” climbed to No. 1 on the Hot Country Singles & Tracks chart, making it the first time in 15 years that a debut single by a new male country artist had done so. The album produced four more No. 1 singles, “Killin’ Time,” “No- body’s Home,” “Walking Away,” and “Nothing’s News.” With the release of his new album “Put Yourself In My Shoes,” (debuting at No. 72 on the Top Country Albums chart the week of Nov. 24), Black moves “a little further down the road” in developing the stories and characters of his songs, and proving his staying power as a major artist in the ‘90s.

PAUL MCCARTNEY has had a long, varied and accomplished career, with many milestones along the way. He played a vital role in the evolution of popular music as a member of one of the most successful songwriting teams in the history of rock ‘n’ roll. The release of “Trip- ping The Live Fantastic” on Capit- ol celebrates the most successful world tour of 1989-90. Over 3 million people worldwide saw McCartney live hit his tour, and that number doesn’t include the millions who heard him via live radio broadcasts, the millions that saw him live on the Knobworth ‘90 show, the “48 Hours” TV special on CBS, and live clips from the show on television. The tour album includes material from all facets of McCartney’s landmark career and elevates that talent which will keep seeking even higher ground in the ‘90s.

GLORIA ESTEFAN sings with a voice that is real, urgent and passionate, and writes with a percep- tion that has enabled her to make a special connection with fans all over the world. With her band, Mi- fans seeking the American sound. Estefan blends a distinctive sound of Latin, pop and urban influences. No where is this more evident than on her new album “Cuts Both Ways.” Mixing such rhythmically irresistible songs as “Oye Mi Canto” and “Get On Your Feet” with break-through ballads like “Cuts Both Ways,” “Here We Are” and “Don’t Wanna Lose You,” Gloria Estefan and MSM celebrate a modern, sophisticated blend that’s all their own. As an artist who has made her mark in pop music history, Gloria and Miami Sound Machine’s Latin-American fusion has achieved international success on its own terms—and opened the door to one musical world just a little wider.

With his resonant voice and qui- et good looks, RANDY TRAVIS has become the “king” of the country music charts. Currently he has four Warner Bros. albums on the Top Country Albums chart, all of which have peaked at No. 1. “Storms Of Life” has spent 233 weeks on the chart, “Always & Forever” has charted for 183 weeks, “No Holdin’ Back” has spent 100 weeks on the chart, and his newest release “Heroes And Friends” went No. 1 after only eight weeks. Once known as the new kid in town, he has risen to the level of superstar by elevating the popularity of true, non-plastic country music in a gone-tech world, preserving real human emotions for country and pop fans alike.

BARRY HOLDSHIP

Phil Collins,
Congratulations on your incredibly serious year!

All the best,
MENES LAW CORPORATION
TACO BELL®
CONGRATULATES ALL OF THE WINNERS OF THE 1990
Billboard
MUSIC AWARDS SHOW

HOT 100 SINGLE
Hold On/Wilson Phillips
HOT 100 SINGLES ARTIST
Janet Jackson
TOP POP ALBUM
Janet Jackson’s Rhythm Nation 1814/Janet Jackson
TOP POP ARTIST (Singles and Albums Combined)
New Kids On The Block
TOP R&B SINGLE
Hold On/En Vogue
HOT R&B SINGLES ARTIST
Janet Jackson
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New Kids On The Block
HOT COUNTRY SINGLE
Nobody’s Home/Clint Black
HOT COUNTRY ARTIST
Garth Brooks
TOP COUNTRY ALBUM
Killin’ Time/Clint Black
TOP COUNTRY ALBUM ARTIST
Randy Travis
HOT COUNTRY ARTIST (Singles and Albums Combined)
Randy Travis
HOT ADULT CONTEMPORARY SINGLE
Do You Remember/Phil Collins
HOT ADULT CONTEMPORARY ARTIST
Phil Collins
TOP ALBUM ROCK TRACKS
What It Takes/Aerosmith
TOP ALBUM ROCK ARTIST
Eric Clapton
TOP MODERN ROCK TRACKS
Cuts You Up/Peter Murphy
TOP MODERN ROCK ARTIST
Depeche Mode
HOT DANCE CLUB PLAY SINGLE
Groove Is In The Heart/Deee-Lite
HOT DANCE CLUB PLAY ARTIST
Janet Jackson
HOT DANCE 12-INCH SINGLES SALES
Pump Up The Jam/Technotronic Featuring Felly
HOT DANCE 12” SINGLES SALES ARTIST
Janet Jackson
HOT RAP SINGLE
Expression/Salt-N-Pepa
HOT RAP ARTIST
M.C. Hammer
HOT RAP SINGLES ARTIST
M.C. Hammer
TOP CLASSICAL ALBUM
Horowitz at Home/Vladimir Horowitz
TOP CLASSICAL ARTIST
Vladimir Horowitz
TOP CLASSICAL CROSSOVER ALBUM
17/12 Overture/P.D.Q. Bach
TOP CLASSICAL CROSSOVER ARTIST
Cincinnati Pops
TOP JAZZ TRADITIONAL ALBUM
Music From "When Harry Met Sally"/Harry Connick, Jr.
TOP JAZZ TRADITIONAL ARTIST
Harry Connick, Jr.
TOP JAZZ CONTEMPORARY ALBUM
London Warsaw New York/Basia
TOP JAZZ CONTEMPORARY ARTIST
Basia
TOP NEW AGE ALBUM
No Blue Thing/Ray Lynch
TOP NEW AGE ARTIST
Ray Lynch
TOP WORLD MUSIC ALBUM
Cruel, Crazy, Beautiful World/Johnny Clegg & Savuka
TOP WORLD MUSIC ARTIST
Gipsy Kings
TOP NEW POP ARTIST
Bell Biv DeVoe
TOP NEW POP ANTHEM
"Pretty Woman"
TOP NEW R&B ARTIST
After 7

Taco Bell® would also like to congratulate the hundreds of winners of the Billboard/Taco Bell® #1 With A Bullet Sweepstakes who were able to attend the awards show!
Why Stay In Beverly Hills… When You Can Stay At The Beach?

Choose warm sands and balmy ocean breezes. Choose the new Loews Santa Monica Beach Hotel… L.A’s only luxury beach front hotel. 350 luxurious rooms and suites, a 5 story atrium lobby, restaurants overlooking the Pacific, a health spa with glass-domed indoor/outdoor swimming pool… and just a few sandy steps from the Pacific Shore. Less than 8 miles from Century City, Beverly Hills and Los Angeles International Airport. 1700 Ocean Avenue, Santa Monica. California 90401. (213) 458-6700. For reservations call your travel expert or (800) 223-0888.

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innocent chee-hawking and slushy stage patter. Disconcerting remnants of his truck days also remain. After the artist—who rarely sang without taped vocals—found himself hunching out of synch with the backing track of his recent hit “Love And Emotion,” he stopped singing and the track was rewound.

Apart from the too-short, frolicking, bilingual rap sets by Virgin’s Frost and Capitol’s Mellow Man Ace, Power Jam offered little else. TKA basked in ardant female adulation, but its freestyle grooves have worn thin. Although Candyman’s current Epic single, “Knockin’ Boots,” has hit the pop top 10, the ex-Tone Loc choralographer showed zero rap appeal and Ateo’s Sweet Sensation drew feeble notice during its perfunctory outing.

TALISMAN (Continued from page 31)

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THE MEKONS
Tramps, New York

The Mekons have always been a curious experiment in music and radical politics. In the late ’70s, they were an anarchist-syndicate-cum-punk-rock band. In the mid-’80s, they were cultural anti-imperialists politicizing the connections between English folk music, American country, and dance-hall dub. With last year’s “The Mekons Rock’n’Roll” and this year’s “F.U.N. ’90,” both on A&M, they have been trying to impartuate mainstream pop with their Marxist-feminist tongues firmly in check.

So far, for better or worse, these British rabble-rousers are mostly preaching to the converted. It’s a loyal and rabid following though, which may be becoming a movement. Fans flocked to see the band on the first of its three stateside appearances this fall, a whirlwind weekend tour that proved word of mouth can sometimes succeed where marketing can’t.

Guitarist/singer/songwriter Tom Greenhaigh’s early pronouncement that “We’re not promoting any particular program tonight” wasn’t quite true—“F.U.N. ’90” was just released—but they did play only two songs from that EP, which was made more for dance-club spinning than for concert jamming. Otherwise it was a Mekons’ greatest-songs night. Despite their avid unprofessionalism, the Mekons have become a great band. Most critics blame this consistent ability to rock on ex-Rumour drummer Steve Golsding, but Jon Langford’s mastery of the guitar is equally culpable. Mekons’ co-founder Greenhaigh is the ironic jest er to Langford’s clown: When Langford invited opening act Band Of Suis sans back onstage for the encore, Greenhaigh remarked, “A bit like

ELISA FIORILLO IS NOT JUST ANOTHER PRETTY FACE

(Continued from page 32)

rector of artist development at Chrysalis, it is precisely because the classically trained, former “Star Search” winner can sing and write that Chrysalis has developed the current marketing strategy.

“It’s really important to capitalize on the fact that she has a great voice,” says Musso. “Naturally, a lot of people who look at Elisa see that she has a very pretty face and is sexy, but you need more. Because it’s so possible to manufacture a vocalist in the studio, or camouflage one, it’s really important to capitalize on the fact that Elisa has a great voice and has become a songwriter. That makes for a long-term career. We’re interested in developing her as an artist, which is another reason we didn’t want to market her just at young people. It’s important that we don’t cut them out, but we are trying to expand her audience to people in their 20s and 30s.”

Lippman agrees. “We are not specifically concentrating on the older upscale market,” he says. “Unlike in the past, Elisa has become a songwriter as well as a vocalist. The philosophy is to expose her as an artist. She has a great voice in a medium where you don’t have to be a great singer to sing, and in a field where producers reign, she’s a talented songwriter. And, she’s incredibly attractive. Those elements are not necessarily of importance to younger audiences. So once you’ve made that decision to push those aspects of her, you almost automatically find yourself directed at an older audience.”

Fiorillo is less concerned with who her audience is then that they appreciate her talent and take her seriously. She is aware that, simply by virtue of the Prince connection, there is a chance people will see her as a babe, rather than an artist.

“You don’t have to be able to sing to be a singer or an artist in this business, so there is that chance,” she muses. “My idea of an artist isn’t somebody who moves their mouth and lip-syncs and dances. I was a little intimidated by Prince. I wasn’t a big fan of his or anything, and I had no clue I was going to run into him there, but I wanted to steal the Minneapolis funky sound and put my things to it. People are so blind when you’re a new artist, so even if they talk about me [as Prince’s protégé], I shouldn’t take it as a negative, I should take it as a positive. All that he did for me is really great, and this record probably wouldn’t be in the direction it is if he wasn’t involved. But I was worried that people group all of the women he works with as bimbo—which is really strange because Sheila E. is a killer drummer and Sheena Easton and Jill Jones are great singers. Anyway, I was initially bothered by that, but I am far from a bimbo. I definitely have respect for myself, and I like being treated like a lady.”

Congratulations
RAY VACH
1990 NEW AGE ARTIST OF THE YEAR
(2nd year running)

1990 NEW AGE ALBUM OF THE YEAR
No Blue Thing

from all of us at
MUSIC-WEST

Allan Kaplan, Gary Chappell, Kenny Altman, Lin Lacombe, Ken Evans, Julia McGinness, Meaghan K. Miller, Gabriel Azoubel, Carol Tufte, Jim Koblick, Kim Thomas, Catherine Tate, Randall Van Nostrand, Steve Weber, Steve Sigsgold, Frosty Horton, Kathlene Carney & Don Davison

BILLBOARD DECEMBER 8, 1990

TALENT

Nipper’s Pals. RCA label mates House Of Lords, Deep Purple, and Lita Ford stop by their label’s offices during a New York visit for the Starlight Foundation’s charity billiards tournament. Pictured, upper row from left, are Randy Miller, RCA artist development VP; James Christian of House Of Lords; Joe Lynn Turner of Deep Purple; Gregg Gulliford of House Of Lords; John Sigler, RCA director of national album promotion; and Roger Glover of Deep Purple. In the lower row, from left, are Nipper; promotion VP Butch Waugh; and Ford. The second annual “Rock And Roll” celebrity pool tournament, sponsored by the Earth Alliance, brought an all-star crowd to New York’s China Club. The Starlight Foundation is a nonprofit organization that aims to grant wishes to children who are critically, chronically, or terminally ill.
NASHVILLE—Rodney Crowell, Charlie Daniels, Waylon Jennings, and Jessi Colter will make public holiday appearances at the Country Music Hall of Fame this month. Admission to the performances is included in the regular ticket price.

That Key/Nashville Sound Goes Down Smooth
And Buffett Returns To Music Row A Connoisseur

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Business Bustling At Warner/Chappell
Active In Many Pop, Country Projects In ’90

NASHVILLE—Warner/Chappell Music is here wrapping up a particularly busy year, one that has resulted in significant pop as well as country activity.

The company has had pop cuts on projects by Laura Branigan, Bruce Hornsby, Steve Earle, and the Allman Brothers. It also announced its first single from Randy Travis’ "Heroes And Friends" album, "A Few Ole Country Boys." The song is scheduled to be released this month.

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4 Country Artists To Deck
The Hall Of Fame In Dec.

NASHVILLE—Daniels will present songs from his new "Christmas Down South," and read a holiday story from his book, "The Devil Went Down To Georgia." And at 11 a.m. Dec. 21, Jennings and Colter will sing Christmas carols and play acoustic music.

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4 Country Artists To Deck
The Hall Of Fame In Dec.
**BILLBOARD DECEMBER 8, 1990 TOP COUNTRY ALBUMS**

**FOR WEEK ENDING DECEMBER 2, 1990**

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**TOP COUNTRY SINGLES**

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<td>COLUMBIA</td>
<td>45260</td>
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**BILLBOARD'S COUNTRY CHART RESEARCH PACKAGES**

<table>
<thead>
<tr>
<th>PACKAGE</th>
<th>DESCRIPTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Number One Country Singles, 1948-1988</td>
</tr>
<tr>
<td>3</td>
<td>Top Country Singles Of The Year, 1946-1988</td>
</tr>
<tr>
<td>4</td>
<td>Number One Country Albums, 1964-1988</td>
</tr>
<tr>
<td>6</td>
<td>Top Country Album Of The Year, 1965-1988</td>
</tr>
</tbody>
</table>

**FOR INFORMATION, WRITE:** Mark Marone, Billboard Chart Research, 1515 Broadway, New York, NY 10036

Also available: thematic and customized artist research. Call (212) 536-5051

---

*Albums with the greatest sales gain this week.*  
*Recording Industry Assn Of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with million sellers indicated by a numeral following the symbol. All albums available on cassette and CD. *Alaska indicates vinyl LP, unavailable. Suggested list price for cassette and LP, Equivalent prices (indicated by EQ) for tapes that do not issue list prices, are projected from wholesale prices.* © 1990, Billboard ™ Communications, Inc.
**Songwriters Guild To Offer Workshops**

**Highwaymen’ Vid Hits Retail Road**

NASHVILLE—The Songwriters Guild Foundation will present two workshops this month on how to Administering Your Co-Publishing Rights and “Whole-Brain Creativity.” The former is scheduled for 7-9 p.m. Monday (3) and Tuesday (4) at the offices of the Songwriters Guild of America, Suite 702, 50 Music Square W., Nashville, Tenn. 37203.

During the two evening courses, Niles Borup, owner of NB Music, will conduct an informal session in which he features concert performances by Willie Nelson, Waylon Jennings, Johnny Cash, and Kris Kristofferson.

Shot at the Nassau Coliseum in New York, the video contains such songs as “Don’t Let Your Babies Grow Up To Be Cowboys.” “Me And Bobby McGee,” “A Boy Named Sue,” “On The Road Again…” “City Of New Orleans,” and “Possum Prison Blues.” The video retails for $19.95.

**Statlers To Star In Variety Series**

NASHVILLE—The Statler Brothers have signed a tape contract in music variety series next year for the Nashville Network. As yet untitled, the hour-long shows will air during prime time on Saturday.

The music and comedy series will be produced at the TNN complex here by David ledger, WesPEND, and Statler-Grant Productions. Taping will begin March 19, and the program will debut next October.

One of the Statler Brothers retards for Mercury/PolyGram and have more than 40 albums and singles to their credit.

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**New Movers**

Joe Diffie—“If You Want Me To” (Epic): WGBK, KSSN, KEKY, WAZM, WCOMS, KEAN, WKEZ, WZAK, WESC, WFLS.

Clinton Gregory—“Couldn’t Love You Have Picked A Better Place To Die” (Step One): WTVR, WTVK, WCMS, WCTK, WFLS, KEEN, WSM, KFDI, WOWW.

Neal McCoy—“I Built You A Fire” (Atlantic): WYAY, WFLS, WTKH, WQDR, WOWW, KRCJ, KFDI.

**Smith Closes In On Two-Decade Rapid-Growth Record**

George Strait’s “I’ve Come To Expect It From You” (MCA) hits the No. 1 spot in just six weeks and moves into a tie with Waylon Jennings’ “It’s A Big Bush.” (1977). Both are just one week off the record five-week ascent of Red Sovine’s “Teddy Bear” in 1976.

Beginning with this week’s chart, the “20-20 rule” goes into effect—any record charted more than 20 weeks that has fallen out of the top 20 will be taken off the Hot Country Singles & Tracks chart and becomes eligible for a position on the Hot Recurrents chart. While this move will speed up the chart, no record will be dropped from the top 20 regardless of the length of time it has been on the chart. However, to date no records have stayed in the top 20 for that long of time.

**Mark Chesnutt** is off to a flying start with his second single, “Brother Jukebox” (MCA). The record hit the chart at No. 63 in its first week of release and jumps 57-42 this week.

“It has a great feel to it,” says MD Rick Campbell, WKKH Richmond, Va., “and it makes a good dance song.”

“I think we’re going to hear a lot more from this guy,” says MD Marita D’O’Nell, KOUU Cropus Christi, Texas. “We’re getting a lot of requests on it.”

New adds this week include KYGO Denver; WSSL Greenville, S.C.; WMIL Milwaukee; KKEN Tulsa, Okla.; WGEE Green Bay, Wis.; both WUBE and WBVE Cincinnati; WQYK Tampa, Fla.; and WSOQ Charlotte, N.C. Big gains are showing at KQPL Dallas; KRKT Albany, Ore.; KASE Austin, Texas; WKKJ Baton Rouge, La.; WTVR Winston-Salem, N.C.; KEAN Abilene, Texas; KILT Houston, and KECB Oklahoma City.

“Good records may be falling through the cracks,” says PD Ric Brawell, WPAP Panama City, Fla. (on Dec. 3 Brawell moves to the afternoon drive position at WSM Nashville). “Right now, we’re being flooded with a lot of new product. While it’s healthy for the music business, it’s tough for radio because some that are talented aren’t going to make it. I’m really impressed with Doug Stone—his entire album is great. He’s more than an even chance of making it out of this crowd of new talent.”

Stone’s single, “These Lips Don’t Know How To Say Goodbye” (Epic), is at No. 35, boosted by adds at WWWW Detroit, WHOK Columbus, Oh.; WWZQ Birmingham, Ala.; WSGA Albany, N.Y.; KZLA Los Angeles; WDDS Pittsburgh; KKAT Salt Lake City; KFKF Kansas City, Mo.; and WEZL Charleston, S.C.

“She’s Going To Be A Superstar,” says PD Charlie Lindsey, WEZL Charleston of, Shelley Lynne, whose “Things Are Tough All Over” is at No. 47. “This song is solid lyrically and she really nails it.”

Meehan, WCMS Norfolk, Va.

New belivers this week include WMZQ Washington, D.C., WKKH Richmond, Va.; WWLV Cleveland, and KHEE El Paso, Texas. Among those stations already giving it good rotation: WPCO Baltimore; WAMZ Louisville, Ky.; WUSY Chattanooga, Tenn.; KRRK Sacramento, Calif.; KYGO Denver; and WESQ Greenville, S.C.

**IBMA Seeking Showcase Acts For ’91 Meet**

NASHVILLE—The International Bluegrass Music Assn. is soliciting applications for acts that want to appear in its showcase series at the 1991 World Of Bluegrass trade show, Sept 24-27 in Owensboro, Ky.

Showcase acts must hold a voting membership in the IBMA, and no act that showcased in 1990 can repeat in 1991.

Applicants are to send five copies of their promotional and five copies of their demo tape to the Showcase Committee, IBMA, 326 St. Elizabeth St., Owensboro, Ky. 42061. Deadline for entries is Jan. 15.
**Billboard® HOT COUNTRY**

**SINGLES & TRACKS**

COMPiled FROM A NATIONAL SAMPLE OF MONITORED COUNTRY RADIO BY BROADCAST DATA SYSTEMS.

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL &amp; NUMBER DISTRIBUTION LABEL</th>
<th>HOT COUNTRY RECURRENTS</th>
</tr>
</thead>
</table>
| 1 | **NO. 1** | **FIVE COME TO EXPECT IT FROM YOU** | GEORGE STRATHT **BORDERSTONE** (A.BARKER)**MCA** | **HOLD I A GOOD HAND**
| 2 | **FIVE COME TO EXPECT IT FROM YOU** | GEORGE STRATHT **BORDERSTONE** (A.BARKER)**MCA** | **NO. 1** **HOLD I A GOOD HAND** | **HOLD I A GOOD HAND**
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| 14 | **FIVE COME TO EXPECT IT FROM YOU** | GEORGE STRATHT **BORDERSTONE** (A.BARKER)**MCA** | **NO. 1** **HOLD I A GOOD HAND** | **HOLD I A GOOD HAND**

**HOT COUNTRY RECURRENTS**

2 | **HOLD I A GOOD HAND** | **HOLD I A GOOD HAND** | **HOLD I A GOOD HAND** | **HOLD I A GOOD HAND**

**Videoclip availability. Recurrents are titles which have already appeared on the top 75 Singles & Tracks chart for 20 weeks and have dropped below the top 20. Commercial availability is not indicated on the recurrent chart.**
Hearing Loss Addressed (eh?) At NARAS/Berklee Day

Moderator Penny Jacob, of the House Ear Institute, set the tone by warning of the "insidious, cumulative, and permanent" effect of hearing damage. She then let Dr. Chris Haipin, a Ph.D. and medical school professor, deliver the real medical meat of the argument.

Haipin began with the easy part, conductive hearing loss, in which air cannot get down the ear’s pathways. This can be cured, he happily report-
ed.

Then he turned to the real danger, sensory neural hearing loss, in which the fine, sensory organs at the end of the hair cells that turn the sound into electro-

notes just do not work as well any-

more. "This kind of hearing loss can’t be reme-

died,” he announced in cold medical speak.

Haipin repeatedly stressed that dif-

ferent people are susceptible to dam-

age at different noise levels, and rec-

ommended that everyone get them-

selves tested even if they hear well, if

only to establish a basis for compari-

son if problems develop later.

He then played tapes that simulat-

ted two types of hearing loss. One fil-

ters out the higher, transient frequen-

cies, making the words unintelli-

gible, and the other, a phenomenon called recruitment, drops the sound out at a lower volume, creating a weird, time-based distortion. It was a

chilling sample of the world of the

hearing-impaired.

Noting that high frequencies go

first, Haipin warned that the ability to
tell the difference between slightly
out-of-tune pitches could be lost.

According to Haipin, said any vol-

ume levels over 105 dBs of sound pres-

ture level (SPL) were declared

deaf, especially if the exposure is

chronic. Panelist Adrian Weidmann, of

Bruei & Kjaer, observed how that
telates to today’s concert levels. He

revealed some sample measurements

from several Rolling Stones dates at

New England’s Great Woods during

their last tour, where typical volume

levels were in excess of 130 dBs of SPL.

“And the philosophy of many of the

people who worked on these tours, it was,

Too bad we didn’t get to 135,”

Weidmann added angrily. “These peo-

ple have no understanding of the dam-

age they’re causing.”

Weidmann argued that today’s ul-

tra-efficient power amplifiers are part

of the problem. “Back in the old days,

the distortion used to get you before

the levels would,” he said. “Nowa-

days, sound companies routinely pro-

duce levels that are causing damage,

even if you don’t know they are.”

Panelist Gary Kidder, of the Prud-

kin Hearing Center in Boston, spoke

about earplugs and other ways to

prevent hearing loss. He noted that
cotton earplugs are ineffective, and

cautiously approved of commercially

available foam models, which reduce

sounds evenly across the frequency

spectrum. Kidder recommended that

all musicians get a custom pair made

for themselves.

According to Kidder, foam plugs

are rated by reduction of SPLs, with

ER-15 and ER-20 plugs attenuating

15 and 20 dBs of SPL, respectively.

Panelist Jeff “Skunk” Baxter also of-

fered some prevention ideas, rec-

ommending headphones to control a

musician’s audio environment, even

onstage. He recalled some creative

monitoring solutions that he claimed

had helped save his hearing over a 25-

year career, and suggested that mu-

sicians make more sophisticated use

of compressor/limiters to make

sounds louder than they are.

Add to all this that monitoring yogurt

Baxter mentioned that the sound from a

single shot of a .357 Magnum would

scare them.

Baxter also invoked Peter Town-

shend’s well-publicized case of tinni-

tus, which causes a continual ringing

in the ears. A nonstudent audience

member later added a tearful first-
person account of her own case of tinni-

tus, possibly brought on at a rock

concert.

What long-term effect the panel

had on the audience, which was com-

posed primarily of students, may nev-

er be known, but many packs of free-

sample earplugs disappeared after

(Continued on next page)

NEW PRODUCTS & SERVICES

DIGITAL MIX: Yamaha is slated to begin shipping the DMC1000 all-digital mixing console, DM18s digital tape/track/mixer/recorder, and DM10 digital eight-track recorder in March 1991. Designed to have the same “function feel” as an analog board, the DMC1000 has 14 input channels (eight mono, three stereo), and eight monitor input channels that can be mixed onto the stereo bus. All mixing, EQ, level, processing, and routing are handled in the digital domain and the console has a suggested list of approximately $22,000. The DM18s is a 24-bit digital recorder, 24-bit digital mixer, timecode/locator, and automated mixing system integrated into one unit, priced at approximately $30,000. The DM10 is available for use as slave or tape backup unit, and performs the same functions as the DM8’s digital tape recorder, with a suggested list price of approximately $20,000. Contact: 800-443-2222.

IN THE SHED: Apogee Electronics 941 filters made their U.K. debut at Howard Jones’ private Solid StateLogic-equipped studio, The Shed, in Maid-

erhead, where he is working on his fifth album, due for release in the spring by East-West Records. The filters, installed in the Mitsubishi X-856, are of-

tered to them as a standard for that recorder by its U.S. distributor, Neue Electronics. Hilton Sound, the London-based sales/rental company, has also fitted Apogee filters to its Mitsubishi machines. Contact: Apogee, 215-209-3501.

CERTIFIED VIDEO: Optical Disc Corporation launched a new RLY Recording Center Program by certifying nine recording centers to produce its re-

cordable compact disc products. The program is designed to ensure quality produc-

tion of ODC’s RLY to users of single-copy and low volume videodiscs. Contact: 408-305-1161.

MAKING MASTERS: Concept Design’s Master Making System (MMS) and Master Transfer System (MTS) were delivered to WEA Manufacturing’s Speciality Records plant in Orpham, Pa. MMS allows users to create a digital audio master from analog tapes, while the MTS allows the user to directly convert to SDIP-II. The master can then be used for loading into the compa-


ITA Meet Assesses CD Industry’s Health

NEW YORK—The various issues be-

ning the analog duplication and CD replication industries were

among the topics addressed during

the ITA’s annual “General Member-

ship and Update Meeting” Nov. 20 at

The Plaza hotel here.

New officers and board members

were also announced at the meet-

ing. ITA is an international association

of magnetic and optical media manufac-

turers and related industries.

R. Patrick Leonard, Jr., business

manager, magnetic media, for E.I.

Du Pont Company, was elected ITA

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president, succeeding Halpin.

In addition, four new board mem-

bers were elected: John Ber-

ningham, president of Sony Magne-

tics Products Co.; Bill Pollett, CEO of

GoodTimes Home Video Corp.; My-

ron Segal, president of Premier Mills;

and Don Rushin, marketing director,

professional audio/video and special-

ity products division, for 3M Compa-

ny.

During a session titled “Audio Du-

plication—Music/Compact Disks,”

Sandy Richman, a member of the

Nimbus Records sales staff, exam-

ined the issues of packaging and pric-

ing, and discussed the impact that

changes like DAT and Phillips’ Digital

Compact Cassette could have on

the industry.

“Many of us are asking ourselves, is

the industry really as healthy as

we’ve been told, and what can we ex-

pect in 1991,” said Richman.

With the price of an average music

program recorded on good quality

ferro tape holding at approximately

60 cents per unit, Richman noted that

the price has been based on volume,

sometimes dropping much lower.

Similarly, the price for a raw CD, ho-

vering at 90 cents, has dipped as low

as 70 cents in the past year. In addi-

tion, the mastering costs for CDs, for-

merly an additional charge, is now

being absorbed by plants.

“Is there a significant change in the

market climate, you’re going to see

more aggressive pricing in early 1991,” said Richman.

Both CD and cassette plants have

been undergoing change and expan-

sion in recent years. Richman noted

that n-reactive plants, most of the

changes take the form of technical

updates, fine-tuning existing equip-

ment. (Continued on page 48)
NEW PRODUCTS AND SERVICES
(Continued from preceding page)

ny's Digital Audio Analog Duplication system at a rate of greater than 161 via the MDS, according to the company. Contact: Concept Design, 919-229-6500.

SOUND ON NEVE: New York's Sound On Sound Recording Inc. recently installed the Neve VR60 in its control room. The 3-year-old facility celebrated its first gold record with Living Colour's hit album, "Viva!". Mick Jagger, the Pet Shop Boys, Soul Asylum, Bill Frisell, and John Zorn are among the artists to visit the facility. Contact: Neve, 203-744-6339; Sound On Sound, 212-757-5300.

GML CONTROL: George Massenburg Labs added the Model 8900 dynamic control panel to its peripheral product line. The two-channel analog processor features a "feed forward" topology, using true RMS detectors on both channels, each with separate peak amplification, selectable soft/hard knee compression, discrete VCA and audio chain, according to the company. Contact: 818-781-1022.

QUADRUPLE FORCE: Tri Force Media Inc. merged with Allison Industries. Both companies manufacture and market audio and videocassette shells and related products. The newly combined staff will operate under the Allison Industries Ltd. name from that company's headquarters in Hauppauge, NY. Contact: 516-548-7700.

CREATIVE PRODUCTION: Cassette Productions Unlimited has formed a new creative division to provide a full-service production company and complement the company's duplication and marketing services. Antonia Boyle was named executive producer of the division. Contact: 800-345-6145.

STUDIO VISION: Opcode Systems Inc. is shipping its new Studio Vision, a special edition of its Vision MIDI sequencer for the Macintosh. The new software is an integrated environment for recording and editing MIDI and digital audio information, and is the result of an alliance between Opcode and Digidesign. Contact: 415-395-8131.

HEIGHT HO SILVER: Remote Recording Services has added the new Silver Truck, a replacement for the company's Black Truck that was demolished in an accident last year. David Hewitt, company owner, designed and built the 44-foot tractor trailer that features two Studer A820 24-track analog recorders with Dolby SR, two A800s with center track timecode, and 951/962 consoles. The truck also includes a custom built API 4848 console and KRK 15A-3 monitors. Contact: Studer, 615-254-6561; Remote Recording, 215-794-5000.

SUSAN NUNZIATA

STUDENTS LISTEN TO HEARING-LOSS WARNINGS
(Continued from preceding page)

the session.

The producers panel, slightly less urgent in nature, was moderated by the Cars' Greg Hawkes and included Baxter, Lenny Petze, an onetime CBS/Epic A&R man and now senior VP of CBS satellite Imagine Records, recent Berklee graduate Joe Marden, and Jeff Hudson, video producer for Pat Metheny and Al Di Meola.

The major thrust was the ongoing reaction to too much technology, with keyboardist Mardin speaking for all when he said he was getting away from MIDI sequences and "back to real playing. These things work in cycles. I'm feeling a need to keep all technology in perspective and get back to emotional commitment."

Despite a universal suspicion of digital recording, and grumbling about musical-instrument manufacturers, musical hi-tech was not exactly trashed. Mardin discussed virtual reality and cybernetics, and Baxter worshipfully invoked Alvin Toffler and the imminent arrival of QSound and fiber optics. "I remember you telling me that about fiber optics back in '85," countered Petze with a laugh. "So where is it?"

The most unusual part of the NARAS/Berklee event came when Titelman produced a digital session right from the stage of the Berklee Performance Center, complete with video remote links to a control room downstairs.

Given three hours to do what he claimed would normally take three weeks, Titelman overcame a number of annoying technical obstacles and demonstrated patience and humor in coaxing a solid rhythm track and some lead vocals out of his client, a student R&B band.
THE DAWNING OF A
NEW ERA IN VIDEO

Staying ahead of the trends is crucial to your company's existence in today's rapidly evolving video industry. You can gain the competitive edge by reading Billboard's Year End in Video Spotlight, the single most informative video issue of the year. This Collector's Issue will bring you a complete wrap-up of the 1990 video charts, a recap of the year's news and predictions for future trends. Wake up and start your year with a look back that will propel you to the top in a New Era in Video.

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advertisement and preparing for new technologies such as the tapeless digital master bin systems now being introduced to the market.

"The most significant improvement in analog comes from the marriage of improved tape and digital bins," said Richman. "To use a tapeless bin and not get the best components available to use with it would be a mistake. The dynamics possible from the bins, the frequency response and dynamic range, is only limited by the tape you're using. The quality from digital bins is as good as the raw materials used. I think it's going to become the wave of the future."

Expansions in the CD industry have resulted in the capacity to produce 450 million compact discs in 1990, a dramatic increase from last year's industrywide capacity of 353 million units. Richman said that, with further expansions planned by several plants, industry capacity could reach 510 million units in 1991.

However, Richman noted that most of this capacity is in production equipment, and that packaging capacities have not increased at the same rate. "Backlogs relate more often than not to packaging capacity."

This year, a major stumbling block was placed in the way of packaging increases. The debate over the environmental impact of the CD longbox has led to the possible use of an as-yet undetermined package.

"What will be the fate of the longbox?" Richman asked. "Manufacturers are looking long and hard for that answer. Initially, the direction of the industry was to go jewel-box-only, but now there are several different packages being discussed. The potential lack of uniformity is causing packaging automation nightmares."

Calling DAT "the format with nine lives," Richman said, "just when DAT looks like it's got its chance, it gets broadsided by a technical or political issue. The most recent roadblock has been the announcement of Philips' DCC."

Noting that DCC addresses the practical issue of compatibility with existing prerecorded software, Richman said, "labels with a vested interest in analog find this much less objectionable than going to a brand new digital format with a high ticket price."

DCC is expected to be introduced in 1992 in the $500-$800 price range, with prerecorded software at about $10. "Potentially [DCC] produces a better movement, and more positive format, than trying to make a new format, like DAT," Richman said.

There are only hypothetical answers to the questions of high-speed duplication for DCC, since no one has seen it or knows the technology, and it is difficult to assess the repercussions of trying to adapt existing analog equipment for the new format, according to Richman.

She noted that the potential exists for adapting digital bins and making adjustments to analog slaves to accommodate DCC.

Although she noted that the music business has been as volatile as the world itself in 1990, Richman conclud ed, "We are a growth industry, we are resourceful, and excellence, coupled with creativity, will make it a profitable year for all of us."
Spanish Pop Music Has Shown a Fresh Ability to Compete with the Onslaught of International Product, and While the “Single European Act” May Affect the Size and Speed of Growth, It Will Not Halt the Strong Movement Toward National Artists in a Healthy Music Economy.

By JOSÉ MARÍA BESTEIRO

In 1993 the European countries in the European Economic Community will have become a single market. From that moment on internal borders will have disappeared. The free circulation of people, goods, services, and capital will have been guaranteed and member “states” will not be entitled to charge customs tariffs for commercial operations that take place between them. This is the new legal environment in which the Spanish record industry will have to operate once the Single European Act goes into effect.

Some people in the business believe that this new situation will once again bring the re-enactment of the old story of the wolf that ate up Little Red Riding Hood. However, the fears sheltered by some about the possible negative repercussions of the European integration do not make sense. The wolf arrived here many years ago, at the moment when the multinationals first installed themselves in Spain, and has been living with its supposed victim in a climate of relative cordiality. In fact, the European record industry has been functioning for quite some time under the legal and financial climate of free trade that the Treaty of Rome promises. As of July 1, 1989, the tariffs for the various musical materials were eradicated.

In contrast to other cultural industries which receive generous government protection and subsidies—as is the case with fashion, theater, literature, and classical music—the Spanish popular music industry has shown evidence of its more than respectable health while competing openly and without any form of protectionism to shield it against the ample quantity of international product available.

Various examples exist to illustrate the comparative difficulty faced by the popular music industry with respect to other cultural industries. For example, Spanish popular recordings must charge the normal Value Added Tax (VAT) of 12% versus the reduced 6% VAT charged on books. In another example, American film distributors must operate while respecting a system of “dubbing licenses” which force
EL ULTIMO DE LA FILA
NUEVO PEQUEÑO CATALOGO DE SERES Y ESTARES
QUADRUPLE PLATINUM
400.000

HEROES DEL SILENCIO
EL MAR NO CESAR
PLATINUM
150.000

GABINETE CALIGARI
PRIVADO
DOUBLE PLATINUM
220.000

DYANGO
CORAZON DE BOLERO
PLATINUM
140.000

TENNESSEE
UNA NOCHE EN MALIBU
DOUBLE PLATINUM
250.000

LOS RONALDOS
SABOR SALADO
GOLD, 60.000

AND THE
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FACTORIA LATINA · FAMILY FAX
TAM TAM GO!
ESSENT...

LA DECADA PRODIGIOSA
LOS AÑOS 80/2
TRIGE PLATINUM
320.000
OLE - OLE
1990
PLATINUM
180.000

LUZ
V
DOUBLE PLATINUM
250.000

PALOMA SAN BASILIO
QUIEREME SIEMPRE
PLATINUM
110.000

JUAN PARDO
UNO, ESTA SOLO
GOLD, 60.000

LOQUILLO Y TROGLODITAS
A POR ELLOS...
QUE SON POCOS Y COBARDES
DOUBLE PLATINUM
230.000

FUTURE!

LOS ROMEOS
PACO ORTEGA & ISABEL MONTERO
FANGORIA · CARLOS BERLANGA
LOCO MIA
Mi amor
para nuestra música
Julio Biaś
THE MUSIC INDUSTRY: Increasing Prosperity and Gradual Conversion Enhance Long-term Prospects

BY MIKE HENNESSEY

10% by the end of next year.

This is a slow rate of growth, attributable in the view of some industry leaders, to a traditional Spanish caution when it comes to new technology, to a rather timorous approach to adoption of the system by hardware manufacturers and to the fact that Spain is something of a dumping ground for obsolete analog record players imported from more technologically developed countries and sold in department stores like El Corte Ingles at competitive prices.

Along among Western European countries, Spain has seen LP unit sales increasing every year for the last five years. Even so, cassette players have always outsold LPs. Last year, of the 5.49 million sound-carrier units sold, nearly 50% (27.2 million) were cassettes. Singles (7-inch and maxi) sold 1.87 million (3.5%) LPs 20.6 million (37.5%) and CDs 4.92 million (9%). But figures for the first seven months of 1990 show, for the first time since 1984, a decline in unit sales of cassettes and LPs and an increase in CDs.

7-inch and maxi singles: 758,000 (3%)

Cassingles: 190,000 (0.8%)

The Beach Boys pick up gold in Spain after a long stint at No. 1 on the LP charts.

Mecano celebrates 1 million copies sold of their record-breaking “Descanso Dominical” LP.

BGM Ariola chief Jose Maria Camara expects the CD share to top 15% before the end of the year.

The retail cost of a full-price CD—around $19—is high in relation to average purchasing power, but industry opinion is divided as to whether a general price reduction would secure accelerated growth. Some executives point out that most of the consumers with CD players tend to be in the higher income brackets and are not deterred by price considerations.

“I don’t think CD price-cutting is the key to bigger volume,” says Camara. He believes that as cheaper CD players come on the market, software sales will take off rapidly.

CBS MD Manuel Diaz agrees, “The section of society owning CD players at present is one which is not sensitive to prices,” he says. At the same time, the industry is watchful lest its progress with the CD carrier is undermined by a growing inflow of cheap product from abroad.

What will certainly help to increase the CD’s rate of growth in Spain is the revitalization of the retailing sector—another development for which the Spanish Market has provided an object lesson.

Says Virgin MD Carlos Juan Casado: “At present there are no equivalents in Spain to the Virgin, HMV and Tower megastores and we have no doubt that once this omission begins to be remedied, there will be an escalation of growth,”

(Continued on page VE-28)

THE LIVING CULTURE: Spectacular ’92 Events Celebrate Conquest for Modernity

By JOSÉ MENDEZ

Spain is preparing with great intensity to live a historic year. In 14 months there will be three great spectacles: Barcelona, the Universal Exposition in Seville, and Madrid will be the cultural capital of Europe. Seventeen years after the discovery of democracy, the changes in Spanish society have been as numerous and important as they are difficult to understand from the point of view of the rest of western countries, for whom these recent Spanish conquests are already old customs.

That said, the development of Spanish society has been spectacular, and foreign observers haven’t hesitated to qualify it as being the vanguard in relation to the countries that surround it.

Naturally, the political and economic progress impulse has been fundamental for this process, but it also relates to the fact that while living under an authoritarian dictatorship, Spain remained separated from both the cultural events of the 60s and the economic bonanza of those years.

With the coming democracy Spanish culture changed the part it played within society from that of a function spreading the political ideology to one of a symbol of modernity. Our country began to be visited with frequency by big international artists, thinkers, scientists, and Spaniards began to travel outside their borders to some places and many of our fine artists and film makers have had important successes.

Barcelo, Sicilia, Eduardo Arroyo, Mariscal Chilida, Saura, and Tapies are some of the painters that are as well known in the rest of the world as in Madrid. José Luis Garcia, with “Volveré A Empezar” (To Begin Again), won an Oscar as best foreign picture. “¿Qué He Hecho Yo Para Merecerme Esto?” (What Have I Done To Deserve This?) and “Mujeres Al Borde De Un Ataque De Nervios” (Women On The Verge Of A Nervous Breakdown) were big successes in the U.S., and what is more important for a Spanish film, they were successful in Europe. Spain was dazzled by big art exhibitions of the great masters of Europe and America. Also Zurbaran, Velasquez and Goya, three of Spain’s great artists have impressed people in New York and Japan.

Spanish culture has, in this manner, entered into a dynamic that will have its greatest expression in 1992 (around the Olympic Games, the Expo in Seville and throughout Madrid as the cultural capital of Europe).

First of all, these events are influencing the architectural and urban renovation of Barcelona and Seville. Architects and urban designers of world-class caliber are working both cities. In Barcelona, for example, the Japanese, Arata Isozaki, has created the San Jordi sport complex, a metal structure whose covering of 966 tons gives a strange view to what has been known as the “torture of technology” and will be the jewel in the crown of Barcelona’s Olympics. For its part Seville has changed the physiognomy of the island of Cartuja, the area that will hold the pavilions of the participating countries, the Expo Building (which in the future will be the World Trade Center), a theater dedicated to new work, where such artists as Laurie Anderson, Raphael, Myman and Fur dels Baus, among others, will perform.

An auditorium with the capacity to hold 10,000 spectators will house ballets, jazz, rock and pop concerts. Catalafia, and in greater or smaller parts, all of Spain will be home to large musical events as well as theatrical and art events as part of the Olympic Cultural Festival, which was already inaugurated in Barcelona with the huge recital in which Freddy Mercury and Monseerrat Caballe performed. Placido Domingo is the lyric centerpiece for Expo ’92, and he will perform with Claudio Abbado as the conductor of the Vienna Staatsoper in “Don Giovanni” in the Teatro de la Maestranza (which will be inaugurated in 1991). James Levine and the New York Metropolitan Opera will offer “Fidelio” by Beethoven, and “La Fanciulla Del West” by Puccini. The Teatro Alla Scala, the Royal Opera, Maggio Musicaal Fiorentino (with Zubin Mehta as the conductor), the Rossini Opera Festival of Pesaro, the Teatro Lirico Nacional of Madrid, and the Dresden Semperoper are just some of the companies that will offer works throughout Spain of master composers from the German Richard Wagner to the Spaniard Amadeo Vives.

Madrid is working these days to finish the renovation on the Teatro Real which will transform it into the ideal auditorium for large operas. The Teatro Real, conceived with this destiny in mind, was later changed to house symphonic concerts, which it housed until the recent construction of the

(Continued on page VE-15)
pain is rediscovering itself through its national musicians and their art. Or, in the terms of the recording industry, national productivity created a whole figure with respect to that of English-speaking groups who were the predominant force in the mid-'80s. This phenomenon of rejuvenation of the Spanish language and its sounds is something with real communicative value that provokes some sociological reflection.

The development of political and cultural liberties in this country has given rise to a great passion for popular music all over the country. Spanish ears were first opened to the idols and trends at the international superconcerts which took place at the end of the '70s and the beginning of the '80s. The situation here at that time was seen last October in Chile with the Amnesty International concerts. It was a feverish atmosphere which still exists in part today. This explains, in part, the prevalence of superstar tours, and the reception they receive here the Rolling Stones, Madonna, and Prince were more than a little astonished at the wild ovations they received from their Spanish fans.

Such Baby Boomers now coming of age, and the higher per capita income, the attention is returning, practically viscerally, toward national artists. They have turned to interpreters of Spanish humor like Los Refrescos, Los Inhumanos and “No Me Pises Que Lloven Chanciñas” (8,325,000 copies sold); to artists who speak about teen-age dreams and love like Duncan Dhu, La Guardia, and Modesta Aparte. In some cases attention has been turned to artists who are simply speaking about youthful rebellion pure and simple a la Rolling Stones like Los Ronaldo and the very young Parachones. There are those groups who interpret classic rock but with Spanish flavor like Tenenes and Loquito y Los Trogloditas. But, perhaps even more telling, attention has turned toward artists who sing of the heat of the passion in life using rock-flamenco style as dofor example, El Ultimo De La Fila, Ketama, Radio Futura, Azucar Moreno, and Los Chungitos who are the only real rivals of the French group the Gipsy Kings. One must not overlook the interpreters of Spanish classical songs like Maria Montes, and Isabel Pantoja, the so-called widow of Spain, and Dyango, whose album “Suspiros de Espana” (140,000 copies sold), is a Grammy contender. In a new development here, there is rising interest in Latin American salsa artists like Lalo Rodriguez and Juan Luis Guerra, to name a few, who previously were unable to enter the Spanish market. This new development goes hand in hand with the revival of the Bolias as seen in the surprising sales of the old hits by such groups as Los Panchos and Luchito Gatica. As can be seen from the above, one can today speak of the rise of confirmed Spanish top sellers along with customary international bestsellers like Dire Straits and Whitney Houston. At this point it’s worth mentioning that Spain has several confirmed international stars of its own such as Julio Iglesias and Placido Domingo.

One of the groups which stands out as a Spanish top seller is Mecano. Their latest album is a mixture of songs with pop melodies that make reference at the same time to the great works of such Spanish composers as Falla and Albeniz. The songs contain prodigious arrangements and a contemporary lyricism that is rooted in the work of the artists from Spain’s two most recent and important poetic movements, that of the generation of 1927 among whose artists are Antonio Machado and Federico Garcia Lorca. This album from the Mecano empire has broken all records, selling over a million copies in Spain alone. In addition, Mecano has released an album of religious songs called “Descanso Dominical” and a previous album in Italian. Still, there is nothing to compare to the impact of Mecano.

In Spain, especially once you consider that the success of the arrangements by Luis Cobos have had on transcending Spanish borders and reaching as far as Benelux, Germany, Australia, and Eastern Europe to generate similar sales. However, do not overlook the fact that Cobos has sold more than 5 million records. The success of Cobos motivated CBS to release his latest album “Suite 17” in mid-November, by placing 300,000 copies immediately.

Over the years Spanish rock has gotten stronger, as is clearly demonstrated in the latest album by the Catalan group El Ultimo De La Fila. This group is the most international of the Spanish offerings, having already performed in the Amnesty International concert in Barcelona, and now performing along with Tracy Chapman, Youssou N’Dour, and Peter Gabriel. Last summer the group opened for the Rolling Stones, and Bonnie Raitt.

Best Sellers: Electrifying National Artists Grab the Spotlight

Tina Turner on her European tour. “Nuevo Pequeno Catálogo de Seres y Estrellas,” their new album, has surpassed everyone’s expectations, having sold 450,000 copies up to this point. Fil’s style is a magical fusion of rock in the most international sense, with the aggressive soul sound of such artists as Otis Redding and the tonality and sounds of flamenko. This mixture is by no means new. Los Brincos were already mixing in ‘70s Beatlemania with some flamenko themes and a certain influence of the symphonic rock of the era. Trina and Iman, two other beloved groups from the ‘70s, also attempted to create their own styles by mixing influences of such groups as Genesis and Pink Floyd with Andalusian flavors.

It has been said that the current gypsy or flamenco boom was touched off by the independent industry in France which launched the Gipsy Kings. They are following in the footsteps of such legendary Spanish rumba artists as Principe Gitano and Peret. The example of the high-quality, intelligent production of the Gipsy Kings has been followed in Spain. The producers of Azucar Moreno, for example, produced the album “El Cuore” (1,000,000 copies) knew how to mix the rhythms and sounds of house music with the singing style of the gypsy sisters who were given their first taste of success two years ago in the annual music festival sponsored by Eurovision. The girls’ brothers Los Chinguitos have also resurfaced, encouraged by the Gipsy Kings’ success. Los Chinguitos’ latest album “Baila con los Chinguitos” is close to becoming a gold album (50,000 copies sold).

Other groups have gone further away from their purely Spanish roots seeking inspirations from a mixture of various Latino styles with rock’n’roll. This mixture has succeeded for a group of four young from Parla, a housing project outside of Madrid, who have surprised the skeptics with their first album for EMI-Odeon “Una Noche En Malibu”.

In Barcelona Los Rebeldes have refined their “red-neck” style in their album “Cuerdo y Alma” (300,000 copies sold). The title translates as “In Body And Soul” and is more reminiscent of jazz than of rock’n’roll and indicates their successful attempt at a jazz-rock fusion which owes a great deal to the spectacular horn arrangements on pieces like “Mia” and “Dias de Lluvia.” Another group from Barcelona, Loquito y Los Trogloditas made their definitive jump to fame two years ago with a live double-album which was sold 230,000 copies. As with Los Rebeldes, Loquito and his group sing in the macho rock style. Ramoncín, a veteran urban rocker, has been reborn like the legendary phoenix, with his double live album (68,000 copies sold) which includes a version of the “Hill Street Blues” theme by Mike Post. Radio Futura has continued its success with its Spanish soul formula that incorporates some Andalusian melodies with some Caribbean rhythms. The group’s album “Veneno En La Piel” (350,000 copies sold) has attracted a group of young fans with its simple and imaginative lyrics. Duncan Dhu, a Basque group from San Sebastian, has gained international oftunity with their latest album “Autobiografia” (230,000 copies sold). They have also triumphed on their recent tour of New York, Miami and California, and have written songs that appear on the soundtrack of the film “Dick Tracy.” Hombres G are the pioneers of the Spanish teen rock genre. Their current album “Esta Es La Vida” is a work of development for the group. The album has been supported by an intelligent television campaign, and has sold 100,000 copies in less than one month. Los Secretos (85,000 copies sold), a group with more than 10 years of international experience, continue to maintain a loyal following. Recently the group has attracted a new group of young fans who have been drawn to their simple, romantic lyrics and their mixture of country and pop rock. Heroes de Sieteeno, a group from Zaragoza, have surprised everyone with their debut album “El Mar Que No Cesa” (140,000 copies sold). Among other groups that have been drawing praise are El Norte from Santander and Modesta Aparte, who saw their latest albums go gold (50,000 copies sold) during the habitually slow months of July and August. When looking (Continued on page VE-28)
WORLD MUSIC

azúcar moreno·bandido

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"BANDIDO" CD/MC/LP—DOUBLE PLATINUM IN SPAIN, GOLD IN THE U.S.A. LATIN MARKET, EXPLODING IN ARGENTINA, MEXICO AND VENEZUELA, AND NOW SWEEPING ACROSS EUROPE.

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JUST RELEASED:
"THE SUGAR MIX ALBUM" REMIX CD/MC/LP
Spanish popular music has spent decades behind closed doors, in the fringes of the world music market, that of South America which shares a common language, have given Spanish artists the opportunity to become acquainted with new worlds. The aforementioned situation is fast becoming a thing of the past with the launching of one successful Spanish artists with much to say and offer to the international market. With the arrival of the '90s in Spain have definitely changed.

The '80s went down into history as the decade of the great explosion of rock groups throughout every region of Spain. It was a decade of great change on all levels that revolutionized the world of the music as well as of the circles in which Spanish pop music habitually moved. Behind lies years of very monotonous progression in which Spain lived within itself assimilating styles, trends and fashions, but with few possibilities to export its own product.

The birth of new projects, the arrival of new groups and new professionals on every level of the recording and performance industry has grabbed the old traditions in those few months of the '90s. Spanish pop music has passed through the most brilliant moment of its history with large projects and many artists who possess great international appeal. Surely the curely has to be a very new and very never before executed. There have never been such a large number of artists or media at their disposal. It is no longer considered a utopian fantasy, as it was in the past, because of the great international appeal that they have also been recording pop music. The contrast with the past is so large that there are almost too many examples to cite.

The industry of the past seems so pale compared to that of today that any similarities with the current situation seem to be purely coincidental. Until now, Spain's pop music world has only had a few isolated opportunities to flirt with the international world, so it is a great surprise to find the name of Julio Iglesias and "Black is Black" in 1966, something which was completely produced and thought out of Spain and came into the world with great force. But it was only one song and a great project that consisted of nothing more than that. There is also the case of Miguel Rios with "A Song of Joy" ("El Himno De La Alegría") in 1969 and Mocedades with "Touch Of The Wind" ("Eres Tu") in 1974. And of course there is Julio Iglesias, a name, a style which is now universal. Is there anyone else? Yes, there have been several sporadic, very local and temporary relationships between an artist and a specific country: Aguaviva in Italy, Ibarz in France, and Paco Ibáñez in France, but almost always this occurred as a result of either a particular song or circumstances that had very little to do with the music itself. Even to make mention of these few names, which you can practically count on the fingers of one hand, covering periods.

The difference between the past and what is currently happening in Spain in terms of exports is obvious. Almost all record companies here are working with one or two groups simultaneously and no one has had a name gone mad in mind: to make it possible for contemporary Spanish rock and pop music to be heard in every corner of the planet. This effort is a logical one when you take into account that.

There are many people who come to Spain and ask which artists generate the largest sales. Almost all of the questioners expect the obvious answer: the big English-speaking groups which systematically dominate the charts in the main markets. They get quite a surprise when they begin to hear names and titles that they've never heard before in their lives! At that moment they grab an album to give to these people so that they can listen to them, until now, "unknown" groups. Better still, one can take that person by the hand and bring him to one of the hundreds of concerts which take place in almost every part of the country in front of thousands of spectators. In this way, one can give evidence of the phenomenon that is occurring within the Spanish music industry, and that can be explained by looking at the hard work accomplished at every level of the music business. This has allowed for the consolidation of a movement that has been gaining strength over the years.

At first glance, one may think that this success results from patriotism or that is the fruit of nothing further from the truth. Everyone who remembers the beginning of this movement knows about the difficulties it faced at every level, and recognizes the strength and merit of this exciting new reality. It is important to highlight some of the names that appear within this panorama of artists.

One name in Spanish pop music deserves capital letters, ME- CANO. This trio from Madrid began making pop music almost from the beginning of the '80s. They maintained a high level of popularity for several years, and then surprised everyone with changes that were considered radical in every way. They changed their record company, their image and their style evolved and matured. The first album produced in this new stage was titled "Entre El Cielo y El Sueño" ("Between Heaven and Earth") and it went platinum five times in Spain selling more than 500,000 copies.

A few seasons later their next album "Descanso Dominical" ("Sunday Break") was released. Few people thought at the time that they would make history by duplicating and surpassing the sales of the earlier album to get onto the exclusive list of 1 million copies sold within Spain. "Descanso Dominical" was a huge hit and it almost sold platinum five times and remained on the list of "superventas" (best sellers) for 98 weeks. No previous precedents or points of reference even exist. It was concluded that one out of every 35 Spaniards had heard Azucar Moreno is another fashionable name both in American and European musical circles. These two female young gypsies from Madrid have finally found the magic formula with which to communicate their songs. First came their version of "Bandido," the title of their new album, and their first to go gold. Then came the tour in Spain, which was a great success and culminated with several dazzling public appearances. The last week in August they made a name in the Hot Latin Chart in the U.S. where it stayed for several weeks. Also keep in mind the group 21 Japonesas (21 Japanese Women). This trio from San Sebastian has been producing albums with the small independent label Nola, and frequently performs in cities throughout Europe. In the U.K., 21 Japonesas has just signed with Island Records. The first fruit of this new collaboration is the album "El Paso Del Tiempo" ("The Passage Of Time"). Island's founder Chris Blackwell has said that he's heard nothing equal to this work since Traffic.

The success of Luis Cobos is another significant part of the current situation in Spanish pop. His music has always been well received, but what has happened to Cobos in the international market over the last year is surpassing previous forecasts. His latest work has gone triple platinum in Spain, as usual, but it has also gone gold in Finland, Belgium, France, and Portugal, platinum in Argentina and Mexico, and has entered the top 50 in the U.K. Cobos has also gone on tour, going as far as Japan where he directed the Kansai Philharmonic Orchestra in Osaka. But it was his recording of "Turandote" with Plácido Domingo that played an important part in his discovery by the world.

In the past months there have been many important collaborations between Spanish groups and soloists and famous names from the Latin rock and pop music worlds. Ole Óle recorded an album in New York City produced by Nile Rodgers. Los Ronaldos did the same with John Cale as the producer. Heroes del Silencio have given their career a definitive (Continued on page VE-27)
WE WERE THE FIRST COMPANY TO PROMOTE ROCK SHOWS IN SPAIN. SINCE THEN WE HAVE HAD THE PLEASURE TO PRESENT

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ADAM & THE ANTS
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AMERICAN BLUES FESTIVAL
AMON DUDE
ANTHRAX
ASIA
AVERAGE WHITE BAND
B52
BANK CLAY DOOR
BARCLAY JAMES HARVEST
THE BEAT
BILL COBHAM
BILLY JOEL
BOB DYLAN
BOB MARLEY
BONFIRE
BON JOVI
BOOMTOWN RATS
BRIAN ENO
BRUCE SPRINGSTEEN & THE E STREET BAND
CAMEL
CAN
CARAVAN
CARLA THOMAS
CELI A CRUZ
CHICAGO
CHICK COREA
CHINA CRISIS
CHRIS DE BURGH
CHUCK BERRY
CIMARONS
THE CLASH

CLASH OF THE TITANS: MEGADETH, SLAYER, SUICIDAL TENDENCIES, TESTAMENT
CLIMAX BLUES BAND
THE CURE
DAVID BOWIE
DEVO
DEEP PURPLE
DEF LEPPARD
DESTRUCTION
DEXY’S MIDNIGHT RUNNERS
DIO
DR. FEELGOOD
DURAN DURAN
ECHO & THE BUNNYMEN
EDDIE FLOYD
ELTON JOHN
ELVIS COSTELLO
EMERSON LAKE & PALMER
ERIC BURDON
ERIC CLAPTON
FRANK ZAPPA
FRIED & ENO
FRUNT
GARY MOORE
GEORGE DUKE
GENESIS
GIRLSCHOOL
HEAVY METAL KIDS
HELLLOWEEN
HERBIE HANCOCK
HUMAN LEAGUE
IAN DURY
IGGY POP

INCREDIBLE STRING BAND
IRON MAIDEN
JACK BRUCE BAND
JAMES BROWN
JEFF BECK
JEFF HACLAY BAND
JETHRO TULL
J. G. IS BAND
JIM CAPALDI
JOAN BAEZ
JOE JACKSON
JOE COCKER
JOHN MAYALL
JOHN MILES
JOHNNY GUITAR WATSON
JUDAS PRIEST
KEVIN AYERS
KID CREOLE & THE COCONUTS
KING CRIMSON
KING DIAMOND
THE KINKS
KISS
KREATOR / RAVEN
KRAFTWERK
LARRY CORVELL
LEONARD COHEN
LENE LOVICH
LLOYD COLE & THE COMMOTIONS
LOU REED
MACHITO
MAHAVISHNU ORCHESTRA
MANFRED MANN’S EARTH BAND
MARRIION
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MEAT LOAF
METAL CHURCH
METALLICA
MIERS
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PIL
PINK FLOYD
POLICE
PROCOL HARUM
PROPAGANDA
QUEEN
RAINBOW
RAMONES
RAY COOPER
RETURN TO FOREVER

RICK WAKEMAN
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RICK ASTLEY
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SANTANA
SAXON
SCORPIONS
SHAKTI
SIMPLE MINDS
SIOUXSIE & THE BANSHEES
SIMPLE MINDS
SOFT MACHINE
SPANDAU BALLET STANLEY
STEREOTYPE
STEVE WONDER
STING
STRAIGHT
STRAIGHT CATS
SUPERTRAMP
SUZANNE VEGA
TANGERINE DREAM
TAYLOR DAYNE
TED NUGENT
THE THE
TINA TURNER
TRACY CHAPMAN
TRAFFIC
TUBES
UFO
URIAH HEEP
WARLOCK
WASP
WEATHER REPORT
WHITESNAKE
WISHBONE ASH
XTC
YES
YNGWIE MALMSTEEN
YOU SSOU N’DOUR
ZIGGY MARLEY
**RECORD COMPANIES: Slower Market and Creative Concerns Fail to Dampen Optimism**

By JORGE FLO

Big money is on the line, 50,000,000,000 pesetas to be accurate. This is an interesting figure, and surprising for those uninitiated. It indicates the amount of money Spaniards spent last year buying recorded music. If you translate those numbers into merchandise, it roughly represents 50 million units. No wonder Spanish record companies are speaking of a "golden era" (happy era).

"The present time is one of transition from a market of considerable prosperity to a market that is more difficult. The growth over the past four or five years has truly been resplendent. We are entering a period of maturity and, at the same time, of difficulty that will probably continue over the next two to three years. If not because of the economic environment, which seems to be getting harder, problems will be caused due to the lowering of the level of creativity that nowadays leaves much to be desired, mainly as a result of the repetition of formulas." These are the words of José María Cámara, MD of BMG-Spain, one of the four large music companies that operate in Spain. His opinion is shared by others in the business.

José Carlos Sánchez, A&R national & international manager of Dro-Gasa Twins, a leading conglomerate in the "indepen-
dent" market, agrees that there is a lack of creativity and stagnation in the musical product currently available. His company has about a 5% share of the market. "There are two reasons for this small crisis: lack of creativity and over-optimism as a result of the success of the last few years."

Some of these good results are open for scrutiny as can be seen in the following market shares for 1989:

- CBS: 20.2%
- EMI-Hispavox: 19%
- PolyGram: 18.7%
- BMG: 14.3%
- Warner Music: 11.8%
- Others: 16%

The information available for 1990 shows that there will be a change in leadership. According to the current projections, EMI-Hispavox will control about 20% of this year's Spanish market.

EMI-Hispavox's MD Rafael Gil also agrees with the previous statements, although he does so with nuances that seek to approach the record industry using global theories, and while looking at the full integration of Spain into the European Common Market. "The stage of rapid growth that we have gone through over the past three years was a result of the technology that has burst into the market and has begun to take a significant chunk out of the sales of the traditional product [i.e. LPs]. My forecast is that there will be a new period of consolidation and moderate growth, around 10%-12%, a figure which is acceptable in my point of view. From now on, the industry will enter into a climate of economic uncertainty. The outlook for the years to come won't be as rosy as the earlier years."

"The philosophy of EMI-Hispavox is going through an analytical period regarding the inevitable globalization of a market-place in which our company is the current leader. In order to make this true, more money must be invested in making the local product more self-sufficient." Although his company is no longer the leader, Manuel Díaz, MD of CBS, remains optimistic, but with several reservations. "For me the industry in Spain continues to be in a good moment, although these words may sound overly optimistic since at this time we are all complaining that this year the industry has shrunk. It could be that we are acting a bit like spoiled children after the four years of great growth. I evaluated that we had a sustained annual increase of 30%. In terms of actual merchandise, the record of 1980 was surpassed, a time when many singles were sold."

Díaz, who has an extensive deal of international experience—he lived in New York for many years—has outlined in a few words what the figures continue to demonstrate on a larger scale. Effectively, since 1989, the Spanish market has continued to grow steadily upward at a steady rate. Twenty million units of improvement and 27 billion pesetas are figures that can make even the least optimistic person smile. Below is a graphic of the situation since 1986 which includes a definite advance. The figures were obtained by La Asociación Fonográfica y Videográfica (The Record & Video Assn.) which only releases data for years that have been completed.

**UNITS (in thousands)**

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<th>Year</th>
<th>Singles</th>
<th>Maxi-LS</th>
<th>MCs</th>
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From left: Sandra Rotondo, BMG-Ariola label mgr.; Camilo Muedra, BMG-Ariola executive; Raul Lopez, BMG-Ariola promotion chief; Stig von Bahm, Sanni director-general; Antonio Luna, Sanni head of marketing & promotion; and Yann Barrod, Sanni label mgr.

From left: Alberto Segura, Manzana Discos president; Victor Gallo, Fania GM; Jerry Masucci, Fania Records president; Cristina Mantecón, PR director of Manzana; and Wis del Toro, newspaper reporter, below.

Left, Rafael Gil, EMI-Hispavox MD, and front pages of Billboard's "Viva Espana" spotlights.

(1) and (2) represent the sale figures of the companies using retail prices not PVP. (3) Represents the percentages in relation to the figures of the first six months of 1989.

As can be seen in the above graphic, even though the announced crisis is evident in the form of diminishing sales of actual units, the rise in retail price and the price of public sales have made it possible for the business to maintain a rising tendency.

Two other facts also become clear from the above graphic:

1) the sinking of the market for singles, a product condemned to a quick demise as a retail product as it is being reduced to a promotional tool.
2) the slow increase in sales of compact discs, directly related to the maintaining of sales in the LP market.

This last information does not correspond with the initial forecasts projected for the penetration of the market by the CD format. All the record companies agree in aligning the second circumstance with the hereditary failure in sales of CD hardware, which doesn't correspond with the rhythm of sales of this hardware within the rest of Europe. Once again, the data is conclusive.

"Spain hasn't exploited, as a market, the opportunity to keep up with the trends when speaking about the mix of the various material, especially when speaking about compact discs," explains José María Cámara. But like his colleagues he seems to forget to add one more factor, taking for granted that the average income of a typical Spanish worker still is quite far from that of the average French or German worker. Given that a large percentage of the compact discs sold in Spain are imported, and thus have a higher price, it becomes evident that the CD format is much more expensive for the Spaniard than for any other European. This is the reason, and a powerful one at that, why Spaniards continue to buy LPs.

Rafael Gil unites both theories and affirms that "the price of the discs and the hardware are combined problems that should find their solutions together in order to stimulate consumers. When the politics of the technical market harmonize with those of the rest of Europe and customs tariffs have disappeared, the problem will also go away."

There is one last piece of information that helps to illustrate how this much announced crisis isn't exactly what it seems. Spain is a country that is naturally composed of consumers. When given the previously cited economic differences between Spain and the rest of Europe, the album has a privileged place in Spanish homes. According to the statistics, within each Spanish home, there is an average of five albums bought every year. This figure is greater than those of European countries with better economies, for example Italy or France.

When speaking about the part which should be played by the multinationals and the independents in this scene, one more time opinions seem to coincide, except on several small points. "For me the industry is in a very good moment, but with the reality of the multinationals, it is difficult to compete, because of their size, their marketing power, and the fact that they can invest more money in advertising."

"The part should be the same, to sell good music, but the reality is that this distributes the markets in areas and each one works with different types of product. Some independents succeed in giving the first opportunity to and then venging in large quantities of products that are quickly assimilated into the multinationals. In reality the only difference that exists between both is in the terms of artists and of dedication. A multinational has much less time to dedicate to each individual artist, and mainly looks for global results, while the independents, because of their size, must optimize the results of each individual group of artist," explains José

(Continued on page VE-30)
Pino Sagliocco
Spain's Straight Shooting Promoter
Concerts: ABC • Al Jarreau • Alaska • Angie Bowie • Animal Nightlife • Roussos • Donna Summers • Duncan Dhu • Durán Durán • Earth, Enzo Abitabile • Eric Burdon • Eros Ramazotti • Europa-2 • Fairport Michael • George Moustaki • Gilberto Gil • Grace Jones • Hombres Fox • Johny Diesel and The Injectors • José Feliciano • Julio Iglesias • Malicorn • Manowar • Marc Almond • Matt Bianco • Miguel Bosé Natalie Cole • Nina Hagen • Ofra Haza • Pasadena Roof Orquestra • Ray Charles • Robert Palmer • Rod Stewart • Sade • Sara Vaughan Spandau Ballet • Spliff Riff • Stanley Clarke • Suzanne Vega • Swing Out Sound • The Wailers • Thompson Twins • Tina Turner • Tom Tom T.V. Worldwide): The Olimpic Show «La Nit» • «Soñadores en Sevilla» International 1990) • Television Worldwide Specials: Ibiza’92 Madonna • Live from Barcelona • Tina Turner • Live from Barcelona • Earth Wind and Fire • Paul Simon • George Michael • Knebworth
Chieftains • China Crisis • Chris Rea • Culture Club • David Bowie • Demis
Wind & Fire • Eddy Grant • Eighth Wonder • El Ultimo de la Fila •
Convention • Fine Young Cannibals • Five Stars • Frank Zappa • George
G • Ian Dury • Imagination • James Brown • Joan Baez • John
Kid Creole & The Coconuts • Kitaro • Leonard Cohen • Madonna •
• Milli Vanilli • Monsters of Rock • Moody Blues • Motorhead •
Pata Negra • Patsi Kensit • Paul Simon • Plácido Domingo • Queen •
• Scorpions • Sigue Sigue Sputnik • Simple Minds • Soft Cell •
Sister • Talk Talk • The Alarm • The Residents • The Rolling Stones • The
Club • Womack & Womack • Special Events (also broadcasted on
(Plácido Domingo & Julio Iglesias) • «Un abrazo a la esperanza» (Amnesty
- Four Editions • The Rolling Stones - Live from Barcelona •
Television Specials for Spain: Frank Zappa • Joan Baez • Leonard Cohen •
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CREATIVE ENTERTAINMENT GROUP, S.A.
Spain's Straight Shooter
CONCERTS & TOURING: It's a Good Time for Stars to Shine at Home and on the Road

By NACHO SÁENZ de TEJADA

Richman). Spain is living in good times for music lovers, since the crisis of the record industry in 1980-85 was overcome—55 million records were sold in 1989 with a monetary value of some 50 billion pesetas. Although only one Spanish group has sold more than 1 million copies of a single album (Mecano with “Descanso Dominical”), many bands have come close to selling 500,000, an unthinkable quantity only a few years ago. But in Spain, with a population of 40 million people, the sale of records does not make musicians rich. The money for Spanish musicians is made through the summer tours, and the number and quality of concerts given each year by Spanish groups is very high. The most popular artists (El Ultimo De La Fila, Los Hablemos, Gabinete Caligari, Radio Futura, El Olé, Joaquin Sabina, Miguel Bosé, Mecano) can do more than 50 performances a year throughout Spain. Other artists associated with specific geographical regions can log a similar number of performances solely in that one region, as is the case with the new group Sopa de Cabra in Catalonia.

The artists who sell the most records demand 5 million pesetas ($52,600) per concert, and their level of performance both artistically and technically is very high. Tina Turner sang as an invited guest before the performance of El Ultimo De La Fila, in Barcelona, and the group proved worthy of the honor. The sponsorship of concerts and artists is customary and the money flows, sometimes faster than the music. In Spain the infrastructure for locales of medium capacity doesn’t exist, and small clubs are subject to strict urban regulations, security rules, and must close if they can not fulfill them. New artists only have the opportunity to sing in front of small audiences in the important early moments of their careers. The next step is to record an album and obtain success on the charts—there are no intermediate steps. “From The Underground To Number One” is the title of a book by Dale Carnegie, and it also is the history of Spanish music. As José María Cano of the group Mecano has said, “in Spain either you are on top or you don’t exist.”

The contracting of concerts by public organizations, city and regional governments has buried private initiative, which can’t compete with governments. For their part, the governments haven’t given support or opportunities to the private impresario. The music is used like political propaganda and State money is invested in the most successful artists.

This need for success keeps artists hooked on concentrating their ears on the music and their eyes on the charts. The crisis of creating creativity is evident, and the search for sources of inspiration more frequent. Music is transforming itself into an archetypal and at times the prize is late in arriving. However, one shouldn’t lose hope.

The appearance of rap groups in the outer suburbs of Madrid brightened the landscape. Even though these young rappers don’t have a place to perform, they’ve been able to enter the commercial concert circuits. This has also been done by groups who perform flamenco fusion (Ke- tama, Pata Negra) in a market that is relatively sensitized toward world music, with flamenco also appearing in many pop groups (El Ultimo De La Fila, No Me Pises Que Llevo Chancas, Azúcar Moreno). The survivors of the generation of musicians that began at the end of the ’70s and beginning of the ’80s today are at the height of their popularity (Radio Futura, Mecano, Gabinete Caligari). Young groups (Los Ronaldo, Duncan Dhu, El Ultimo De La Fila, Hombres G) have achieved important success. The singer-songwriters such as Joaquín Sabina, Joan Manuel Serrat, and Victor Manuel are maintaining a good level of popularity. There are many new groups that are doing poorly, but one can still look forward to the future and smile. The musicians of the 21st century are already beginning to play.

THE LIVING CULTURE

(Continued from page VE-5)

Auditorio Nacional.

The depth of the orchestra pit and the exquisite acoustics promise that by the end of 1991 Madrid will have a great opera house, which it has wanted so much. With the Gran Teatro del Liceo in Barcelona and the new auditoriums constructed in Valencia and Las Palmas, along with the renovated Teatro Arriaga in Bilbao and the Campoamor in Oviedo, perhaps Spain will finally succeed in creating a stable opera circuit.

There will be a definite musical tone to Madrid’s year as the cultural city of Europe. It will be organized under three inscriptions: the European hour, the American hour and the Spanish hour. Artists like Pierre Boulez, Philip Glass, Reiner Goebel, Christopher Hogwood and Stefan Reich will be the protagonists, together with orchestras like that of Philadelphi, Dallas, Pittsburgh, Cincinnati, and Mexico City. As for the rock and pop artists that will visit Spain in 1992, it is still too early to tell since the performances are not booked as far in advance as their colleagues in classical music. It is doubtful however that the present artists will be visiting Spain for the first time since, over the past few years, many pop, rock and jazz groups have appeared in many of the diverse festivals organized in Spanish cities. Barcelona and Madrid will have such festivals in place in the fall of 1992. One anecdote that has been around is that some people had thought about the now impossible reunion of the Beatles as a good celebration of the occasion.

Spain is living, as you can see, in the cultural world and its political world with great passion. This is without doubt an exciting moment to be living here. It is in the streets, and in the bars which, as in the early times, are the centers of the living culture of this Southern European country that will celebrate its 500th anniversary of existence. This ancient land, and the Arab, Roman and Jewish cultures which formed the Spanish character, is what calms the priests who are alarmed by vertigo when they look at such a group of spectacular events.
MUSIC PUBLISHING: New TV and Radio Stations Multiply Musical Opportunities

By JULIÁN RUIZ

Spanish music publishers have generated more than $25 million. This figure corresponds with 45.1% of the annual billing of SGAE (Sociedad General de Autores de España) the association that monitors and defends author royalties in Spain.

The television and radio picture for the last period of 1989, the last time a survey was taken, but hopes are high that the publishers will do even better thanks to the three new television stations that have begun to broadcast. The appearance of the fact that the growing number of clubs and discos that are operating throughout Spain should also help.

One can even speak of a "golden age" in the world of music publishing, which parallels the economic growth experienced by this country where, since the middle of the '80s there has been great economic development. Not even the crisis in the Spanish Gulf is worrying Spanish music publishers any more or exactly, an unknown word for the vast majority of Spanish music writers, many of whom sometimes don’t even bother to publish their songs. The writers sought protection of their work instead through the strength of the SGAE, which in many cases was lacking the resources and infrastructure to control billing of royalties or to combat the arguments shown by the Spanish government which was still not paying attention to the rights of composers.

Thanks to the growing strength of the SGAE and the battle waged by the 24 publishers that existed 10 years ago, Spain was able to regulate and articulate a strong defense for composers.

Over the last few years, the number of new music publishing houses has grown geometrically. Today there are 250 music publishers in Spain. The majority of these firms are centered in either Madrid or Barcelona.

Naturally the most powerful firms work in conjunction with the big multinational record companies. The two companies with the largest annual billing are the EMI Publishing and Warner Chappell who together represent more than 30% of the publishing business. There is a simple explanation for this. The majority of artists are practically obligated to sign with the publishers that work with their record companies. Also, when the contracts are renewed, the advances from publishing gained from the same record companies represent a nice lure to quench the economic appetite of songwriters.

Around 85% of the publishing houses are associated with AEDEM (Asociación Española de Editoriales Musicales), the Spanish music publishing association. The group’s president, Manuel Quiroga, who owns the company Ediciones Quiroga, worked in the publishing business for 20 years and has fought intensely for the rights of composers and songwriters along with important members of the SGAE like Alonso Millán and Tedy Bautista.

"We are truly optimistic when looking toward the future," explains Quiroga. "We are noticing more understanding on the part of the Spanish public with respect to composer’s rights. In the past years, there had been a certain reticence among the people working in audiovisual media, and even within the government, to protect the rights of publishing firms which, at the base, are working to protect the rights of composers. Probably people weren’t aware of the fact that society is the composer’s partner. The author is an entrepreneur whose work society was enjoying without recognizing the artist’s rights and the economic order that was generated by their work. Not only did this happen in certain record companies that declined to release exact sales figures, but also within the government’s cultural agencies. All Spaniards remember the contentions of the SGAE with Televisión Española, in which the two parties ended up in court. This occurred when there were only two TV stations in Spain and both of them were run by the State. The administration lost in court, and from that moment there seems to have arisen some sort of conscience about the fact that administration of royalties for composers has been ignored.

Today relations with the Administration can be considered normal. "There will always be the problem of thinking about the contributor, but in general the consumer is now aware of the fact that the use of musical works generates a series of expenses, not only when speaking about the price of realizing the work, but also with respect to the intellectual property, and to the work of the author. These days everything seems to be more controlled," believes Manuel Quiroga.

The difference between Spain and many other western countries is that here the returns taken from royalties are generated through the mechanical product. This means, the sale of records, cassettes and compact discs are controlled by SGAE, which charges 8% expenses to the publishers, to the administration, etc. For example, in the U.S. similar returns are controlled by the Harry Fox Agency, which charges publishers only 3% of the expenses.

It isn’t that we are complaining about the contract of SGAE," explains the president of AEDEM, "but it is a fact that many of the rights of the composers will be more even controlled than they are now. Information technology is going to be one of the biggest protectors of the composers. Probably more than 50% of the 250 publishers in Spain are the property of the most powerful and prolific composers. There is no exact information available about these publishers, many don’t want to recognize this fact, but most of the most popular Spanish composers have their own companies.

For example, the Cano brothers—composers and performers in the group Mecano, whose last album sold more than 1 million copies—have their respective publishers who have generated more than $2 million lately. "Descanso Dominical," their last album, continues to be a fountain of royalties for the composers.

The album is beginning to become successful throughout Europe, especially in France and Holland where they are already installed on the hit lists.

Many Spanish records can be found throughout America, both in Latin America and in the U.S. There exists, however, and old contention with the majority of the countries in South America, when taking into account billings and the exchange rate of the various currencies. A successful song in a Latin American country will probably only result in the deposit of several thousand pesetas.

Many publishers believe that the aforementioned problem can still be resolved. With the arrival of the Quintennial Anniversary of the Discovery of the Americas, the Spanish-speaking community will mark this date with a series of political and economic unions and operations between Spain and the rest of these counties. It will perhaps be the best way to solve the royalty problem.

Spain, as the "Mother Country," still is one of the main focuses of music in Latin American countries and the great majority of Spanish stars are also stars in America.

Meanwhile, Spanish publishers are preparing their big invasion of the European market, where it has still very little influence, even after Spain’s entrance into the European Common Market. But the predominance of success by Anglo-Saxon groups still pose a difficult problem for Spaniards.

But the prospects for the Spanish music publishing world are truly marvelous. This year it is expected that the profits will rise by 20%. This should be another great boost to the forming of new talent in the publishing world.

A few years ago, the world of publishing was too complicated, or it was simply seen as archaic by the majority of Spanish composers. Now the composers realize that the publishers publish, protect, insure, and disseminate their work.

With the new Intellectual Property Law, the composer is naturally better protected. The resolution of the contentions between the private radio stations and the SGAE has also outlined some of the basic norms for their coexistence. The publishers and the SGAE have also found some place within the reserves of the manufacturing of cassettes and videocassettes, something which had not occurred earlier. The new law also covers the rights of the authors of lyrics and musical arrangements.
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**MUSIC RADIO: Satellite Transmissions Send Pop Message to Every Corner of Country**

By RAFAEL ABITBOL

By VICENTE PINEDA

**VIDEO DECADE: Entering the Great Era of Growth**

Compli
ces La Guardia Sweet El Norte

Music radio had a difficult beginning in Spain. Rock music was not well looked upon by the Franco regime, and in the 50s the music of the pioneers of rock was only known by an elite group. The records of Elvis Presley were released in very small quantities and it wasn’t until 1958 that the first Spanish rock groups, like Los Estudiantes and El Dúo Dinámico were formed.

With the coming of the next decade, some radio professionals dared to program the new popular music for young people. Some of those who did so and are worth remembering are: Raul Mateos, Pep Palau and Angel Alvarez, the latter creating the program “Caravana Musical” on a FM station called “La Voz de Madrid” (The Voice of Madrid). It was there that young Spaniards would come together through their desire to listen to rock’n’roll—sometimes live—and to share their uneasiness about the future.

Many of the important names of Spanish radio grew out of this background. Among these names several stand out—Reinal Revert and Fernando Salvare, who worked together on the weekly show that became the most important radio format in Spain: “La Cadena 40 Principales” (top 40 type network). In the middle of the ‘60s, Tomás Martín Blan, from Radio Madrid and La Cadena Ser, brought together young music lovers from all over Spain with a crucial program: “El Gran Musical.” Through this super show, in the mornings and on Sundays, everyone in Spain learned which new stars were sold here, in the U.S. and England. And through this program they attended the births of such historic Spanish groups as Los Bravos, who rose to No. 1 on the English and U.S. charts with “Black Is Black” in 1966. It was Martin who gave them their name during their first live performance—which occurred in the studios of the Cadena Ser network in Madrid—in front of a few hundred fans who were screaming madly.

“El Gran Musical” was born on Middle Wave radio but with the arrival of FM the number of young listeners expanded. It was the team of “El Gran Musica,” with Rafael Revert and Fernando Salvare who gave birth to “Los 40 Principales,” a Spanish music program that adapted the super popular format of top 40 to the context of Spanish life.

Since then, the audience has increased year by year (and they are going on 25 years now) until it has now been converted into the network with the leading audience in Spain with an audience of 5 million listeners.

With the increasing incorporation of transmissions via satellite, the quality of reception has improved and it now has total coverage throughout Spain.

Although the programming on the network Cadena 40 Principales is based on a list of 40 titles elaborated by the stations experts under the direction of Rafael Revert, they also have specialized night-time programming like the classic “Plásticos y Decibelis” (Plastic and Decibels), dedicated to the most recent music presented by Julan Ruiz who has 16 years of experience in radio. Another station that frequently is Joaquin Luqui, who can be heard every night with his highly personal show “J.L. on FM.” Over the weekend Jose Antonio Abellan presents a double edition of “El Gran Musical” in the mornings, and Saturday nights there’s “American Top 40” presented by Shadoe Stevens in English and by “Fernandisacai” in Spanish.

There are other radio networks that broadcast music 24 hours a day, among which are two public stations which form a part of the Spanish National Radio Network. Specifically, they are Radio 3 and Radio 4 Canal Pop, the former of

(Continued on page VE-27)

The video industry in Spain is starting to take a good look at itself. The previous 10 years have seen such rapid development in this field that there has scarcely been time for reflection and evaluation. The continuously growing number of entertainment options being made available by new advances in technology and its diffusion into the market is transforming the face of video in Spain. The challenge faced by the current industry players is evident: it must either adapt itself to conform with the changes in the industry, watch itself sadly disappear, or be swallowed by new players.

The Spanish video industry has been lacking in many important areas, while in other areas there has been far too much growth. Unfortunately, the industry has had a lack of professionalism in the management of the publishing/distributing houses, meaning those who are not affiliated with similar houses in cinema or other entertainment industry fields. The financial management has also been weak.

There has been an absence of specific video legislation and general indifference has been demonstrated on the part of the Spanish government, beginning with the Cultural Ministry for whom the video industry has been the object of an annoying, pointless and inefficient bureaucracy. In addition, there has been nothing by the Ministry of the Interior, the government arm with jurisdiction in this area, to combat the rising incidences of video piracy.

Lately, thanks to efforts by private industry interests, essentially the漂亮的, the FAP (Anti-Piracy Federation) was formed to fill the gap. The FAP has begun to fight against those people who attempt to use video properties without paying author’s royalties or by disregarding the rights of other industry interests. On the other hand, there has been a harmful and destructive proliferation of video clubs which currently plague the Spanish market.

At the beginning, video faced another problem. The pro-

the declaration of Madrid as the cultural capital of Europe.

These three events will have a positive impact on the evolution of the video sector in Spain. The interest taken in these events by the players in the video technology field is demonstrated by sponsorship of both the Olympics and the Expo.

Today those people involved in the publishing and distribution of video and those involved in the management of video clubs are going through an acute crisis, but it is a crisis of transformation and adaptation to the new environment. This adaptation is being done with all eyes focused on the future, which is right around the corner.

**More Film Than Ever**

While the situation is serious, there is no reason to panic. It’s true that the advent of private television, the strengthening of regional and local networks and the revamping of the two government-run stations to compete with more competitive environment have had negative effects on the video industry. But, as the saying goes, there is some good in every bad situation.

The temporary threat of video is helping clear out the even of some uninteresting titles that are basically vulgar, meaningless “B” movies and horror films. It also has to be understood that frequently there are some “B” movies that can be elevated to “A” status, for...
**RECORDING:** Digital Technology Gains in Quality Studios With World-Class Appeal

By JULIÁN RUIZ

**London isn’t Lourdes,**” said a famous Spanish sound engineer when speaking with some Hispanic music manufacturers who thought that by recording their records in London they would somehow receive the magic or miracle of the perfect sound. It was because of this idea of looking for miracles that the engineer drew the illusion that French city famous for producing many miracles, or at least what they say.

The engineer wanted to make it very clear that the services available in Spain, the technical level of the recording industry, are as high here as in any other place in the world. One doesn’t have to go to London to create a production of the highest sound quality.

For example, the studio complex Eurosonic situated to the east of central Madrid has two sensational studios. One of them is capable of housing a 60-piece orchestra. This, however, isn’t the most important asset of the studio. It also has consoles with Solid State Logic, each one of them with 44 channels but adapted to synchronize two Sony digital magnetophones with 24 tracks each. Furthermore, they have just installed a new studio for video with all the technology for computer and production effects.

Mecano recorded most of its million-selling album “Descanzo Dominical” there. Radio Futura used the studio to record its latest album, which has sold nearly a million copies. It has also been used by Julio Iglesias, Isabel Pan- toja, Joaquín Sabina and Miguel Ríos. Digitaltronics Studios had the honor last year to be one of the first studios in the world to use the new Sony Digital magnetophone with 45 tracks and to be the first to use AMEK console with 40 channels—thanks to an Apple Macintosh, an EMU-111, AKAI-1,100, and a legion of synthesizers. In addition, they have a new editing room which can produce master tapes for compact discs using U-Matic, DATs and the latest synchronization technologies. The most recent success of such bands as Gabinete Caligari, La Frontera, Objetivo Sirmana, Alaska and her new group Fangoria, and part of the new album by Miguel Ríos were all recorded there. The owner/producer is Jesús N. Gómez. Trak continues as a veritable fountain of successes with its magnificent “Sala Brillante” for recording acoustic percussion. It also has a Sony Digital magnetophone and all sorts of equipment for effects. Such successful groups as Los Ronalos, La Década Prodigia and Luz Casal have all worked out of this studio.

In the very heart of Madrid, Cine-Arte has entered into the fold with a recording studio that has the latest innovations in the recording industry. They also possess a Sony with 24 tracks and a capacity for synchronization. Their main studio can house a symphony orchestra.

Eurosonic Recording Studios in Madrid.

The facts that stand out in the production of CDs in Spain are truly enviable in Spanish industry. Although it still is early to obtain exact figures, it is estimated that Spain will manufacture 8 million CDs in 1990, a figure that is more than noteworthy. Should this happen as predicted, manufacturers will have doubled their production of the preceding years, indicating sensational growth.

In 1989 only one CD manufacturer was operating in Spain. Starting this year, it is estimated that the production for this year will be thrice. The latest two companies to incorporate themselves into this technology are Ibérica de Entertaiment, which is part of the Euro- gram group (also with the record owner of record cassettes and videos) and Tecni CD, a joint venture between Gemsa/Orí- plas of Barcelona and MPO Disques de Paris.

The Iberofon complex continues to be the largest producer of phonographic prod- ucts in Spain. Iberomem, which is the most important manufacturing of CDs is backed by 66% of capital provided by Spain, and 33% by Mitsubishi.

Iberofon, which is located near Madrid’s Barajas airport, makes more than 1.5 million records a month, and even more cassettes. It seems that by the end of the year they will have produced more than 5 million CDs. Almost all the large record companies work with Iberofon, especially Ariola, the EMI group, and independents like Nuevos Mee- dios and others.

The steps that have been taken by Eurogram to begin manufacturing CDs is practically guaranteed by CD’s surprising growth as a business. Eurogram is currently equipped to manufacture 15 million records and 20 million cassettes a year. However, the most important part of these companies’ business is that its new presses for CDs will be capable of manufacturing 5 million units a year. The factory will be available to send copies to its clients in as little as six days for the manufacture of the new recordings, and will be able to send out copies immediately in the case of existing division within the Eurogram complex which is called Digital Vision. This division is naturally dedicated to video, and it has a factory capable of producing 2.5 million videos a year.

"We believe that the factory is well back on its original track," said Maria Urbano of Eurogram. "It is the result of the production of CDs. The company also has some difficulties with the factories to separate the money they charge as producers from what they have received.

COMPACT-DISC: New Manufacturers Join Capacity Race to Fuel Historic Conversion Campaign

Eurogram CD plant outside Madrid.

Tecnodisco CD plant outside Madrid.

(Continued on page VE-24)

On the outskirts of Madrid but in an area with the tranquility of the Madrilenian countryside, one can find Torres Sound. With their Solid State console with 44 channels and their Mitsubishi digital magnetophones and all types of equipment, it is an emporium where such artists as Rubiezes, De An- gles, Dios, and Miguel Ríos have used this studio for their last albums. Some studios dedicated to advertising, such as Sintonia, have also entered the world of musical recording. They also have two Sony digital magnetophones with 24 tracks, a Solid State console and a recording studio, in which the more traditional studios, Sonoland and Kirios, have revamped their studios and their equipment. They both now have either Sony or Mitsubishi digital magne- tophones and Solid State or console. Both have changed in every respect and now have up-to-date technologies. In Sonoland there are now three excellently equipped studios, and Kirios has four.

Barcelona also has awakened to the technological "tren- sion." Gema Studios continues as an institution, only now it has digital technology. The studio continues as the home of artists such as Lluís Llach. Even groups like Trinca, big record-sellers with their own television shows, have organized a studio in Barcelona, again with the latest technology. José Maria Mainat, one of the group’s members, was the first Spanish artist to work at Fairlight and has developed new digital recording techniques with the "hard disc."

New studios have also popped up in Sevilla, Gijón, Vigo and Valencia, some with digital technology and some that includes all the official Spanish recording studios, now has more than 30 studios in its membership, but they say there are many more at different levels of evolution and with various needs.

"There are exactly 33 recording studios associated with ANERS," explains the group’s secretary, José Luis Huguet. "We still lack reliable information on profits for the year for some of them. There hasn’t been a problem in getting money; the only problems they’ve had have been those of time and planning. The problems arise because many of the studio owners are also producers, and it is difficult for them to separate the money they charge as producers from what they have received.

(Continued on page VE-24)
From 1985 to today, the record market has continued to grow. The record industry has gone through an important five-year period of rising sales; however, this hasn’t had repercussions in the number of record shops or in the distribution of unit sales. The points of sale are spread all over Spain, and the market remains largely the same and the market continues to be distributed in much the same way as it was five years ago. Neither the supply of compact disc nor the public’s interest in new products seem to have altered the situation for the moment.

The Spanish record industry today operates within a sufficiently stable market in terms of percentage of sales, and it works within a highly defined public within sectors. A big department store, several large wholesalers who also have their respective stores that sell directly to the public, and a mail-order company that has three stores in Madrid, share more than 50% of the national market, more or less the same proportion of stores that corner the market in Madrid and Barcelona. The rest of the market is in the hands of large supermarkets, small highly specialized stores, and small and large stores with high penetration in the youth market.

The difference between the volume of sales the chain department stores, such as Galerías Preciados or Corte Inglés are the stores with the top rank. This chain sells practically everything imaginable, from clothes to automobile accessories, passing on the way through games, computers, books and home appliances. The chain ranked No. 1 in Spain in the sale of LPs, cassettes and compact discs, and according to sources it has between 20% to 24% share as a median for the entire year in the overall sales of product in Spain. This important percentage doesn’t include units of compact discs, LPs and cassettes, which are imported by the store from all over the globe and which isn’t directly controlled by the. The “Asociación Fonográfica y Videográfica de España (AFVE) of the Spanish Record and Video Asn). If these imports are included, it’s quite possible that El Corte Inglés occupies a better position at the head of the market.

Not all product published in Spain, however, is sold in the markets operated by this large chain store. This is the type of store where customers go to acquire all sorts of different products, circumstances would have it that they sell the largest grouping of records, cassettes, and CDs that conform to the tastes of clientele that most commonly frequent the store. Their customers being, in terms of music sold, classified as adults in stable, mature marriage, or which isn’t interested in adolescent girls and fans.

Ramon Crespo, artist marketing director of CBS-Spain, comments that the “general tendency of El Corte Inglés is to buy recordings of hallowed artists like Julio Iglesias, José José, Luis Pénzi, and Nino Pastori. This chain also buys unplugged live albums, which are sold, and live records.”

If you keep in mind some of the names which habitually are at the top of the charts in the last few months, it’s not difficult to imagine why El Corte Inglés is at the top of record sales in Spain. Large advertising campaigns directly influence the sales of these products which are converted into vehicles for their popularization. The album “En Concierto” by Luciano Pavarotti, José Carreras and Plácido Domingo (triple platinum in two months), “La Can- ción Español” by Miguel Pintado (platinum after first month of release), and Los Panchos, Lluca Gatica or “Tutto Pavarotti,” have been and still are the recordings with the highest sales in Spain, as well as prominent on the charts at No. 1. On a national level, these artists could sell up to 30% of their albums in record sections of these chains. According to Carlos Sammartin, MD of EMI in Spain, “certain types of artists who don’t habitually appear in the radio formulas still have a loyal public that allows them to stand out on the charts even if they are not featured on the programming of the different FM stations. At the same time, more specialized products such as international hard rock bands, sell much less in this type of store since their followers usually shop in specialized stores.”

El Corte Inglés buys its products directly from the record companies without going through wholesalers. According to Carlos Sanmartín, the basic product offered by the companies are bought in a centralized manner from Madrid in the majority of cases. However, each center is responsible for acquiring novelty items. Each store’s music center buys what it considers to be an adequate number of novelties. When it comes to buying the general stock, the individual stores buy what they consider to be appropriate, keeping in mind that they are complementing a centralized campaign of the stores; or if not, each center asks for the amount of product it desires, which is then filled by the central market and that way it can add the number it believes to be convenient.

No studies have been done by stores to investigate the preferences of consumers of records which can be broken out into numbers with reference to age, sex or musical tastes. However, it is enlightening to know that groups like María del Carmen sell more than 50% of their albums in stores that are classified as specialized while 30% or more of the merchandise from artists like Dyango, Nana Mouskouri, Pimpinela or Paloma San Basilio is sold in El Corte Inglés which, as previously mentioned, has more than 20% of all sales in Spain. While they are by no means specialists, it is worth mentioning that they do a considerable volume of business in the classical music market in which they also figure No. 1 in sales.

Also among large department stores there is the chain Galerías Preciados (over 4% of the national record sales) and the chain Pría (approximately 7%). The latter has experienced a notable growth in the last few years depending on the location of stores.

One of the peculiarities of this last chain is that it has gone from buying its merchandise from the big wholesalers to buying directly from record companies with the interesting stipulations that the discs acquired are packed by the companies, a practice seldom followed in Spain. The clientele in these stores fall into the same category as those of El Corte Inglés. They also highlight series of discs of selected artists. They also have the distribution of selected artists. Discoplay (with 12% of the national market, which began renting records in the early years of the ‘60s) and the Barcelona chain Domiciano, which is in constant expansion.

RECORDING

(Continued from page VE-22)

they earn as impresarios. There are quite a few studios in Spain, such as Doubledentieres, Torres, Musigram, Circus, and Fairlight.”

Huguet is convinced that Spanish studios can compete with any of the other studios in the world. “It’s possible that there is more variety in London—we can create ourselves when it comes to the amount—but when speaking about quality, there are no differences.

COMPACT DISC

(Continued from page VE-22)

lion cassettes a year, and has the capacity to manufacture 12 million. Still, there are more plants equipped for manufacturing and duplicating that are not full capacity and maintain interesting volumes in the number of cassettes duplicated. Although piracy has decreased considerably some small manufacturers continue to represent a serious in-

JULIAN RUIZ
THE RADIO SOUND OF SPAIN

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ADULT CONTEMPORARY, SPANISH AND NEWS.

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COMPACT DISC AUDIO - CD ROM - CD INTERACTIVO - CD VIDEO
HEALTHY MUSIC
(Continued from page VE-1)

the exhibition of a minimum quota of Spanish films if the company is to obtain a license to distribute its foreign movies. The nations of the record industry, however, have been operating in Spain for many years without having to observe such quotas due to the Republic’s relationship with the EC. (The EC includes 12 countries other than Spain, including France, which is also a member of the EC.) Therefore, the effects of the “European integration” will have a greater effect on Spain’s possibilities to export its own product throughout the Community than on its internal market.

According to the Asociación Fonográfica y Videográfica Española (the Spanish Record and Video Association, AFYVE), in 1990, 5.6 million albums and 5.24 million compact discs were sold in Spain whose billings came to a total of 50,000 billion pesetas. This figure indicates a growth of 20% from that of the preceding fiscal year and makes the Spanish market, with a total of 40 million consumers, the sixth most important market in the world. In the early ’80s piracy and an economic crisis forced the industry to live through some of the worst 4-5 months in its history. In 1984, with sales at a mere 28,000 units the industry found itself confronted with its lowest sales since 1975. It was also during this time that a good part of the native Spanish record companies had to go out of business, with the largest closure, and at the same time also the principal shareholder in both the radio station, Cadena Ser, and Canal Plus, Spain’s first pay TV network this year in her last European tour, Dianc Dhu composed songs that appear on the soundtrack of the film “Dicky Tracy.” Hombres G have created such a large following of fans in Spain that one more comment has compared their success with that of the Beatles. Many Spanish groups have seen their work published in Europe and America to good critical reviews. In the international market there is growing demand for ethnic sounds and in Spain such groups as Radio Futura and El Ultimo de la Fil have been admireably mixing the sounds of pop and rock with their Latin and flamenco roots. Language, however, will continue to be the greatest obstacle blocking larger export initiatives.

However, one must not forget that in Latin America, even considering that the majority of countries have great financial debts, there is a world of 330 million people whose mother tongue is Spanish. It is also important to remember that 20% of the population of the U.S. is Hispanic. Up until now the Spanish government has not only refused to support Spanish rock and popular music but it has put the industry at a disadvantage in relation to other cultural industries. Perhaps the best demonstration that the record industry is healthy is its capacity to survive in the face of apathy on the part of the government.

SPANISH SALES OF RECORDED MUSIC (Thousands)

<table>
<thead>
<tr>
<th>Year</th>
<th>Singles</th>
<th>Maxi's</th>
<th>LP's</th>
<th>Cassettes</th>
<th>CD's</th>
<th>TOTAL</th>
<th>PESETAS</th>
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<td>7,380</td>
<td>11,850</td>
<td>9,850</td>
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Source: AFYVE

INTERNATIONAL IMPACT
(Continued from page VE-8)

boost by recording their second album in Madrid with Phil Manzanera as producer. La Unión has recorded their new album, “Los Inconformistas” ("Tentación" ("Temptation")) in London with Mike Howlett and Rebeldes Sin Pasa, and have seen their album “Metodos de Baile” ("Dancing Methods") completed, with remixes by Arthur Baker. Also, Carlos Puebla, Rafael Alarcon, and Rafael de la Puerta himself has been one of the great ambassadors of Spanish pop in the last few years. There is a growing number of more. Groups like Gabinete Caligari with “Privado” ("Private"), Radio Futura with “Veneno En La Piel” ("Poison In The Skin"), Presuntos Implicados with “Alma de Blues,” Danza Invisible and “Catalina,” as well as Miguel Bose, Joaquín Sabina, Hombres G, La Frontera. Does anyone still doubt that something very important is happening in Spain? Some people haven’t waited until 1992.

MUSIC RADIO
(Continued from page VE-21)

these two stations has, since last December, changed to a format that is almost entirely music and controlled by its director Rafael Puello through an election by Luis Luís and Carlos Garrido. All of the station’s musical experts are incorporated on the same level in this new musical adventure.

RNE Radio 3, taking the programming of the British public radio station BBC 1, has begun operating on a plan that breaks the day into five blocks (morning, noon, afternoon, evening, and night) from Monday to Thursday, during which several people report to the musical director of Radio 3. In this programming plan, 50% of the music broadcast pertains to a selection of 50 titles voted on by the editors and groups of experts in the music. This music is selected freely by each individual editor who makes his decision on the music based on the time slot he is working on.

This “mixed” system is practically the only one of its kind on Spanish music radio.

Radio 4 is also a part of the Spanish National Radio company, and they have a successful programming format that alternates a musical selection (different from a list of hits) called Top 70 with programs of all varieties.

The network COPE will be broadcasting beginning the first of November. They will be on the air from their main affiliate in Madrid from midnight to 8:00 a.m. and with local programming by its 74 local stations during the rest of the day. The network also has the second audience behind Cadena 40. COPE’s director Carlos Finley broadcast a list of 25 current titles called “Las Populares,” which alternate with musical debuts and music from the past.

And in terms of classics from the past, Radio 80 dedicates all its time to this format. This network with 19 individual broadcasters who control 40% of the national territory, broadcast 24 hours a day, a nostalgic music in the style of “Golden Oldies” under the name “Serie De Oro” (“Golden Series”). Radio 50 is part of the Antena 3 chain, whose expected musical director is Jose Luis Puebla. Antena 3's music format, however, is incipient. The network is forming a network called RATO broadcasts its own programming, although with several principal criteria relating to the type of music and with the common target audiences. It has stations in every important city. The Barcelona affiliate called Radio Minuto stands out for its success.

In terms of local stations there are two in Madrid with significant audience impact, Radio España with continuous musical programming directed by Raúl Marchant, under the name Top 40, which is notably similar to that of the Cadena 40 Principales, the audience also based in Madrid. Top 40 is the second most listened to channel in the Spanish capital.

Radio Vinilo (Radio International FM), with their own list of music, but who is “must” with it, have a program that sounds from overseas—with an informal and youthful presentation style always at the head of the pack—stays neck in neck with Radio 80 “Serie Oro.” Its director is María Lalavalle. In the last few years a tendency has been noted among local FM stations and also the channels that in the '70s sent out a type of programming divided in specific hours occupied by specialists in different types of music—to modify their format toward one which has many similarities to that of the 40 Principales; it is their intention to now compete for audience share both locally and nationally.
southward in Spain, one must not overlook La Guardia (230,000 copies sold) from Granada with their melodic blend of country rock, and Danza Invisible from Malaga (80,000 sold) who have demonstrated their particular form of “Andalusian reggae” with their album “Catalania.” The great revelation of the year however is the group Comunes who originally come from Galicia but are currently based in Madrid. They have recorded an album called “Danza De La Ciudad” go platinum (100,000 copies sold). This beautiful album, which has not had video support during its promotion, contains lovely songs like “Es Por Ti,” “Los Tejas,” “Pride Tren.”

Groups like Los Ronalds and Tam Tam Go haven’t had the success that they had for for their most recent albums; in other words, those by such legendary artists as between 60,000 and 100,000 units. At the same time the group Parachokes, whose members are an average of 16 years old, have been driving the high school crowd wild with their songs. In the meantime, 250,000 copies have been sold for Placido’s “Viva Placido”.

In concert moving on, the recent concert of Placido Domingo, his first-ever concert in Spain, was quite successful. The audience, near the 25,000 sold units, was similar to Elvis Presley.

That this album will be a success with Spanish audiences especially since Spain lacks many of the original albums recorded by the Beatles. The King of Spain, Juan Carlos, is another foreign artist who has held the No. 1 position on the Spanish charts, this time for 10 weeks. Pavarotti’s most recent album, a recording of a live concert with Jose Carreras and Placido Domingo, is following the same path.

Spanish audiences were reminded of the Beatles, thanks to Paul McCartney’s first visit to this country in 24 years to promote his recent album “Flowers In The Dirt” (250,000 copies sold). Joe Cocker also performed on stages throughout Spain and was later surprised to find that his double live album sold more than 127,000 copies, making Spain Cocker’s largest market outside the US.

David Bowie is another artist who was able to capitalize on the public’s long memory, and he received sweet compensation from his album of greatest hits “Changes.”

Without a doubt, Phil Collins has been the most discussed foreign artist in Spain. His album “But Seriously...” has already sold more than 750,000 copies and a new three-album set which includes Collins’ first three solo albums, has sold more than 50,000 copies in the first two weeks of release. Madonna has sold just over 200,000 units, while Prince follows closely behind with 125,000 sold units. Lisa Stansfield has been brightening up many a Spanish dance floor with her debut album “Affection” (127,000 copies sold). The latest production by Black Box appeared here in the same week and scored a hit, in need of no help of any television support. The British rappers Snap! quickly spread their album “The Power” (63,000 copies sold) in a situation which closely resembles the success of MC Hammer in the US, which is on its way to platinum. M.C. Hammer has also been conquering the Spanish dance scene with its multi-million-selling album “Please Hammer Don’t Hurt ‘Em,” and it too will easily become platinum here. The soundtracks of “Pretty Woman,” “Ninja Turflies,” and “Days Of Thunder” are also courting platinum figures, and George Michael’s “Listen Without Prejudice” has already sold sales of 700,000 copies.

Depeche Mode has been the foreign group with the honor of gaining the greatest unforeseen success with “Violator” which has sold close to 500,000 copies. The group’s first Spanish album will doubt strengthen the album’s sales. Sin-ead O’Connor’s highly successful second album “I Don’t Want What I Haven’t Got” has also been a hit in Spain as has “Colors” (110,000 copies sold) by the trio the Christians, and the double album “Rattle And Hum” by U2 has also scored impressively. There have also been triumphs by artists who attract younger audiences, like New Kids On The Block (82,000 copies sold), Big Fun (96,000 sold), and Milli Vanilli, whose album “All Or Nothing” has sold 300,000 units. In a few months, salsa has at last found a market in Spain, “Ven Devorame Otra Vez” by Lalo Rodriguez (155,000 copies sold) was the most danced to song over the summer of 1990. Currently all eyes are focused on Juan Luis Guerra from Ecuador, whose new album “4:40.” The hybrid pop of Gloria Estefan has done well here in English selling 150,000 copies of her album “Cuts Both Ways,” thanks mainly to the single “Oye Mi Canto” (Listen To My Song).

FACTOR FILE

Population: 39.2 million (122 million households)
Sound-carrier sales at retail value, 1989: 49.6 billion pesetas
Sound-carrier purchases as percentage of annual consum- er expenditure: 0.15%
Average per capita income annually: 9,800 pesetas
Per capita annual expenditure on sound carriers: 10.3 pesetas
Sales tax (VAT) on sound carriers: 12%

Unit blank tape sales (in millions)—56.6—64.8—62.4
Radio and prerecorded sales (in billions)—0.02—0.02—0.02

Sound-carrier purchases as percentage of annual consum- er expenditure: 0.15%

Average per capita income annually: 9,800 pesetas

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CATEGORIES

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Per capita annual expenditure on sound carriers: 10.3 pesetas

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The Double Radio.

The most exciting music radio network in Andalucía, Spain.

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Spain & France Enter CD Co-Venture

Spain and France have entered into a first-time co-venture in the manufacture of CDs. The principal companies involved in the partnership are MPO Disques near Paris and Gema/Ortiplas of Barcelona. The new facility to be called Tecnifon started early last month on the outskirts of Madrid.

"We started operations in Spain because it's one of the European countries with the highest economic growth over the past few years. And we know that the country has to increase its competitive level before the complete European Common Market begins on Jan. 1, 1993," states Gil Bastit, key MPO executive engineer involved in the joint venture.

"Consequently it struck us as being the perfect type of marriage," comments José Miguel Burgos, who represents the Gema/Ortiplas conglomerate. "Obviously we have to exceed the current 10% Spanish demand for CDs over the next two years."

A group like MPO, installed in the north of France, can easily, with its big plant (200,000 CDs a day), quickly furnish North Europe (U.K., Netherlands, Belgium, etc.). That's not the case for Southern Europe which doesn't have similar facilities for transportation and where the logistics are not so efficient.

It is interesting that MPO, while still building up its mother plant for North Europe where competition is very high, is at the same time increasing its development by creating one plant in Spain with a strong partner in the record industry as well as in Madrid. The service quality given to clients will be much improved by the advent of this one French company located 1,500 km. from the important music centers of Europe.

"MPO already had a similar experience with North America creating Americ Disc in Canada in 1987 which opened up the North American market with an annual production of 15 million CDs at the same time as the installation of free trade between U.S. and Canada," adds Bastit. "The high economic increase in Spain makes us think that advantageous conditions for expansion of product like CD are actually very good in Spain."

CREDITS: Editorial Coordinator, José Maria Besteiro; Editorial by José Maria Besteiro, Mike Hennessey, Santiago Alcandra, Alberto Villa, Nacho Saenz de Tejada, Jorge Flo, Julián Ruiz, Rafael Abetbol, José Méndez, Vicente A. Pineda; Coordinators (Spain): Rafael Revert, Fernando Salaverr; Asst. Coordinator (Spain), Angel Prieto; Project Assistants (Spain), Marta González de la Peña, María Silveira, Translator (Spain), Doris Gottlieb; Editorial Assistance (U.S.), Luis Vega; Cover & design, Steve Stewart; Produced for Billboard by Marv Fisher.
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Cassette-Single Debate Heats Up

Price Hike/No Deletions Deal Proposed

BY ED CHRISTIAN

NEW YORK—A proposal from some merchandisers to raise cassette-single prices has revived the debate on whether singles cannibalize album sales.

At the National Assn. of Recording Merchandisers' Wholesalers Conference, held Nov. 27 in Palm Springs, Calif., some one-stops proposed hikes in cassette-single prices to enable labels to make bigger profits on them. In return, the proposal suggests, the labels should stop deleting cassette singles as they become hits—a practice that causes problems for retailers and one-stops.

A number of label executives say they are intrigued by the proposal and are considering it. But retailers give a mixed reaction to the proposal. And players in both camps question whether cassette singles cannibalize album sales.

ONE-STOPS' POINT OF VIEW

George Weiss, VP of Win Records & Video in Elmhurst, N.Y., gives the logic behind the one-stops' proposal.

"We're suggesting a deal for retailers, he says. Customers do not understand why a song on the radio is not available in the single format, and they walk out to look for the song elsewhere.

The same problem occurs when retailers try to buy a deleted single from a one-stop. Weiss explains. Although retailers understand why a single has been deleted, this does not stop them from shopping other one-stops to search for the single.

"I want the labels to continue to manufacture the single instead of cutting it out mainstream," Weiss says. "I don't want to see the single deleted all of a sudden, and then have my customers calling other one-stops to see if they still have it in supply. If they call my competition, they may find someone who still has the single in stock and I lose business.

If the labels are deleting singles because they are not making money on them, "fine, let them make more money on them by raising the price," he adds.

At a consumer level, proponents of the strategy suggest that a higher price might prompt the customer to buy the cassette album instead of the single.

EMI senior VP of sales Jim Cawley, Columbia VP of sales Rich Kudolla, and Mercury VP of single sales and video promotion Randy Roberts say they find merit in the proposal and will discuss it further internally and with accounts.

"We have heard that proposal but we haven't made any decision in that area," Cawley said. "It's something that we would have to jointly discuss. Part of our business is to make money, and that being the case, I guess it is something that we can consider."

Another distribution executive adds that officials at his company are "intrigued by the idea." But he hedges on endorsing it because "a lot of issues come into play—pricing, profit, cannibalization, and returns.

Label executives say they delete singles not only to stop the cannibalization of album sales but also to prevent returns that are rising for the cassette-single configuration.

CANNABILIZATION, RETAILERS

"Most of our returns come when retailers make one last buy on a single," Kudolla notes.

But often labels cut out singles because they fear cannibalizing album sales, a theory that most observers say is hard to prove.

"If cassette singles hurt full-length product," asks Mercury's Roberts. "That question still has to be answered."

Los Dennis, Warner Bros. senior VP of sales, agrees. "I don't think that question is easy to answer," he says. "On some things, I think the cassette single does cannibalize."

But he adds that he cannot be sure because his label has not been very accurate about who buys what.

One distribution executive says the cannibalization issue depends on the situation. "Hit singles can eat into album sales, but that's usually a case-by-case basis," he says. "On certain singles, there is no question on whether deletion will generate more album sales."

Columbia was one of the first to be caught up in the controversy when it deleted Martika's "Toy Soldiers" single, notes Kudolla. "At the time, it is (Continued on next page)
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CASSETTE-SINGLE DELETIONS, PRICE HIKE DISCUSSED

(Continued from preceding page)

was the No. 1 single, and we were well over gold status," he says. "After we deleted the single, album sales skyrocketed.

But Columbia deletes "on a case-by-case basis," according to Krebel.

"We have not deleted the Mariah Carey single, and it doesn't look like we are losing any album sales to the single."

VIEW FROM THE STORES:

Retailers are also divided on the issue. Dick Odette, VP of purchasing at Minneapolis-based Musicland Stores Corp., which runs 800 music stores, says, "I really believe that in certain instances [a hit cassette single] cuts into album sales. With some consumers might buy the album if the cassette single is not available, "other consumers just don't buy full-length albums," says Lee Weiss, VP of purchasing at 25-unit, Pittsburgh-based National Record Mart. "I think there is a consumer who just bought a single and that consumer represents a good portion of the cassette-single business."

Other retailers, while not agreeing that singles cut into album sales, say they understand the labels' concerns.

"We don't like the policy of deleting single," says Lee, "but until somebody stands up and says, "We're going to do something," says Chuck Lee, director of purchasing at 254-unit, Torrance, Calif.-based Wherehouse Entertainment.

Win Records' Weiss throws another wrench into the debate. "I think there are so many cassette bootlegs out there that the labels don't have true facts and figures anymore," he says. "They can't determine if a hit cassette single is eating into album sales because the bootleggers muddy the picture."

In addition to being divided on the cannibalization theory, retailers seem equally at odds on whether a price increase is more onerous than having labels delete singles.

National Record Mart's Porter describes deletions as a problem, and says that the alternative of a price hike, if handled intelligently, would work out to "everyone's benefit."

"There is room for a price increase," she says. "I have upped the price in stores where the chain has no competition, and raising the price didn't affect sales."

"It would depend on how high [cassette single] prices go," she says. "I think there is a point where the consumer would be sensitive to the price. I don't think you can go to $3.99 and still have it as a viable configuration."

Watson also says he would not be opposed to a price increase "as long as the labels don't gouge the price and get greedy and cut our margin."

OPPONENTS OF A PRICE HIKE:

But Tower Records' Stan Goman, senior VP of sales at the 50-unit, West Sacramento, Calif.-based chain, says the one-stops' proposal is "a dumb idea" and that he does not want another price hike.

Jim Dobie, VP of sales merchandise at Wherehouse, agrees. "I am not as upset at labels saying they are going to delete singles as I am that someone is proposing a hike to $3.49," he says. "That proposal amazes me. The purpose of the cassette single is to lure the young buyer into the music store. If the cassette single is $3.00 or $4, then kids can't afford it."

Win's Weiss counter that if $3.49 is a deterrent to kids, then maybe they will react when told that the box is sold out and that it costs $8 to get the album containing the song.

One label executive says deletions would not be a problem if retailers had a different attitude.

"Retailers see cassette-single deletions as a situation of not passing on the consumer instead of an opportunity to sell an album," he says. "I don't think the accounts are doing a good job of converting deleted-cassette-single sales into album sales."

But Gus Joannes, owner of Sound City, Brooklyn, NY, says, "I tell customers a single has been deleted, and it's only available on album. I try to sell the album and nine out of 10 times they walk away. I can't force the customers at gunpoint to conform to the labels' logic."
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With Longbox’s Future Cloudy, Dealers Explore Fixture Options

BY TRUDI MILLER

NEW YORK—With the days of the longbox seemingly numbered and the possibility that an alternative CD package may be nothing more than a way station toward an all-jewel-box environment, some suppliers are aggressively marketing CD fixtures and holders to retailers.

While a plethora of companies are pushing CD packaging alternatives, which retailers hope will replace the longbox, some merchants fear the day may come when labels ship jewel-box-only CDs.

At a recent National Assn. of Records Retailing Merchandisers meeting in Washington, D.C., CEMA president Russ Bach reportedly gave a speech that seemed to suggest the U.S. will move to the jewel box as the sole CD package. Similarly, BMI, which is pushing for an alternative to the longbox, sees such a package as a mere transition to jewel-box-only compact discs.

So what is a retailer to do? One option is to use plastic 6-by-10-inch “grabbers,” or “keepers,” which must be unlocked by the clerk at the counter, and have long been used on cassette tapes as a theft deterrent. Alpha Enterprises, based in East Canton, Ohio, introduced its CD700 separate CD security package—a CD version of its cassette keeper—a year and a half ago, says director of marketing Tom Raddish. The CD700 is currently being used by such chains and distributors as Alfalfa’s, MovieTime, Camelot Music, Music Plus, Record Theatre, Turtle’s, Radio Doctors, WaxWorks, Western Merchandisers, and Wherehouse, says Raddish. The CD700 is also widely used by retailers in Canada, where CDs are now shipped in jewel boxes only, he adds.

“The main advantage is it’s reusable indefinitely, because it’s serving the environmental aspect,” says Raddish. “The mechanism is very strong, so it will be in the store indefinitely.”

While many label and retail executives profess to disliking keepers because they obscure album packaging, Raddish maintains that Alpha’s clear keeper allows the impact of the jewel box to come through without the consumer being distracted by the plastic container. “It’s a 6-by-12-inch piece, compatible with current fixtures, and the key [to unlock the keeper] is compatible with the audio cassette one, so there’s ease of use at the counter,” he says.

(Continued on next page)
Billboard To Publish Music Retailers Guide

NEW YORK—Billboard will publish a directory of 8,000-10,000 music retailers, listing both independent and chain operations. The Record Retailing Directory, which will be published March 20, will serve as a replacement for Billboard’s “Comprehensive Guide To Music Chains,” which is published twice a year in the Retail section.

The independent store listings will include the name of the store, address, phone number, fax number, and store owner. The chain listings will include the names of the chain’s corporate management staff, including buyers and store planners; the total number of outlets run by the chain; names and locations of each store; the year the chain was founded; and the address, phone number, and fax number of the chain’s headquarters.

The prepublication price of the directory is $99.95; the cover price is $110. The directory will be available at the 1991 NARM Convention, to be held March 22-25 in San Francisco.

Full-line music retailers who have not received a questionnaire by Dec. 10 should contact Dan Bale at Directory Central, Nashville, 615-231-4273.

For more details and information, contact Ronald E. Willman, publisher of directories, Billboard, 1515 Broadway, New York, N.Y. 10036; 212-336-5025.

RETAILERS EXPLORE NEW CD-FIXTURE OPTIONS

(Continued from page 52)

The CD700 costs the retailer approximately 60 cents per piece; the price varies depending on whether the product is bought directly from Alpha or from a distributor, says Ruddish.

Another packaging option is the CD RackPack, introduced in limited quantities last spring by E Media of Kennebunkport, Maine. The RackPack is a plastic 6-by 12 case with grooves on the inside. In the store, it holds the CD much like a keeper would; at home, the customer can lay it flat and stand as many as 12 CDs in jewel boxes in the grooves.

"The main advantage is that it’s a value-added package," says Paul Gelardi, president of E Media. "It’s ecological in that it reduces solid waste and is manufactured from recycled plastic; plus, it provides value to the consumer. It’s a premium.

"The RackPack is being used by "a significant" number of stores in Canada via the Handleman Co., says Gelardi. He adds that Rykodisc has also used it for several titles. "At this point, we’re aiming it at the labels, but it’s also applicable to retailers. Several retailers are using it for CD singles and imports, which don’t have longboxes," Gelardi says.

The cost of the RackPack depends on the material and the quantity bought. The lowest cost, for a basic black material bought in large quantities, would be in the 16-20-cents range per piece.

One potential drawback is that even if consumers use the RackPack to store CDs, eventually they will not need any more, since each one holds 12 CDs. Gelardi responds, "There are already millions of CDs in people’s homes at this point, so it

(Continued on page 57)

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53
format of tomorrow? jonathan poneman, an owner of seattle's sub pop label, would do anything to refute the recording industry's "vinyl is dead" argument. in fact, the compact disc version of thee headcoats' new sub pop album, "heavens to margatroyd, even! it's thee headcoats! (already)," is actually mastered from a vinyl original. in addition to making a statement, (however irrelevant), poneman says he is performing a service for music lovers like himself. the thee headcoats cd provides a happy medium for people who prefer the sound of vinyl, but favor the convenience of cd. "it actually doesn't sound much different," says poneman. "the point is, you can't take a blanket stance and say everything is better on cd. from a convenience standpoint, the cd is superior, but that's not what music is all about."

andy dunkley, label manager of chicago's wax trax records, agrees. "a lot of music sounds great on cd, but certain music sounds bloody awful," he says. "jazz buffs, in particular, are not wild about cd, and there's a definite school of thought among engineers that you can't just record certain bass tones on cd and have them sound good."

the demise of vinyl is exaggerated, particularly where the indies are concerned, dunkley says. every title in the wax trax catalog is released on vinyl, because that's what many of its customers buy. "we are selling mostly to mom-and-pop chains, which are more oriented toward vinyl," he says. "a lot of people who buy our records don't even have cd players." in addition, some wax trax titles are geared toward club play, and many djs prefer vinyl over cd, he adds.

as a collector, himself, poneman sympathizes with the plight of the lp addict. he is not only sentimentally about the format, he's one of the few indies with enough power to forecast profit potential in the vinyl market. he sells vinyl singles to retailers for $2.25 and 12-inch albums for $5. prices are likely to increase with the current oil crisis (vinyl is a petroleum-based product), but the lp is still a viable format for sub pop, he says. "if the record industry en masse decides to get rid of vinyl, it's committing suicide," poneman says. "as long as people are interested in buying records, i will continue to make records. it's not just because i'm a stubborn old guy. it's a matter of keeping my options open." he's keeping the options open for fans of such sub pop acts as mud honey, tad, and the fluid. he's got vinyl catalog on fugazi, sonic youth, and sound garden. and new hard rock act nirvana is a big favorite with the teen crowd, which is eagerly embracing the vinyl format via sub pop's nirvana singles, poneman says. the band can sell out an initial 15,000-unit pressing of vinyl 7-inch a week, and over 6000 copies in three weeks.

"nirvana is going through the roof," he says. "we have no cassette or cd single available. one could argue that it's only on vinyl, so that's why people buy vinyl. but i disagree."

the cd has become status quo, and the majors handed the indies a "golden egg" when they abandoned vinyl, says poneman. "i say the 7-inch single is the format of tomorrow. anything that's not happening now is the wave of the future."

and don't discount the novelty value of vinyl can hold for young music lovers, poneman warns. "teenagers growing up now have never experienced vinyl, and they're getting hip to this 'music on vinyl' only concept. we're going to see a whole new story from an old format," he predicts.

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Spec's Plans Buy-Back Of Some Shares

NEW YORK—In an attempt to bolster share price, Spec's Music & Video will buy back up to 300,000 shares of the company's common stock, according to Peter Blei, chief financial officer at the 57-unit, Miami-based chain.

Spec's per-share price, which peaked at $9.125 at the end of last year, had plummeted to $2.50 prior to the announcement of the buyback plan. It has since recovered somewhat, closing at $3.75 on the Nasdaq Nov. 27, eight days after the announcement.

"We think the company is worth more than the stock market indicates," Blei says. "This sends a message to our shareholders that we're confident in our company."

According to Blei, the repurchase, which will be undertaken "from time to time depending on market conditions," has met with widespread approval from Spec's shareholders and analysts who follow the chain's stock.

A financial observer familiar with Spec's says the company currently owns 50% of its 5.4 million shares. If Spec's were to repurchase the full 300,000 shares under the buyback plan, the ratio of company-owned to free-floating shares would shift to 55:45, which would result in less liquidity for investors. Blei, however, says liquidity should not be an investor concern.

PAUL VERN"
HMV Opens In New York

NEW YORK—Industry executives gather at the opening of the two HMV superstores in Manhattan Nov. 15. The U.K.-based retailer made its grand entrance into the U.S. market with a 40,000-foot site on the Upper East Side and a comparable megastore across town. (Photos: Chuck Pullin)

The Leaders Huddle. McAllister, left, and Peter Herd, VP of HMV USA, chat during the grand-opening celebration.

An Honorable Opening. HMV Group chairman Stuart McAllister watches proudly as New York Mayor David Dinkins cuts the ribbon at the West Side store.

See How They Browse. Guests at HMV's grand-opening party at the East Side location mingle as they browse through the aisles.

An Honorable Opening. HMV Group chairman Stuart McAllister watches proudly as New York Mayor David Dinkins cuts the ribbon at the West Side store.

Send In The Industry Veterans. Judy Collins is flanked by Ron Piccolo, left, CBS New York branch manager, and Sam Weiss, president of Win Records & Video.

Three's A Crowd. Sam Weiss, left, shares a laugh with Billboard deputy editor Irv Lichtman, center, and Morty Craft, veteran producer.

Executive Committee. Herb Linsky, left, head of Project 3 Records, is shown with Warner Bros. senior VP of sales Lou Dennis.

His Master's Plaque. McAllister and HMV USA president Tony Hirsch, right, unveil the official HMV plaque at the opening ceremonies.
NASHVILLE—Four separately owned used-record stores in Las Vegas have formed the Collectible Record Dealers Alliance, which they have subtitled "An Organization Of Ethical Record Dealers."

Members say, though, that the Alliance is more concerned with steering customers toward each other's stores than rooting out any used record outlets not up to their standards.

The Alliance member stores are J-Mars Records No. 1 and No. 2, Record Surplus, and The Underground. Competing with this federation for dominance of the used-record market in Las Vegas is the five-unit Record City, which opened its first outlet in 1988 and rapidly expanded to its current size. Together, the Alliance and Record City constitute most of the city's dozen or so used-dealer scenes.

To encourage buyers to shop within the Alliance, the stores hand out a flier to customers that lists the member outlets, their addresses and phone numbers, and their specialties. At the bottom of the flier is the assurance: "The above Las Vegas Record Merchants are committed to offering quality merchandise at fair prices."

Mary Leitch, owner of J-Mars Records No. 1, says of the Alliance, "We want people to shop in our four stores. We've got a little club going, that's all. We feel that we have fair prices, and we're all friends."

"There are so many used record stores in town now," she continues, "we just felt we'd get together and hand out little fliers to the customers [and tell them] if I don't have [what they want], I'll send them over to the other stores."

One feature Alliance members have in common is the Vinyl Dinosaur Club Membership, which costs $2. Leitch explains that each purchase a club member makes after joining is discounted "like 10% -- different stores have different discounts."

Leitch says the members of the Alliance guarantee everything they sell and "try to pay the fairest prices." For example, she says her store has standard prices, paying $5 for each CD and $1 for cassette tapes.

Leitch denies that the Alliance was created to combat the new five-store Record City chain, which opened its first location in late 1988. "When you have a lot of record stores in town, you have to promote yourself the best way you know how," Leitch asserts.

Wayne Coyner, an Alliance member and owner of The Underground store, says he knows of no unethical record dealers in town. Like Leitch, he says the Las Vegas market demands a multiplicity of stores. "Not one record store is just going to hold captive that marketplace. It's shared by all. No store is really a threat to another store. We're really not in competition with each other. If it was a little small town, it would be different. But Las Vegas has finally grown to city proportions."

Leonard Leavitt, who owns the five Record City stores, says, "We're spread out to where we appeal to localized areas in the city. The town's pretty spread out." He adds that a third of his stores' business is in CDs.

"We refer people -- particularly people from out of town -- to the other stores. I'm a collector, and I know how it is when you go into another town," he says.

While there is a basic inventory common to all Record City stores, Leavitt says that two of his outlets specialize in 45s and other oldies, so that when collectors do come into town, they don't have to hit all five stores to find the real collectibles, like the heavy '50s stuff."

RETAILERS EXPLORE NEW CD-FIXTURE OPTIONS

(Continued from page 53)

IF IT'S TOO LOUD, YOU'RE TOO OLD.

Introducing new CIRÉ™ tapes, for true sound reproduction at any volume. In normal and high bias.

Now available in record and music stores.
Vid Biz Yielding High Studio Earnings
Sell-Through Eclipsing Rental In Some Areas

NEW YORK—Program suppliers will earn $3.85 billion from shipments of prerecorded cassettes in 1990, up from $3.3 billion in 1989, according to Joe Annechino, VP of business development for Orion Home Video.

He presented his forecast at an International Tape/Disc Assn. update seminar here Nov. 20.

Consumers will spend $9.4 billion this year on the rental market for prerecorded video, Annechino said, up from $8.34 billion in 1989.

Annechino predicted growth in consumer spending to $10.4 billion in 1991 and $11.19 billion in ’92.

The majority of that spending, he said, will still come in the form of rentals. Consumers will spend $9.4 billion purchasing cassettes this year while spending $6.6 billion renting them.

Sell-through accounted for $2.24 billion of total consumer spending in 1989 while rentals accounted for $6 billion. In 1991, Annechino said, sell-through will account for $3.96 billion and rentals for $7.05 billion.

While rentals remain the bedrock of consumer spending on prerecorded video, other segments of the industry have seen the dominance of the rental market eclipsed by sell-through.

The $3.56 billion in studio revenues will earn this year, for example, includes $1.96 billion from cassettes primarily for sale, and $1.59 billion from rental-priced cassettes, Annechino said. This will mark the first time studio revenues from sell-through have exceeded those from the rental market.

In 1989, the studio earned $1.5 billion from sell-through and $1.8 billion from the rental market, according to Annechino’s figures.

The importance of sell-through is even more pronounced at the duplicate level. In a separate presentation at ITA, Rank Video Service senior VP David Cuyler called sell-through “the engine that drives unit growth.”

Cuyler noted that duplicators in the U.S. will manufacture 200 million prerecorded cassettes for the sell-through market this year, compared with 67 million for the rental market. In 1991, the sell-through market will absorb 240 million cassettes, compared with only 233 million for the rental market.

Looked at another way, the rental market will grow by 20% this year in terms of units manufactured, while the sell-through market will grow by 21%, Cuyler said. In 1991, however, rental will grow 5% of a home video wholesale growing by 20%. (For more on Cuyler’s presentation, see separate story, page 59.)

The average video store had gross revenues of $178,891 in 1989, compared with $165,913 in 1988 and $180,192 in 1987.

Cuyler also sees a rental market for discs developing, a trend he expects to continue in 1990.

The third way, he said, is to exploit the rental market through pay-per-performance, pay-per-rental, and pay-per-rental plus buyout, which is currently being tested by several rental companies.

The financial results of the rental market will be more difficult because the average rental profit per rental is low compared to other segments of the video market.

Rentrak Corp. created a rental market for prerecorded video, according to Entertainment Business.

New releases account for 50% of dollars generated by the rental market, but only 40% in sell-through.

The average video store had gross revenues of $178,891 in 1989, compared with $165,913 in 1988 and $180,192 in 1987.

Rentrak’s stock, which trades over the counter, has performed better lately than most entertainment issues. In fact, it was one of only two stocks tracked by Billbord whose prices rose in the third quarter (the other was MCA Inc.). Investors recently bid about $5 for Rentrak shares, up from $3.43 on July 6.

But, for many analysts, the company is still too small, too new, and too risky to recommend to investors. Some say that the float—the number of shares available to the public—is too low at 2.7 million shares.

Others cite the risks involved in such an enterprise: The pressure on studios by standards videotape wholesalers, the reluctance of large retailers to sign on, the slowdown in growth of the home video industry, and competition among video retailers.

Berger countered those concerns with arguments that home video will continue to grow—to a projected $15.5 billion in rental revenues by 1994 from an estimated $10.6 billion this year—and that Rentrak has expanded internationally while it has no competition in the U.S.

A strong vote of confidence in the company was voiced by Japan’s largest video retail chain, Culture Convenience Club, which is now a partner of Rentrak. Rentrak will receive third of the profits from the joint venture and, starting in 1994, will receive royalties amounting to 1.67% of revenues.

As for competition, Berger said that other companies planning to enter pay-per-transacting would find such “barriers” as millions of dollars in development expenses and prior commitments from retailers who have paid $5,000-$20,000 to sign with Rentrak.

The economies of the pay-per-transacting system are as follows: A studio leases a videocassette to Rentrak for $6. Rentrak charges the retailer a handling fee of $8 for that cassette to cover its costs, and a transaction fee of $1.25 to $2.50 rental. Of that fee, Rentrak returns $1 to the studio and keeps 25 cents. Rentrak also charges retailers a one-time processing fee of $3,495 that includes computer programs and training.

One of the biggest roadblocks to establishing the Rentrak system was participation of the studios. Berger said Rentrak now distributes all titles from 10 of the top 20 home video suppliers. Part of the price of participation, he added, was a promise by Rentrak of “absolute confidentiality.” That is because the studios feared alienating standard distributors like Comtron and Ingram.

In the quarter that ended Sept. 30, Berger said, Rentrak shipped 275,252 cassettes of 297 titles, compared with 129,369 cassettes of 217 titles in the same period last year. He also said that Rentrak has signed up 83 studios and 1,555 retailers.

Billboard Beefs Up Its Music Video Sales Chart

NEW YORK—Billboard has substantially increased the number of retailers and distributors reporting to the Top Music Videos chart.

The bi-weekly chart now reflects reports from 85 locations, representing an estimated 78% of the longform music video market.

For the first time, the chart now incorporates reports from independent video wholesalers, such as Comtron, Baker & Taylor and Ingram, who service video specialty stores. All retailers in the panel carry both music and video products. Panel retailers include major chains such as Musicland, Trans World, Whereshow, and Strawberries.

Major rackjobbers, including Händelein, Lieberman, Western Merchandising, and Sight & Sound, are also reflected in the Top Music Videos chart for the first time.

The beefed-up panel reflects the increased sales activity generated by longform music video. With several record labels now in the home video business on a full-time basis, longform music videos are emerging as a fourth configuration, along with CDs, cassettes, and LPs.

In a related move, Billboard will be stepping up the number of longform music video reviews appearing in the Home Video section.

In June, Billboard increased the number of titles ranked in the Top Music Videos chart from 25 to 30.
Dupe Firms Aim For Stability
Sell-Through Vids May Snap Mfgs.

NEW YORK—As studios go to di-
rect-to-video release for a
broad range of titles, dupli-
cators are forced to manage their manu-
ufacturing capacity more carefully to
avoid going short at critical times,
according to David Cuyler, senior VP of Rank Video Services Ameri-
can, the country’s largest video
 duplicated. Speaking at the annual Interna-
tional Tape/Disc Assn. update semi-
inar last Nov. 29, Cuyler noted that studi-
ons are waiting almost to the last
minute to decide whether to release
titles at rental or sell-through prices,
and that as a result, dupicators can
face surges of demand for large
numbers of cassettes on short notice.
A recent example of this phenome-
non comes from “Total Recall,”
which LIVE Home Video ultimately
released at 8,215.5. That decision,
which was still being debated as late
as the Video Software Dealers
Assn. convention in August, meant
that, Cuyler said, “3 million to 4 million cassettes had to be
produced to meet the initial
sell-through demand, compared
to the 350,000 or so that would
have been needed had it been a
rental title.

“The studios are waiting longer,
particularly on borderline titles,”
Cuyler said. “We have shorter noti-
conce over-all. What it really comes
down to is a question of spreading
demand over your capacity on a year-
round basis. There was enough ca-
pacity this year to meet every-
thing. Our concern is the unforeseen surge
[in demand] for sell-through titles with
little notice.”

Despite his concerns, however,
Cuyler says he thinks the industry is
gaining better at smoothing out the
flow of product, particularly in the
fourth quarter when demand is high-
ester.

“We’re working at encouraging
our customers to generate the ability
to allow for reorderings that are ful-
filled on a timely basis,” Cuyler said. “In
the past, there was some concern
that they had to get product on
day one or else they wouldn’t get
it. Similarly, there has been some
sense among [program] suppliers that you have to get the product
out there early or you will miss sales.
We’re working to take that concern
out of the marketplace.”

Other points brought out by
Cuyler included:

• The various high-speed dupli-
cation processes will account for 7% of the unit-manufacturing volume in
1990 and 9% in 1991, although, as
Cuyler noted, “in 1991 estimate
could be a little on the low side.
There is a lot of high-speed work in
the EP and SP modes, particularly with
children’s video.”

• The 8mm format will account for
1% of prerecorded cassettes manu-
factured this year, and 2% in 1991.
Cuyler said, “Beatty’s share will fall
from 2% this year to 1% in 1991.

• Catalog product is the key to
developing a year-round sell-through
business, Cuyler said. “Any given ti-
tle might not amount to much, but in
the aggregate it’s quite substan-
tial.”

• By the end of 1991, the installed
capacity of non-VHS machines will
be sufficiently large to attract the atten-
tion of the studios, Cuyler predicted.
“In the past, there was a fear that
you couldn’t use your existing distri-
bution network to the small
number of base machines, but I think that
will change,” he said.

• Cuyler is still optimistic that the
market for B-titles can be revived,
thereby bolstering the overall rental
market. “I think if you look at the ef-
ficts [by the studios] to increase
depth-of-copy they have been largely
successful, at least for A-titles,” he
said. "That shows what can be done
when you focus better on marketing
on a problem. I think the same thing
can be done for B-titles.”

MARKETERS TRY NEW ANGLES
TO SELL SPECIAL-INTEREST VIDS

Los Angeles—Kathy Smith, a high-profile exercise and
fitness personality who has sold several
million videocas-
settes worldwide,
is the subject of an “infomercial”
that will be re-
leased by year’s end.

According to
Greg Renker, Guthy-Renker Corp.,
a speaker at the “Direct Marketing
Close-Up” session here Nov. 8 at
the American Video Conference, “The
Kathy Smith Pat-Burning System”
will make its infomercial debut
in six markets and is designed to sell a
compact, weight-loss and exercise
system.

Guthy-Renker is producing the
infomercial in conjunction with Smith.
Guthy-Renker has produced the
Tony Robbins’ “Personal Power”
infomercials.

Informercials, according to
Renker, are an extended form of
“infotainment” programming
designed to sell products. He says
they are a potentially enormous—

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Marketers Try New Angles
To Sell Special-Interest Vids

■ By Jim McCullaugh

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Positive Presenters. Tom Parks, center, shares a happy moment with AVC Awards Banquet co-hosts Edie McClurg and Harry Shearer. Parks was the host of "Diabetes: A Positive Approach," a nominee in the Physical & Mental Health category.

Country Boy Makes Good. Doug Hall, left, of Hallway Productions inc./Frontier Entertainment, clutches the AVC Award for "George Jones: Same Ole Me," winner of the top prize in the Biography & Personality category. With him is an unidentified attendee.

Keep On Truck-ing. David Bowers of JZ Communications is all smiles as he receives an AVC Award for "Trucks Of The Trade," which took the prize in the Cooking, Food & Wine category. JZ also won the Sports Entertainment prize with "100 Years - A Visual History Of The Dodgers."


Golden Tape. "Golden Girl" Rue McClanahan was on hand at the AVC Awards Banquet with Michael Shapiro, head of MRS Enterprises. His tape, "Rue McClanahan: The Dog Care Video Guide," which was produced by MRS Enterprises, won top prize in the Crafts, Hobbies & Mechanical Skills category.

Special-Interest Duo. Harry Shearer and Edie McClurg livened up the AVC Awards Banquet as co-hosts.

MUSIC VIDEO REVIEWS

"Bon Jovi : Access All Areas," PolyGram Music Video, 88 minutes, $19.95. Diehard fans of Bon Jovi may be disappointed that we don't see any songs performed complete and without interruption in this tape. What we get instead are snippets of songs either from rehearsals or performed live during the group's European tour of 1988 and world tour of 1989-90. But if fans give this tape a chance, they will see that director Wayne Isham has fashioned an effective homage to life on the road with a rock'n'roll band. (The Credence Clearwater Revival tune "Travelin' Band" crows up on several occasions and we don't get the point.) The overall tone of the tape gets almost elegant at times as the band uses cover songs (Thin Lizzy's "The Boys Are Back In Town," Bad Company's "Shooting Star," Sam Cook's "Having A Party") to evoke artists from the prevideo era who maintained their exposure by going on the road. Isham himself neatly juxtaposes color footage with shaky, deliberately crude-looking black-and-white footage to evoke the filmed images of prevideo artists. One scene in particular—the lads arriving for a gig in London amid a throng of screaming female fans—effectively calls to mind old rearel footage of the Beatles or Stones, circa 1964, when fainting and screaming was de rigueur for female fans of pop groups.

"The Judds: Love Can Build A Bridge," MPI Home Video, 60 minutes, $19.95. This timely tape is being rushed to capitalize on the instant nostalgic that will doubtless be generated by word that Naomi Judd is retiring from performing because of an illness. The current "Love Can Build A Bridge" tour will be the last for the mother-daughter duo. Perhaps appropriately, this tape provides a rather airbrushed view of the apparently idyllic life backstage with the Judds, as we see them in rehearsal, in the studio working up new material, in concert, and in interviews. The intended highlight of the tape, however, is the duo's latest video—for the title cut—filmed in 3D (the tape comes packed with the requisite goofy 3D glasses). Unfortunately, the long buildup to the clip (a good 15 or more minutes on how the clip was filmed, the perks of location work, etc.) leaves one expecting a more eye-popping technical extravaganza than the 3D effect turns out to be. Nonetheless, the producers of this tape have taken care to showcase several of the group's favorites ("Born To Be Blue," "Rompin' Stompin' Blues," "This Country's Rockin'"), which are shown complete and uninterrupted. A nice touch for fans.

"Peter, Paul And Mary: 25th Anniversary Concert," Rhino Video, 88 minutes, $19.95. Like blue jeans, it seems that Pe- (Continued on page 65)
Top Music Videos

<table>
<thead>
<tr>
<th>No.</th>
<th>Wks. Aged</th>
<th>Rank</th>
<th>Title, Copyright Owner, Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
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* RIAA gold certification for sales of 25,000 units or $1 million in sales at suggested retail.  
* RIAA platinum certification for sales of 50,000 units or $2 million in sales at suggested retail.  
* SF - Short Form.  
* LF - Long Form.  
* C - Concert.  
* D - Documentary.  

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"Last Call" For Latest Vids About AIDS, Oppenheimer

BY MICHAEL DARE

This week's column is provided as a guide through the wilderness of unfamiliar feature video titles.

"Longtime Companion" (1989), Vidmark, prebooks 12/11. As a subject matter for film, AIDS would seem to guarantee astringent depressing or self-righteous, which is why this movie has been justly praised as a landmark in the cinematic treatment of the scourge of the '90s. It pulls off the fantastic trick of being sensitive without being maudlin, and informative without being preachy. Star- ring largely a unknown cast except for Bruce Davidson ("Willard"), it is a vast pastiche of gay life in New York Island, N.Y., starting in 1981 when AIDS was first discovered and moving up to present day as we see how the relationship of the entire community is transformed by the new mystery disease. With excellent performances and a wonderfully self-effacing sense of humor, it is infinitely superior to the way television handles diseases of the week, building to a powerful ending that's beautifully surreal, spiritual, and profoundly moving.


With a unique combination of deadly horror, teenage sexuality, and black humor, "Night Life" starts out as a mildly amusing tale of teenage troublemakers but quickly takes several steps into the realm of the downright bizarre. Scott Grimes ("Critters") plays Archie, a naive teenager in every way except for the fact that he works at the local funeral home. He poses off a gang of thugs, but his troubles seem to end when they're all killed in a car wreck and brought to the funeral home. The fun begins, and his life turns miserable again, when lightning strikes and the tuffs come back to life. Never has a tale of the supernatural seemed so much on character motivation. It takes its time before turning into a zombie fest, but when it does it's an enormously satisfying one. It's full of surprises, paying off with an epic chase that rapidly dispenses with all the clichés associated with zombie films. Technically it's well made, with an excellent eerie score by Roger Bourland and some funny bits by John Astin ("The Addams Family," the family's 20th-century pro- toctor, and Anthony Geary. A good triple bill with "Ferris Bueller's Day Off" and "Night Of The Living Abused.

"The Day After Trinity" (1981), Pyramid Home Video.

J. Robert Oppenheimer faced per-haps the most difficult moral decision any man has ever encountered. His invitation to head The Manhattan Project and develop the first atomic bomb presented him with a quagmire of full of unlimited implications, in which the fate of the world seemed to fall squarely onto his shoulders. It's a story that's been told in dozens of plays, TV specials, and feature films, but none match the storytelling power of this incredible document. Including in interviews everyone involved, from soldiers to scientists, and rare historical footage, this is a fascinating glimpse at the nature of politics, war, and scientific endeavor. Now that PBS "The Civil War" has re- suscitated the public's interest in documentation here's no reason they shouldn't be interested in this one too, since it involves an issue that's still vital today as nuclear proliferation. A perfect double bill with "Fat Man And Little Boy."
outlets, although viewers will be able to purchase it directly from Media Home Entertainment, the company that makes and markets Smith's retail-video series.

At the same time, Media is releasing a new Smith tape to retail. "Kathy Smith's Weight-Loss Workout" will be in stores Jan. 2. This tape, priced at $19.98, will be Smith's sixth exercise and fitness tape for the consumer market.

Renker says that Richard Simmons is the only celebrity to date to sell massive numbers of fitness videocassettes via infomercials. Renker's goal is to sell 250,000 pieces, at $100 each, in the first year. More than $250,000 is going into the production, he noted, and substantial sums will be spent on airtime and administrative and telemarketing costs each month.

According to Renker, while 85% of infomercials fail, returns can be substantial when they succeed. "There doesn't seem to be that much price sensitivity on motivational cassettes," he said. He also noted that the infomercial may cause a spike in sales of Smith's retail tapes.

While infomercials represent the splashiest innovation in direct marketing, other panelists at the AVC such as Jim Jimirro, of J2 Communications, and Bob Karcy, of V.I.E.W. Video, said that direct selling will receive more attention from producers and marketers of special-interest video.

Jimirro noted that the traditional home-video distribution system is growing increasingly clogged due to consolidation and a "massive prioritization on the part of distribution and retail for hits. After 'Dick Tracy' and 'Pretty Woman,' there's little time left for anything else. Of course, the flip side of that is finding new ways of getting product to market."

As an example of the power of direct marketing, Jimirro first pointed out that his company had sold 200,000 units over two years of the "Mother Goose Video Treasury." He then stated that when the company put it in the Avon catalog, another 280,000 copies were sold in a 10-day period.

"That demonstrates what we know," he said. "Traditional distribution could not get that product into the hands of all the consumers who wanted it." He also noted that special-interest marketers have to be alert to every opportunity. J2 has sold about 80,000-90,000 copies of "Champions Forever," a boxing retrospective featuring former heavyweight champions Muhammad Ali, George Foreman, Joe Frazier, and Ken Norton, he said.

But now J2 is looking to sell twice that number since Foreman has come out of retirement and will soon face the current heavyweight champion, Evander Holyfield. J2 is already gearing up for a second wave of marketing, which will include direct techniques, he said.

NEW ANGLES ON HOME VID
(Continued from page 59)

Every Success Story Has a Beginning.

First, Callanetics sold over one million units and helped revolutionize the way America exercises. Then, Super Callanetics soared to the top of the sales charts.

Now, Beginning Callanetics has arrived. This hour-long program is aimed at the vast audience of first-time exercisers and those who want to get back into a regular routine.

Beginning Callanetics will be supported by broad consumer advertising and an extensive publicity campaign.

So stock up now. Everyone loves a great beginning.

$24.95

Suggested Retail Price

STOCK UP NOW

Contact your MCA Distributor today about the Special Introductory Price on Beginning Callanetics.
Conference: PSA Tapes Need Coordination

LOS ANGELES—Making programming and marketing decisions concurrently and taking a team approach are two vital components of making successful public-interest videos, said panelists at a Nov. 9 American Video Conference seminar titled "Producing To Make A Difference."

Most of the speakers were involved in creating, distributing, or consulting on film, TV, and video productions tackling issues such as the greenhouse effect, toxic waste, overpopulation, teenage pregnancy, and AIDS.

Bonnie Reiss, executive director of Los Angeles-based Earth Communications Office, moderated the event, while other "video activists" on the panel included Michael Wiene, an independent producer; Marlene Gold, director of the Media Project; and Kate Horsfield, executive director of the Video Data Bank. Also present was Ron Castell, senior VP of programming and merchandising for Blockbuster Entertainment Corp., who provided a video retailer's perspective.

The meeting kicked off with a screening of the short film "You Can Make A Difference," an ECO-produced motivational piece about the importance of individual participation in the fight against the planet's ecological woes. ECO is a coalition of activists drawn from Hollywood, environmental groups, and other areas that coordinates media projects to raise environmental awareness.

Reiss emphasized that activists do not have to do it all themselves. "Being one-millionth of something is important, too. A team approach can give [a project] its clout." She said that before embarking on a socially conscious project—such as an environmental video—potential producers or writers should investigate whether someone else is working on a similar project. If so, she suggests, "maybe you can team up."

Castell discussed Blockbuster's experiences with public-interest videos. "We're very open to alternative special-interest videos," he said. "One of Blockbuster's marketing strengths is that we're wide and deep in selection. We review 274 different videos in an average month. We generally purchase about 44% of what's offered."

Castell added, "About two years ago we started noticing more special-interest videos dealing with issues." Blockbuster then developed an in-store program called "America's Most Important Titles," he said. Generally, those titles did not do very well. Castell emphasized that such videos need more marketing behind them. "We look for merchandising, a marketing tag we can work with. One tape is darn difficult to merchandise if it stands alone and has no profile. There are only so many Ted Danson," said Castell, referring to the "Cheers" star's heavily publicized MCA tape, "Help Save Planet Earth."

Start the New Year with a bang—three action-packed blockbusters in one month...the month of January! Plus, a great campaign to increase rentals and sell off used copies!

These are collectible films the fans want! They want the high-tech action and appeal of Bruce Willis in DIE HARD 2, the notorious starring debut of Andrew Dice Clay in THE ADVENTURES OF FORD FAIRLANE and the hot young stars and hot songs by Jon Bon Jovi in YOUNG GUNS II.

(Continued on page 67)
HMV Is Newest Player In N.Y.'s Sell-Thru Game

NEW YORK—With the opening of U.K. retail giant HMV's Manhattan megastores, New York has two new sell-through video outlets measuring a combined total of 9,500 square feet, each stocking approximately 15,000 VHS and laserdisc titles in every conceivable genre, says Peter Herd, VP of HMV USA.

The video sections occupy about 13.5% of the surface area of both locations, and video will make up 139-179% of retail business, according to Barry Merer, video buyer/manager at the West Side store, situated at Broadway and 72nd Street. VHS will constitute 75% of the video product mix, with the rest made up of laser and accessories.

"We will have titles in all and every genre, from colorized films to ballet and fine arts to silents, foreign, classical, opera, and music videos," says Merer, adding that HMV will stock such configurations as 8mm and Super-VHS in the near future. Herd says HMV will fine-tune its inventory "according to two factors: the way the market develops and the way we develop our customer base."

Both sites compete with nearby Tower Video outlets, and the East Side HMV, at Lexington Avenue and 86th Street, also vies with a blockbuster store. However, because of HMV's devotion to sell-through (and its rival's focus on rental), the competition is not nearly as fierce in video as in music, where HMV operates within six blocks of Tower's West Side superstore.

Herd says HMV's decision to eschew the rental business "is absolute." He explains that "the rental market may only be 10 years old, but it's a mature market with established competition." Sell-through, on the other hand, "shows the greatest potential for growth," he says, adding, "As both markets mature, there will increasingly be specialists in both fields. We are retail specialists."

Soon to open superstores in Japan and France, HMV operates approximately 150 units in the U.K., New Zealand, Ireland, Australia, Canada, and the U.S. The chain is owned by Thorn-EMI, parent company of the Capitol-EMI record label family.

PAUL VERNIA

MUSIC VIDEO REVIEWS

(Continued from page 90)

ter, Paul & Mary will never go out of style. This concert was taped in 1986, and they sound almost as good today as they did during the turbulent '60s, when they were the standard-bearers for an entire generation.

All of the group's hits are here, including "Pay The Magic Dragon," "Blowin' Down The Wind," "If I Had A Hammer," and "Where Have All The Flowers Gone?" They also offer some lesser-known efforts, including the offbeat "Right Field" and the poignant "El Salvador."

If you have a clientele that's old enough to remember Woodstock and the summer of love, this title belongs on your shelves.  RICHARD T. RYAN
PIRATES ON THE RUN: Well, maybe the home video pirates aren’t all sharking in their boots. But the situation is a lot different these days from what it was a year ago, when video retailers in Los Angeles were discouraged about the lack of action against piracy. Some of the biggest busts in the history of the Motion Picture Assn. of America piracy push are happening in L.A. and will continue to happen, according to officer Rich Alzandola of the 77th division L.A.P.D. vice squad in South Central Los Angeles. “From our point of view,” he says, “MPAA has hired several ex-L.A.P.D. officers who know our system,” resulting in the investigations proceeding more effectively. Alzandola is especially proud of a recent raid in which he was arresting officer (Billboard, Dec. 9). That action—at 28,000 tapes claimed to be the largest seizure ever in U.S. home video history— took place at a Video 1 store in Los Angeles and two residences in nearby San Gabriel. Chin Fu Chen, owner of the three stores and two homes, was arrested at the time of the raids. Just a week later, L.A.P.D. officers, led by investigating officer Darrell Belchita plus MPAA investigators, made another large hit. This time, a total of 7,118 tapes were seized at two Video 1 stores and the residence of Hector H. Montero, from which nine VCRs were taken. Marking the realism that retailers find confounding and irritating, MPAA officials point out that Video 1 was raided just weeks prior, on Sept. 9, by U.S. marshals in a civil action whereby 1,161 tapes were seized. A further sour note, perhaps, is that the Montero lab may represent what Alzandola thinks is the increasingly savvy operation of pirates. “Even though his was a small operation, he was sophisticated,” says Alzandola of Montero, describing devices hooked to the VCRs that require technical tests at MPAA labs. On a positive note, the tapes seized in the Montero raid were not in theatrical release, as they were in another recent raid. The titles, all of which are in video stores, include “Miami Blues,” “The Hunt For Red October,” “Pretty Woman,” and “Jeetsons: The Movie.”

BASES’S BABY TAPE: Children as young as 4 years old aren’t babies, but they aren’t capable of reading identifications on blank-tape sleeves either. And yet they operate VCRs. Realizing this, BASES has created a “Kid’s Tape,” a T-120-size videocassette with a unique sleeve and different color door. John Ziemba, director of sales, says observations with his own nephews—ages 4 and 6—backed up what BASES research had indicated. “They get up on Saturday morning and record a show if they’re going to have to miss it,” he says. “What parents worry about is the kids getting hold of the wrong tape,” a problem eased by the way of the BASES package that kids can recognize as their own.

BUYING GROUPS BOOM: There seem to be more and more buying groups surfacing. Some have become known before principals have dotted all the T’s and crossed all the I’s, says a spokesman at International Video Products, in Indio, Calif. IVP has recently lined up some buying programs for its customers via video distributor ZBS, this source relates, but word that a buying group is ready to roll out is premature. More buzz revolves around Video Alliance Group, being organized by Michael Weiss, former president of troubled American Video Assn., still likely the best-known buying-op. Weiss, who remained in Phoenix after he was ousted from AVA this past summer, says the new group will also be headquartered in the Arizona capital.
Industry Mills Impact Of MGM/UUA Sale On Laser Biz

BY CHRIS McGOWAN

WHETHER THE LION? Pathé Communications Corp.'s acquisition of MGM/UUA Communications Co. and the related sale of the label's home video rights to Time Warner's Warner Home Video may have profound repercussions in the laserdisc business, say industry watchers. When 110 MGM/UUA Home Video employees were dismissed Sept. 15 by the parent company one of those let go was George Feltenstein, MGM/UUA Home Video's director of sales and marketing. Feltenstein has been one of the laser industry's trailblazers, and coordinated MGM/UUA's return into the disc market in December 1987. He supervised the release of dozens of deluxe laserdisc editions of classic MGM films. Careful attention was paid to releasing the movies on disc in their original forms, or as close to it as possible. This included making new transfers from the original negatives, restoring directors' cuts, including supplementary material on laserdisc releases.

A policy was instituted of releasing from a master widescreen MGM/UUA movies in their theatrical aspect ratios on laser. During Feltenstein's reign, MGM/UUA letterboxed a plethora of popular classics, such as "Gigi," "The Magnificent Seven," "The Dirty Dozen," "A Bridge Too Far," "Seven Brides For Seven Brothers," "1941," "That's Entertainment," "The Apartment," "Dr. Zhivago," "Ben Hur," and James Bond films such as "Moonraker," "Octopussy," "Thunderball," and "You Only Live Twice." Today, for the first time, these wide-screen movies could be viewed on the video screen in their entirety, without a large part of the image being cut off by the laserdisc player in this process. At the same time, MGM/UUA kept prices affordable (usually in the $24.98-$29.98 range), a boon to collectors.

It's still unclear, according to sources close to both companies, as to whether Warner Home Video will retain Feltenstein in some capacity to supervise laserdisc releases from MGM/UUA. If they do not keep Feltenstein on, industry observers are speculating as to what Warner will do with the catalog. Will it release a little or a lot of it? Will it complete the many restoration efforts begun by Feltenstein and continue to bring out old MGM/UUA classics in deluxe versions on disc? Another topic on people's minds is how Warner will ultimately handle laserdisc distribution.

A Warner Home Video spokesman says, "It's too soon to say. It's premature to talk about it. But chances are the MGM/UUA catalog will be in good hands with Warner. Warner Home Video top-performer Warren Lieberfarb is known to us. Both Warner and MGM/UUA have been in the laserdisc business for some time. While Warner has also made an effort to preserve the aspect ratio of widescreen films, laserdisc box sets from Warner include "Grem- lins 2: The New Batch," "East Of Eden," "Re- veal With Charlie's Angels," "You Don't Mess With The Zohan," "Batman," "Lethal Weapon," "2: Blue Velvet," "Driven Miss Daisy," "Auntie Mame," "The Great Race," and "Kung Fu." Warner has been the industry leader in sell-through pricing; its laserdisc prices are typically in the $42.98-$52.98 range. Will the lion continue its laserdisc roar at Warner? Stay tuned.

MCA HOME VIDEO will release a letterboxed, $44.98 laser edition of "The Deer Hunter." Jan. 24, 1978 Michael Cimino's directorial feature follows a group of Pennsylvania steelworker pals into the hell of the Vietnam War. The film won five Academy Awards and generated heated controversy: Some lauded it as a powerful anti-war statement and others felt it portrayed North Vietnamese soldiers as sadistic and inhuman. Either way, "The Deer Hunter" is a gripping tale and boasts great performances from "The Godfather II," "Cape Fear," and "The Conversation." The two-disc MCA title features two side-by-side. Also in January, MCA will launch its "Better Blues" Series (Side 3 CAV, Side 1 2/3 CAV). Included on this two-disc set is "Denzel Washington," and "Play Misty For Me" ($34.98), the 1971 thriller directed by and starring Clint Eastwood. The latter disc will include the original theatrical trailer.

NOTED: Adry's, the well-known Southern California consumer electronics discount chain, has started selling the Pioneer CCLD-880 combo player for $389.90 at its seven Los Angeles-area outlets. This disc player accepts any disc, including HDWs, and normally lists for $500.

 VID BIZ YIELDING HIGH STUDIO EARNINGS

(Continued from page 58)

gather momentum when the player base in the U.S. passes the 1 million mark sometime next year;

• International video markets are growing at twice the rate as the U.S. business.

Annecchino also said he did not expect a recession to "appreciably effect our growth; if anything, it could increase it somewhat since video is still very much perceived as affordable entertainment."

VDB's Horsfield markets tapes that rarely find their way to store shelves. "I distribute the work of over 250 artists and independent producers," she said. "Our audience is mostly educational and cultural institutions." Co-founded by Horsfield in 1976, VDB is part of the Art Institute of Chicago. One of its most recent projects is "Video Against AIDS," three two-hour tapes that consist of 22 segments dealing with different aspects of the AIDS crisis. "You wouldn't see it on TV," said Horsfield of "Video Against AIDS." "It was produced within the AIDS community and you will see lots of condoms."

Direct mail has been the key means of distribution for Horsfield. "We're reaching the community we set out to reach," she said. According to VDB, video stores "may not be the correct outlet for a lot of these titles, the right stream for these to swim up. The video store is an acquired entertainment environment."

Viese, a former VP of original programming at Vestron Video who now heads his own firm, Weise Productions, said that the potential producer of public-interest tapes should adopt a realistic tone when pitching the project.

The Media Project's Golan emphasized the impact of the media on teenagers, saying that teens are heavily influenced by the characters on their favorite TV shows. "They mimic and take things from these characters," he said. The Media Project, part of the Center for Population Options tries to get television, film, and video media to incorporate public-service messages and is a staunch supporter of the VDB tapes.

In the long run, concluded VDB's Horsfield, "people trying to make a difference are trying to change human consciousness. They are trying to get out of conventional thinking. It has to happen on TV and in video stores." If we are to surmount the daunting problems of pollution, over-population, and AIDS, she said, "we have to figure out the methodology of changing consciousness."

CHRIS McGOWAN

HOME VIDEO

CONFERENCE: PSA TAPES NEED COORDINATION

(Continued from page 64)

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CHRIS McGOWAN
MUSIC VIDEO

Industry Wants More Than MTV, VH-1
Calls For Alternative Channels, Cooperation

By Jim Beesman

LOS ANGELES—MTV and VH-1 are always hot topics at any music-video gathering, but at the 12th annual Billboard Music Video Conference, attendees seemed less inhibited than ever in voicing support for alternatives to the mighty exposure outlets.

Much of the discussion came during the new Billboard format forums—four sessions each devoted to a produces for genre. In the wake of front-page reports of tightening video playlists and the declining rock genre itself, (Billboard, Nov. 10), there were open calls to bolster competing channels, as well as examples of outright rebellion against labels allowing MTV exclusive airplay of clips.

Despite the formidable problems currently facing the music video industry, its overall health was illustrated by the increased number of clip submissions reported at the forum—winners giving all four genres a push—and an increase of video programs. The following are reports on the four format forums.

POP/ROCK

Mitchell Rowen, publisher of the CVC Report music-video tip sheet, opened the Nov. 9 “Pop/Rock” music-video format forum by questioning whether this most recent VH-1 move away from new artist videos in favor of hits and reissues would really lead to the promised production cutbacks. The 1,564 clip submissions to CVC tallied in the period from Feb. 15 through Nov. 1 this year, he noted, that was virtually the same span last year by 326 videos (Billboard, Sept. 14). But Rowen viewed and applauded the fact that this particular VH-1 move had indeed caused a greater “stir” than earlier ones. Mike Drumm, president of the entertainment/television division of Denver’s weekly “Music Link” video show, was among those upset over suggestions that clip producers were not developing new artists as Saulin Colvin and John Hiatt could be. "It caused a lot of frustration because we’re ready, willing, and able to promote these clips, but it’s all going to MTV/VH-1 driven business. This conference has driven that home.”

EMI Records national director of A&R, American Recordings, Bobbi Lou Robinson likewise spoke of an uncoopertive MTV/VH-1 “monster” partially created by labels at the expense of the channels’ competition. Accepting that VH-1’s increased-heavy policies were likely based on underlying business considerations, the executive nevertheless stated that the next time the channel seeks $30,000 for a “VH-1” video, he’ll try to make sure the answer will be, “Kill my ass.”

COUNTRY/AC

The Nov. 8 “Country/AC” forum also started with a report of increased clip submissions, this time from Country Music Television’s director of programming, Rick Trask. She said that the 35 video adds in October were CMT’s most ever for one month—and also were of better quality. But Trask and other panelists cautioned against the prevalence of cliched images in country clips.

“Viewers are getting tired of hay bales and pickup trucks,” said Trask, adding, “The main communication between programmers and video directors.

“Grace, black-white, jumpy video doesn’t work for us,” said David Jennings, producer of the “Hit Video Country” syndicated program show based in Denison, Texas.

Moderator Jeff Walker of Arist Video Promotion noted that several all-labeled are entering the video production/promotion field with new artists and creative clips and are meeting with success.

The country format was hailed by Trask and Rowe Video Jukebox producer Kadima Levadi as a “win/win” for "AC of the ’90s," with a bright future.

DANCE/CLUB

Racist club programming practices were condemned by both panel members and Rockamerica’s Ed Steinberg, an audience member at this Nov. 9 forum. The video pool chairman president charged that club play of rap clips was stifled by club owners. The music directors within the terms of a video club and TV outlet play. The continued desire for hastier release of 12-inch video dance remixes was cited as the problems in doing so.

BLACK/RAP

Negative imagery in rap videos was debated at this Nov. 9 forum. Black Entertainment Television producer Vernick Dickerson said that at a recent BET meeting, the network “decided to start taking a stand against the violence and sex in rap clips, out of ‘obligation to the race.’”

But moderator Paris Barclay, head of black entertainment and a director of rap clips, protest ed that Whitney Houston’s “I’m Your Baby Tonight” might just as well be seen as presenting a sexist image of a woman as a man’s toy.

Another image concern was that Isaac Jackson’s “I Love Will Never Do (Without You)” clip, with some taking offense over Jackson’s white male love objects, says the video was a statement that a black artist’s video seemed to be a prerequisite for crossover.

From Atlantic, Black & White director Kim Watson stressed that this “issue of complexion”—also reflected in using “black-looking women” [in videos], not light black-skinned girls”—was sensitive and serious.

This was also important that alternatives to MTV Networks were most forcefully addressed. Asked whether she “counterpro grammed” against MTV, Dickerson said yes, but “only when BET supports [an artist] at the onset of his career, and they’ve been [subse quently] an enemy of video marketing.”

We understand why, because money is involved. But we boycott labels if the situation gets out of hand—all clips of the label—and it works.

“We have the responsibility to uplift BET,” added Motown Records’ Traci Jordan, also from the audience. “We owe them a lot.”

THE EYE

This week’s Eye was written by Jim Beesman for the vacationing Melissa Newman.

YOU KNOW YOU’RE GETTING old when music video types at the 12th annual Billboard Music Video Conference start waxing sentimental for the “old” MTV. That reunion of the original MTV jocks notwithstanding, The Guest Eye took this as nostalgia-lagging for those days when MTV and music video were seen as new and exciting.

“When they started showing ‘The Monkees,’ it was all over,” said FYI director Jim Yukich, at NARAS’ provocative Nov. 9 “Music Video Breakfast Roundtable.” “Now it’s the same clips six times a day, when there are so many clips that aren’t played. I had a meeting with Abby [Konowitch, MTV’s senior VP of music and talent] and he said, ‘Be creative! Be creative!’ But they want what they used to do. The biggest artists get a better chance than unknown artists.”

With fewer and fewer programming slots available, panelist directors Julian Temple and Paris Barclay said that big-budget extravaganzas—backed by major-label promo muscle—had far better chances for rotation. And those budgets, according to those directors, were estimated at $100,000 for an “MTV” video—double his estimated $50,000 average video production cost. For that kind of money, what does MTV want out of video submissions?

“I have no idea,” said Propaganda Films’ Anne-Marie MacKay. “For the most part, we haven’t a clue. If we knew, we would better serve record companies.”

But Black & White Television’s Joel Hinman was game. “Abbey’s figured that MTV’s not selling records anymore. They’re going to be more predictable. We deal with a real push to make it more predictable. They’ve changed the priority, with only lip service paid to creativity.”

Time out! “We go to this convention every year,” responds Konowitch. “We even host a lunch for producers and directors to discuss the business and especially the label perspective. We also sit on at least two panels to be able to take questions from everyone and address their concerns. This year if there were any talk about the music business, we only want more pre-emptive, we’ve had the time. I think they’re not being addressed. People have been very complimentary about our new music position, and our ‘Buzz Bin’ in particular, as well as our commitment to the creative side, as giving strong reason to rotate shows and great videos by such artists as Suzanne Vega, Lightning Seeds, and Ed Sheeran. Besides, the ‘The Eye’ adds a lot of weight for the clips we submit, maybe even for your show, MN, which is almost to the point of absurd, that they would want to see one no one from MTV was available from all of their self-selling music video, when we’re available and want to hear what they have to say, which is why we go to the convention."

Time in! Echoing the video makers’ concerns were those at the Nov. 8 “Meet Your Audience” focus group, which had admittedly narrow demographics but was nonetheless enlightening. But we come here not to praise nor bury MTV, but to recognize that now of us are tykes in a baby industry anymore. Perhaps the time has come to stop fighting city hall and head for the ‘burbs, or start taking the law into our own hands. Indeed, at the “Black/Rap” music video format forum, Black Entertainment Television’s Vernon Dickerson told of successful boycotting labels that fence BET out with MTV exclusives, while Motown’s Traci Jordan forcefully called for increased label support of BET. Other games in town include the scores of local and regional video outlets, which might be better exploited in building a video from the ground up rather than taking an ‘only shot directly at the MTV mountaintop.

But maybe it’s also time to re-examine the traditional function of the videoclip as secondary asdendant to radio airplay in promoting audio product sales. With the dramatic growth of the music video cassette format at retail, we really do have a fourth configuration, and if we start treating it as such, music video can go on an independent program ming power of its own. Clearance headaches aside, deeper-pocketed artists, some of whom already own the rights to their clips and license them back to the labels, could work better deals with directors and producers in making their clips and promoting them to video outlets (TV and club) and generating press and other media interest, rather than relying on record-company funding and control. MacKay said that Propaganda directors enjoy an unusual degree of “final cut” over their creations; they might also could retain release rights for auteur music video directors’ compilation, for yet, in I’d find it a Jes- lian Temple “best of,” for example. And if more vide ods were produced specifically for retail “first, the tail might begin to wag the dog.

So let’s act our age. The long-held dream of a nu- merous music-video business in which producers and directors actually make money creating an undeniable artifact form is possible live by MTV alone. Now, more than ever, other options exist. After all, if rap and metal can sell millions without radio… Another example is distribution of music video products. How could sign acts and spin off videos like audio singles? Mike Nesmith, where are you?"
Adding value to your advertising.

Your classified ad is designed to sell

Billboard Classified Action Mart

To order an ad...check the type of ad you want:

Regular Classified: $1.25 per word. Minimum order $64.00.

Display Classified: 1 in./x1 $120.00 - 1 in./x4 $95 per in./x12 $88 per hr. - 1 in./x26 $65 per in./x12 $69.00 per.

Regular Ad $10.00 additional charge.

Box number address $6.50 for handling. Only regular mail forwarded - tapes not acceptable.

Position Wanted - $50.00 per in. for a 1/4 in. x 3 in. Labels:

1 in./x1 $70.00 - 1 in./x4 $65.00 per in./x12 $66.00 per in./x12 $66.00 per.

Payment must be enclosed with your ad copy. Send to Billboard Classified, 1515 Broadway, N.Y., NY 10036.

Cancellations must be in writing and mailed to the Classified Department.

15% agency commission applicable only on ads of 2" or more running 2 consecutive weeks.

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Entertainment Co. seeks shirt-sleeves computer literate controller. Work closely with President on all aspects of growing co.'s finance, budgeting, cash flow, inventory control, production, royalty accounting, international, familiarity with ACCPAC a +. Resumes to:

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Billboard Magazine

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Own/Drive Your Own Entertainer Coach 1980-89 Eagles, 12 Sleepers.

Coach Fleet Being Liquidated. All in Excellent Condition Financing Available After Small Down Payment. Call My Scout, 212-643-0707.

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A NASHVILLE BASED HOME VIDEO DISTRIBUTION COMPANY IS LOOKING FOR AN INDIVIDUAL TO DEAL FULL-TIME IN THE NATIONAL SELL-THROUGH MARKET. EXPERIENCE NECESSARY. PLEASE REPLY IN CONFIDENCE TO:

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Seeks creative producer for NY office. Must know pre-production shooting, heavy post exp., film, tape, video, music editing and adv. Min. 6 yrs. exp. Salary to $50,000.

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1515 Broadway

New York, N.Y. 10036

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NATIONAL PROMOTION OPENING. Multi-form promotion opening for seasoned promo exec. Contact through Box #7886, Billboard Magazine, 1515 Broadway, New York, N.Y. 10036.

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## Billboard Top Jazz Albums

**FOR WEEK ENDING DECEMBER 8, 1990**

<table>
<thead>
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<th>TITLE</th>
<th>LABEL &amp; NUMBER/DISTRIBUTING LABEL</th>
</tr>
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<tr>
<td><strong>1</strong></td>
<td>MACEO PARKER</td>
<td><strong>ROOTS REVISITED</strong></td>
<td>VERVE 843 761-2 / POLYGRAM</td>
</tr>
<tr>
<td>2</td>
<td>BRANFORD MARSDALE</td>
<td>QUARTET</td>
<td><strong>TOP TENNALIAN</strong></td>
</tr>
<tr>
<td>3</td>
<td>HARRY CONNICK</td>
<td>JR.</td>
<td>COLUMBIA 46146</td>
</tr>
<tr>
<td>4</td>
<td>GEORGE BENSON</td>
<td>WARNER BROS. 26295</td>
<td><strong>WE ARE IN LOVE</strong></td>
</tr>
<tr>
<td>5</td>
<td>JON HENDERICKS &amp; FRIENDS</td>
<td>DENON 9055* / A&amp;M</td>
<td><strong>DROPPIII THINGS</strong></td>
</tr>
<tr>
<td>6</td>
<td>BETTY CARTER</td>
<td>VERVE 843 891-2 / POLYGRAM</td>
<td><strong>CRAZY FREELOADER</strong></td>
</tr>
<tr>
<td>7</td>
<td>MICHEL CAMILO</td>
<td>EPC 46236</td>
<td><strong>ON THE OTHER HAND</strong></td>
</tr>
<tr>
<td>8</td>
<td>WYNTON MARSDALE</td>
<td>COLUMBIA 46143</td>
<td><strong>STANDARD TIME VOL. 3 - THE RESOLUTION OF ROMANCE</strong></td>
</tr>
<tr>
<td>9</td>
<td>OSCAR PETERSON TRIO</td>
<td><strong>TELLER 19 / JAZZ 83304</strong></td>
<td><strong>LIVE AT THE BLUE NOTE</strong></td>
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<tr>
<td>10</td>
<td>BRANFORD MARSDALE</td>
<td><strong>COLUMBIA 46072</strong></td>
<td><strong>THE MARKSMAN</strong></td>
</tr>
<tr>
<td>11</td>
<td>KENNY GARRETT</td>
<td><strong>ATLANTIC 82156</strong></td>
<td><strong>AFRICAN EXCHANGE STUDENT</strong></td>
</tr>
<tr>
<td>12</td>
<td>JIMMY McGRIFF</td>
<td><strong>GRP 422917</strong></td>
<td><strong>YOU OUGHT TO THINK ABOUT ME</strong></td>
</tr>
<tr>
<td>13</td>
<td>RALPH MOORE</td>
<td>LANC/MAR 1926</td>
<td><strong>FURTHERMORE</strong></td>
</tr>
<tr>
<td>14</td>
<td>KEITH ARJORET</td>
<td>ECM 939 173-2 / POLYGRAM</td>
<td><strong>PARIS CONCERT</strong></td>
</tr>
<tr>
<td>15</td>
<td>MARK WHITFIELD</td>
<td>WARNER BROS. 29321</td>
<td><strong>THE MARKSMAN</strong></td>
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### TOP CONTEMPORARY JAZZ ALBUMS

<table>
<thead>
<tr>
<th>No.</th>
<th>ARTIST</th>
<th>TITLE</th>
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<tr>
<td>1</td>
<td>JOE SAMPLE</td>
<td><strong>WARNER BROS. 26138</strong></td>
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<td>2</td>
<td>BOBBY LYLE</td>
<td><strong>ATLANTIC 82158</strong></td>
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<td>3</td>
<td>RIPPINGTONS FEATURING RUSSELL FREEMAN</td>
<td><strong>GRP 9616</strong></td>
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<td>4</td>
<td>DAVID BENDIT*</td>
<td><strong>GRP 9614</strong></td>
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<td>5</td>
<td>LOU RAWLS</td>
<td><strong>BLUE NOTE 9384 / CAPITOL</strong></td>
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<td>6</td>
<td>MICHAEL BRECKER</td>
<td><strong>GRP 9622</strong></td>
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<tr>
<td>7</td>
<td>ACOUSTIC ALCHEMY</td>
<td><strong>GRP 9614</strong></td>
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<td>8</td>
<td>DAVE WECKL</td>
<td><strong>GRP 9619</strong></td>
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<td>9</td>
<td>MICHAEL FRANKS</td>
<td><strong>REPRISE 26163</strong></td>
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<td>10</td>
<td>BOBBY MCTERIN</td>
<td><strong>EMI 90455</strong></td>
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<td>11</td>
<td>NINO TEMPO</td>
<td><strong>ATLANTIC 82142</strong></td>
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<td>12</td>
<td>SOUNDTRACK</td>
<td><strong>ANTISLES 422 844-3</strong></td>
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<td>13</td>
<td>JOHN PATITUCCI</td>
<td><strong>GRP 9617</strong></td>
</tr>
<tr>
<td>14</td>
<td>RONNIE LEEW</td>
<td><strong>PAR 2003</strong></td>
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<tr>
<td>15</td>
<td>ANITA BAKER</td>
<td><strong>ELEKTRA 60912</strong></td>
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<tr>
<td>16</td>
<td>BOB JAMES</td>
<td><strong>WARNER BROS. 26296</strong></td>
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<tr>
<td>17</td>
<td>THE MEETING</td>
<td><strong>GRP 9620</strong></td>
</tr>
<tr>
<td>18</td>
<td>RICARDO SILVEIRA</td>
<td><strong>VERVE FORECAST 843 902-2 / POLYGRAM</strong></td>
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<td>20</td>
<td>EMILY REMLER</td>
<td><strong>JUDGE 050</strong></td>
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<td>21</td>
<td>FATTBURGER</td>
<td><strong>ENIGMA 37561</strong></td>
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<tr>
<td>22</td>
<td>RICHARD ELLIOT</td>
<td><strong>ENIGMA 37560</strong></td>
</tr>
<tr>
<td>23</td>
<td>KIM PENSL</td>
<td><strong>OPTIMISM 5233</strong></td>
</tr>
<tr>
<td>24</td>
<td>TOM COSTER</td>
<td><strong>HARRIET 3841-2</strong></td>
</tr>
<tr>
<td>25</td>
<td>MICHAEL PAUL</td>
<td><strong>GRP 9623</strong></td>
</tr>
</tbody>
</table>

**NEW**

- Albums with the greatest sales gains this week.
- Recording Industry Association of America (RIAA) certification for sales of 500,000 units.
- RIAA certification for sales of 1 million units with an additional million indicated by a numeral following the symbol. All albums available on cassette and CD.

* Asterisk indicates retail availability. © 1990, Billboard/RIP Communications, Inc.
## Top Classical Albums

**Compiled from a national sample of retail store sales reports.**

<table>
<thead>
<tr>
<th>WEEK OF DEC. 10</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL &amp; NUMBER/DISTRIBUTING LABEL</th>
</tr>
</thead>
</table>
| 1 | 1 | **No. 1** | **Billboard**
| 2 | 31 | **No. 1** | **Billboard**
| 3 | 37 | **No. 1** | **Billboard**
| 4 | 9 | **No. 1** | **Billboard**
| 5 | 21 | **No. 1** | **Billboard**
| 6 | 13 | **No. 1** | **Billboard**
| 7 | 72 | **No. 1** | **Billboard**
| 8 | 11 | **No. 1** | **Billboard**
| 9 | 9 | **No. 1** | **Billboard**
| 10 | 10 | **No. 1** | **Billboard**
| 11 | 15 | **No. 1** | **Billboard**
| 12 | 8 | **No. 1** | **Billboard**
| 13 | 23 | **No. 1** | **Billboard**
| 14 | 13 | **No. 1** | **Billboard**
| 15 | 12 | **No. 1** | **Billboard**
| 16 | 11 | **No. 1** | **Billboard**
| 17 | 10 | **No. 1** | **Billboard**
| 18 | 9 | **No. 1** | **Billboard**
| 19 | 8 | **No. 1** | **Billboard**
| 20 | 7 | **No. 1** | **Billboard**

### Classical Keeping Score

**by Is Horowitz**

**Cutting In:** When it became known that Elizabeth Schwartzkopf interleaved several high notes for Kirsten Flagstad in a recording some decades ago it raised a predictable stink. It was a dramatic example of the power of tape technology to deceive.

But it also dramatized the ability to salvage a fine performance with a tape editor's razor. Otherwise, the recording might survive to smudge the reputation of an aging soprano no longer able to produce high Cs she would have delivered with daunting ease in her prime.

The incident is bound to mind by the flap over Milli Vanilli, admittedly a deception of different scope and kind. However, it does make us look more carefully (for a time) on common recording practices that sound certain ethical overtones.

Just when, for instance, does a recording cease to be a performance? After piecing together portions of three, four, or more tracks, some performed on different days, or months apart? A recording it certainly is, and perhaps a great one. But arguably it's not at all a performance the artist can be expected to duplicate before an audience, lip-syncing aside.

Nor are recordings billed as "live" less suspect. It's rare indeed when such a recording is taken from a single performance. More typically, several complete live performances are taped, with one or more makeup sessions to correct remaining flaws or, more definably, to eliminate audience noises and intrusive applause. And then comes the editing.

No one is about to demand that heavily edited classical performances that have won Grammys be stripped of the honor. But perhaps they should not carry the accolade of "best performance." Why not just call them "best recordings?" a worthy enough achievement?

**Passing Notes:** Claudio Abbado and the Berlin Philharmonic will record two Mozart works for Sony Classical the week of Monday (3). One is a live recording of Mozart's C Minor Mass ("The Great"), and the other a studio recording of the Symphony No. 29. Thomas Frost will produce, his first with the BPO.

Elizabeth Ostrow is leaving her post as A&R director at New World Records to become VP of A&R at Angel Records. She will be based in New York.

## Top Crossover Albums

<table>
<thead>
<tr>
<th>WEEK OF DEC. 10</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL &amp; NUMBER/DISTRIBUTING LABEL</th>
</tr>
</thead>
</table>
| 1 | 1 | **No. 1** | **Billboard**
| 2 | 7 | **No. 1** | **Billboard**
| 3 | 29 | **No. 1** | **Billboard**
| 4 | 5 | **No. 1** | **Billboard**
| 5 | 3 | **No. 1** | **Billboard**
| 6 | 13 | **No. 1** | **Billboard**
| 7 | 17 | **No. 1** | **Billboard**
| 8 | 43 | **No. 1** | **Billboard**
| 9 | 1 | **No. 1** | **Billboard**
| 10 | 12 | **No. 1** | **Billboard**
| 11 | 4 | **No. 1** | **Billboard**
| 12 | 21 | **No. 1** | **Billboard**

**TOP CROSSOVER ALBUMS**

**THE GREATEST SINGER EVER!**

Enrico Caruso's fame was as spectacular as his voice. Easily the most popular artist of his time, opera's greatest tenor was largely responsible for launching the recording industry.

Caruso's importance in the history of recorded music is reflected in a spectacular 12 CD set called "The Complete Caruso" on RCA Victor Gold Seal. For the first time Caruso's entire recorded output has been digitally remastered from original masters. Complementing the extraordinary musical presentation is a deluxe booklet containing extensive liner notes, illustrations and the most accurate listing of recording details ever available. Even more irresistible, this magnificent set is available at midprice. The "Complete Caruso" will certainly top the music lover's gift list.
EDDIE CHACÓN, GERARDO, AND LATIN SCIENCE are three young examples of the changing pace and face of Latin music. Chacón is the type of bisher unexplored young artist that doesn't need to ask for special advantages to succeed. Born in Hyward, Calif., he sings and plays guitar, bass, drums, and keyboards. He is also a composer, and he produced his own first album. Chacón is also credited with having discovered the notorious Latin band Nuclear Valde. At his young age he has already ac- cumulated to make it all happen. He is currently signed to Island, which will soon release his second album, a dance-rap recording with a Latin touch.

Gerardo, born in Guaquay, Ecuador, came to the U.S. when he was 12. Thanks to his close contact with barrio life he became a streetwise kid with a tendency to move and dance. His ability brought him impromptu appearances on stage with professional musicians, and he won the grand prize as best street dancer on the talent search show "Solid Gold." After playing secondary roles in two Hollywood films, he got a starring role in the film "Colors" (1988). Theatrical success did not keep him away from mu- sic. He began to rap, and with the help of producer Michael Sembel he put up with a hit album, "Mu- Ritmo" on the Interscope label. The tunes on that album range from funk to more Latin-oriented songs performed in Spanish and Spanglish, such as the first single, "Rico Suave." As for Latin Science, they are three Puerto Ricans and a Cuban who picked up their love for salsa mu- sic in the streets of New York. They have put out an album on Island called "Bilingual Swingle," on which they rap in both English and Spanish, with cuts such as "Chevere," "Watazi," and "Dámelu." Like Gerardo, who raps with a full band behind him, Latin Science prefers to use real instruments rather than sampling.

Another act releasing its first recording in this vein is Latin Soul. Its very promising 12-inch "Promise Me" (World Records, Chicago), geared to the crossover market, is making good progress ac- cording to Juan Tovar, producer and group member along with lead singer Sandi Castillo. Tovar prom- ise a remix with a Spanish version on the flip side by January. Another young artist is Rico Barragan, a Massachusetts-based singer who has re- leased "Forgotten Love (Amor Prohibido)," a 12- inch single on the Immigrant City label. "Rico grew up in the three-decker tenement house smack between the tracks and the big mill in the textile town," his bio gives a good idea of where his music comes from.

Along with Kid Frost, Mellow Man Ace, Vico C, Que Pasa, the Wild Cards, and Tres, to mention a few, the most recent artists, these performers share the desire to approach their Latin cultural, ethnic, and musical roots from a different perspec- tive. While they tap into such a hit album, "Me- Ritmo," on the Interscope label. The tunes on that album range from funk to more Latin-oriented songs performed in Spanish and Spanglish, such as the first single, "Rico Suave." As for Latin Science, they are three Puerto Ricans and a Cuban who picked up their love for salsa mu- sic in the streets of New York. They have put out an album on Island called "Bilingual Swingle," on which they rap in both English and Spanish, with cuts such as "Chevere," "Watazi," and "Dámelu." Like Gerardo, who raps with a full band behind him, Latin Science prefers to use real instruments rather than sampling.

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Yo, Ellis! Actor Sylvester Stallone chats with Bust It/Capitol recording artists Joey B. Ellis and Tynetta Hare at the Hollywood premiere of "Rocky V." Ellis and Hare's duet, "Go For It (Heart and Fire)," is the first single from the "Rocky V" soundtrack. Shown, from left, are Ellis, Sage Stallone, Sylvester's son and co-star; Sylvester Stallone; and Hare.

We Got The Beat. Some of the leading jazz drummers in New York gather at BMI's New York headquarters for a party to launch "Drummin': The Heartbeat Of Jazz, The Swing Years" by Burt Korall, BMI's director of special assignments. The book, published by Schirmer Books, a division of Macmillan Inc., focuses on the leading drummers of the 30s and early 40s. Korall is seated at drums; shown behind him, from left, are drummers Ben Riley, Connie Kay, Panama Francis, George Simon, Johnny Blowers, Stanley Kay, Marvin "Smutty" Smith, Shelton Gary, Paul Motian, Dennis Mackrel, Barry Greenspon, Eddie Locke, Chico Hamilton, and Charli Persip.

Take It As Gospel. BMG Music Publishing enters the gospel music field by acquiring the catalogs of Lorenz Creative Services Corp., which contain songs by many of gospel's top songwriters, including award-winning writer/artist Steven Curtis Chapman and Melodie and Dick Tunney. Simultaneously, BMG Music Publishing will form a gospel music division based in its current Nashville office. Shown sealing the agreement are BMG Music Publishing Worldwide president Nick Firth, left, and Elwyn Raymer, former LCS president and newly named GM of the BMG Music Publishing gospel division.

Gotta Have Hart. Rykodisc president Don Rose, right, and Grateful Dead percussionist Mickey Hart celebrate the release of Hart's new album, "At The Edge." The album is being released in conjunction with Hart's new book, "Drumming At The Edge Of Magic," published by Harper San Francisco.

Primat Gets A Grant. Jazz guitarist/composer Grant Geissman signs an exclusive writer/co-publishing deal with Primat America. Geissman's current album, "Take Another Look," on Mesa/Blue Moon, reached the top 20 on Billboard's Top Contemporary Jazz Albums chart. In addition to his six albums, Geissman has recorded with such artists as David Benoit, Tiffany, Chuck Mangione, Air Supply, and Steve Howe. Shown, from left, are Sam Trust, president of Primat America; Geissman; and Ted Cohen, Geissman's manager.

A Treat From Trixter. Members of Mechanic/MCA recording group Trixter celebrate after their show at the Whisky in Los Angeles. The group's self-titled debut is moving up Billboard's Top Pop Albums chart; the first single, "Give It To Me Good," hit the top 20 of the Album Rock Tracks chart. The next single is "One In A Million." Shown, from left, are Al Teller, chairman, MCA Music Entertainment Group; Pete Lorre and P.J. Farley, Trixter; Bill Wray, producer of the album; Mark Scott, Trixter, Richard Talisman, president, MCA Records; Steve Brown, Trixter; and Steve Sinclair, president, Mechanic Records.

Take My Guitar—Please. Robert Cray socializes after donating one of his guitars to New York's Hard Rock Cafe at a party following his sold-out concert at the Beacon Theater. Shown, from left, are Cray, Bas Hartong, senior VP of international A&R, PolyGram Records; and Ed Eckdlin, executive VP of talent/creative affairs for PolyGram and GM of Wing Records.
Learning The Meaning Of Copyright
E. European Music Biz Fights Pirates

BY MIKE HENNESSY

BUDAPEST, Hungary—Record piracy in Eastern Europe is reaping rich pickings following the breakup of state-monopoly record companies. These “free marketeers” are taking advantage of what is cynically being labeled “the transition dividend”—the opportunities afforded by a big public demand in the period between their own sanctions the eventual emergence of legitimate private companies.

There is the clear message from discussions at the Looking East & West music industry conference, Nov. 23-25 here.

Morgan has written to the Polish government urging it to introduce legislation to outlaw record piracy. However, he said, “with the country’s current problems, there will be no immediate developments. We just have to keep up the pressure.”

Contrasting the current situation in Poland with that of the former Communist regime, Antoni Roszczuk, head of the Polish independent company Roszczuk Records, said that in the early days of the state-controlled music industry, a record pirate would be sent to jail faster than his or her product could reach the market.

In the early ’90s, he continued, pirate copies were being copied as international hits and paying taxes—but not royalties. The government tolerated this for a while but finally, state don’t the pirates because they were making fortunes.

In the ’70s, piracy took the form of the clear hit recordings, dubbed from the radio.

With the end of the state monopoly, legitimate private record companies are a panava emerging in Poland, but they were greatly disadvantaged because of pirate activity. Roszczuk said he worked with companies in the Ukraine, where record producers also have no copyright protection. “Even making copies of recordings of local companies is illegal,” he said, and there is considerable exportation of Polish pirate recordings to the Ukraine.

He added that pirates could be taken to court in Poland if they were guilty of trademark violation, but that “they are much too smart for that.” Roszczuk noted that pirates are careful to pay their taxes and to compete with their legitimate counterparts up to 10% of what they actually produce,” he claimed.

He urged record companies in the West to do all they can to make their product available in Poland at reasonable prices. Eric Longley, manager of KPMG Point Marwick McLintock, UK, pointed out another conference piracy session that piracy lead-in to Cherie Legitimate product is not readily available.”

The IFPI’s Morgan mentioned that in some Eastern European and other countries, the pirate was a national hero, bringing the public Western product it couldn’t obtain through legitimate channels.

He said: “Our real task is to demonstrate this is a false philosophy and that the pirate is the enemy of the independent record industry now emerging in Eastern European countries.

Noting that Czechoslovakia, Hungary, and Poland had applied to join the European Economic Community, Morgan said it was the IFPI’s intention to use its link with Brussels to urge that the upgrading of copyright protection be made a condition of entry.

Dieter Luhfuer, director of Hungarian record company Sonic Boom, said it was important that legal recordings be priced within the means of consumers. An imported album can cost $17 in Hungary, where the average monthly income is between $20 and $30.

Moreover, he said, the timelessness of releases is an issue. “In Hungary, the black market gets new releases before the legitimate industry,” he noted.

Down Under Concert Scene Is Under The Weather

SYDNEY, Australia—The Australian concert circuit has slumped to its lowest level in more than a decade because of the country’s economic recession.

Among the international superstars who did not bring their 1990 tours Down Under were M達donna, Prince, the Rolling Stones, and New Kids On The Block. Local acts saved this summer from being the dreariest on record.

Widey considered the third-most lucrative circuit in the world after North America and Europe, Australia may have lost—at least temporarily—its ability to draw major names. Aside from jaunts by John Farnham, Jimmy Barnes, and Midnight Oil (the Sydney shows alone), only Aerosmith, Cher, Eric Clapton, and Tom Jones have brightened the picture in recent times.

Normally, there would be up to 10 premier acts performing during the December-January months of live concerts. Last year, the city where Strals Curtis once played 22 consecutive nights at the 12,500-capacity Sydney Entertainment Centre.

The most recent international tour, by Aerosmith, reputedly was a loss-maker. The band played just two nights at the SCG—the second to a far-from-full house. Dates by Alanis Myles and del Amitri were also only moderately successful.

Says Frontier Touring company principal Michael Chugg: “This is the worst—I’ve seen it in 15 years of being in the mainstream of the business. Since the end of June, audiences have been down, with only a few exceptions, by as much as 50% of what they should be. Since then, we’ve done Steve Earle, which was an absolute disaster for us, Depeche Mode, which had a canceled show because the singer lost his voice; the Angels with Cheap Trick, which did quite well but nothing like it would have done a year ago; and Aerosmith.

“We’re being hurt everywhere. It’s becoming much easier to lose money, and unless you don’t think, we don’t have a way to make it. The line between making $100,000 and losing $300,000 to a half million is getting thinner.”

While attendances go down and customers become more selective, ticket prices are going up. The $40 barrier has been breached for most big-league concerts, with predictions of a further hike. As another promoter points out, “Tina Turner is charging $500 for a ticket in England, which translates to around 50 Australian dollars. So why would she come all the way to Australia if she’s not going to get 50 dollars a ticket here.”

And as prices go up, tolerance levels for perceived poor value go down. While Clapton’s seven sellout shows were universally acclaimed, the Cher visit created more controversy than has been seen in many a year, with sections of the popular press labeling her less-than-70-minutes-on-stage shows (which included costume changes and video inserts) as shamefully substandard.

So intense is, to a degree, unfair was media criticism and ridicule of the Cher shows, particularly in Sydney, that the issue of pricing and value has been thrust very much to the fore.

It would appear to be no coincidence that current television advertising for the next major international jaunt, Billy Joel in January, is heavily emphasizing the “more than two hours on stage” aspect. Joel, a longstanding Australian concert favorite, renowned for his lengthy, wide-sweeping shows, could well be the antidote the ailing tour scene needs.

However, not all major promoters are doing well. Michael Coppell boasts of a bumper year, in which he presented Alice Cooper, Clapton, Paul McCartney, Eric Clapton, UB40, Bette Midler, Myles, the Cramps and the B-52’s, among others, to mostly acceptable circumstances.

Part of the reason why there are less big acts down here, he points out, “is that there just aren’t that many available this season. The circumstances just don’t seem to be right. I’m looking every week for acts to tour and I have to say that I’ve rarely had a narrower choice.”

The reason why Australian acts are not attracting as much live business, because they are largely veterans who now sell a lot of records. I don’t think the fact that they are Australian is a deciding factor at the box office. Sure there’s a recession, and shops are closing down in every city. But I think it’s yet to have the effect on our business that is being claimed.

People who want to see shows, but they want to see acts they know and trust and whose records sell a lot of copies.”

Coppell adds: “I think the present climate has sent out a warning to promoters to be careful of what they buy and to think a little more about value for money. This isn’t the time to ask audiences to take chances.”

French-Music TV Channel May Shut Down

PARIS—The French-only satellite television channel Euro- musique is facing possible closure. French music industry trade association SNEP says unless additional operational frequencies are allocated for it to extend its reach, it will have to cancel the contract by the end of the year. SNEP is calling on the government to give a further three-year extension to safeguard the future of the country’s popular repertoire.

SNEP argues that French music needs its own TV channel more than ever before. It warns that otherwise the airwaves could be dominated completely by satellite broadcasters with a diet of Anglo-American material.

Says a SNEP spokesman, “The absence of a French musicchannel will lead inevitably to the virtual end of French-music video production. Thus a whole generation of French creativity, and of promotion for national repertoire, will disappear. SNEP contends Euro musique would become commercially viable if given additional frequencies to enable it to reach an audience of 12 million.”

Tower, HMV Execs Assess Eastern European Market

BY JEFF CLARK-MEADS

BUDAPEST, Hungary—International music retailers Tower and HMV are evaluating the Eastern European market. Senior executives from both companies discussed the Looking East & West conference, Nov. 23-26 here.

Tower director of European operations Ken Sockold told a conference panel that he believes the East is ready for Western retailing concepts. His potential for a forfourth increase in Eastern European sales, the market is attractive to outside chains, he said, “Any city with 250,000 people can support a major record store.”

Sockold described the gap between potential and reality by saying that, in the West, approximately 30,000 titles are available in-store. In the East, only about 3,000 of these are available. The Tower executive asked: “Does this sound like a push for hard-currency stores? In Moscow, things have run into difficulties. ‘Budapest is much more hospitable, commented. Sockold went on to argue that record stores in the East can survive, and that more stores operate in each city, he said, the more likely are people to buy records and, therefore, the more enthusiastic will be record companies to work and

Promote there.

“In a major city, there are always a number of people who have a decent income and there are always tourists,” he said. “In Budapest during the summer, at least 50% of trade would be from tourists.”

He also suggested existing

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Eastern European retailers can maximize their business by effective promotion. He advocated link-ups with local radio stations, in-store activities, and joint promotions with record companies.

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Sobering News
From CRIA:
Slump Continues

BY KIRK LAPOINTE

OTTAWA—It will take a really strong Christmas season to pull the Canadian recording industry out of a sharp economic downturn that has included two consecutive months and resulted in an overall drop in business for the year.

Audited figures from Canadian record firms released by the Canadian Recording Industry Assn., show a 1% decline in the net value of sales of recordings for the year through October. That figure includes a 6% decline for October compared with net sales in October 1990.

Where last year the declines were confined to only the vinyl configuration, this year the slump is widespread. Even the once-steady cassette has gone into a tailspin; only substantial growth in the compact disc format is keeping the business from a freefall.

The figures, audited by the firm Peat Marwick Thorne, indicate a 7% decline through the year for long-playing cassettes (cassette singles, still in their infancy in Canada, show bountiful gains of 255% this year over last, but represent only about 2% of the cassette market).

Overall, cassette business tumbled 20% this October compared with last October, and shipments were down some 23% for the month and 13% through the year.

The Canadian economy has produced two consecutive quarters of what experts call "negative growth," indicative of a recession. Consumer and business confidence in the economy is down, and even the country's prime minister acknowledges there is a recession. The Persian Gulf crisis, while good for the country's oil patch, has worsened matters nationally by pressing oil prices up and making downward pressure on inflation impossible; that, in turn, has meant little interest-rate relief and a general dampening of business.

Unless there is a big Christmas buying binge, the cassette format could finish down for the first time since the last recession, perhaps since its inception.

CD business, which had tapered off in September, rebounded smartly in October and now is running 24% ahead of last year. But even with the jump in CD business, the concurrent CD price declines paint a gloomy picture for the industry. Note that while shipments are up 31% for the first 10 months of 1990, net sales value is up only 24%. If CD business tapers off, the industry is in for a brutal recession.

Total sales value of all configurations for the year through October was $308,569 million, down from $312,805 million in the first 10 months of 1989.

So bare is the vinyl cupboard that in all of October among all of the CRIA members, just 3,000 albums were shipped. By all appearance, this is the most bleak Christmas season since the last recession, perhaps since its inception.

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ISSUE DATE: January 5
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Colin James Is Best Of The West At Annual Awards

OTTAWA—The 10th annual West Coast Music Awards, arguably the greatest indicator of the state of Canadian music, made Colin James its principal proponent this year in a multi-trophy haul for the promising roots-blues singer/guitarist.

James was voted major-label artist of the year, his recent "Sudden Stop" album was deemed best album, "Just Came Back" was top single, James was best guitarist, and he shared the songwriter award with Daryl Burgess for the single.

Newcomer Sue Medley, veteran Paul Janz, and stalwart k.d. lang were also big winners. Medley, whose self-titled debut is at the platinum mark and scheduled for a U.S. release early in 1991, netted the best-female-vocalist and best-debut-recording honors. Janz was best male vocalist and producer, while lang was given the international-achievement award.

The recent awards ceremony honored Grapes Of Wrath for best major-label video ("All The Things I Wasn'"), and Spirit Of The West as top roots performers. Country awards went to Patricia Conroy for female vocalist, Rocky Swanson for male vocalist, and Alibi for group of the year.

Memory Day was top unsigned band, Al Rodger won for top video by an independent, and jazz-funk band Video Barque won for best indie album.

Other winners included Norman Foote (children's performer), Hugh Fraser Quintet (jazz/new age), Shy Thunder (metal), Connie Scott (gospel), Marty Dunlop (engineer), Marty Smith (engineer), Skywalk's Rene Woror (bassist), and Tom Keenlyside (percussionist), Spirit Of The West's Jerry Adolphe (percussionist), and lang's reclusive Michael Creber (keyboardist).

SOBERING STATS
(Continued from preceding page)

ances, vinyl albums continue to come back to their shippers; revenue was a negative $10,000 for the month and has been negative $567,000 for the year, based on minus 37,000 units shipped.

Vinyl singles are in equal disarray, down some 12% for the year through October, amounting to a negative position on the books of $1.04 million.

If these figures are not sobering, the first few months of 1991 could be. On Jan. 1, the federal government is scheduled to unfurl its Goods And Services Tax, a 7% levy that will be applied to recordings and most consumer goods and services.

Some provinces even plan to levy the tax on top of their existing provincial sales taxes. That will mean the retail increases will be higher, and the provinces will remit only the 7% on the basic retail price and pocket the difference between that and the basic 7%.
LIFELINES

BIRTHS
Girl, Emily Dora, to Stu and Amy Fine, Oct. 23 in New York. They own and run independent label Wild Pitch Records.

Girl, Chloe Elizabeth, to Randy and Gaby Hough, Oct. 25 in Miami. He is a district manager for Spec's Music and Video. She is an assistant buyer for the same company.

Girl, Leah Elizabeth, to Larry and Valerie Sloven, Oct. 26 in Berkeley, Calif. He is a managing partner of Blockbuster Video in Oakland, Calif.

Girl, Paris Sierra, to Robert K. Haber and Josephine Abbott Green, Nov. 1 in Manhasset, N.Y. He is founder and president of CMJ Entertainment, publisher of the weekly syndicated radio program "The TDK New Music Report." He is executive VP of CMJ Entertainment, convention director of CMJ Music Marathon, and co-executive producer and creator of "The New Music Awards."

Girl, Emily Kathleen, to Dave and Nicki Callahan, Nov. 8 in Greenwich, Conn. He is a product manager for Blockbuster Video in Connecticut.

Boy, Benjamin Wilder, to John Jr. and Lauren Burnap, Nov. 11 in Wakefield, R.I. He is president of Events, Inc., entertainment consultants and booking agents for the Teenage Mutant Ninja Turtles shopping-center appearances.

Boy, William Tinsley III, to Tinsley and Kelly Jo Ellis, Nov. 12 in Atlanta. He records for Alligator.

Boy, Ian Thomas, to Don and Dolly Legge, Nov. 16 in Miami. She is director of human resource management for Spec's Music and Video.

Girl, Allison Kennedy, to Michael and Valerie Coats, Nov. 19 in Sonoma, Calif. He is a partner in San Francisco-based Gloud & Coats Publicity Services, handling the Double Bros., Winterland Productions, the Bay Area Music Awards, and the San Francisco Blues Festival.

MARRIAGES
Otha Young to Brenda Haynes, Oct. 29 in Nashville. He is a songwriter and partner with Juice Newton. She is an actress and former owner of Performing Artists’ Shoppe.

Tony Sabourin to Linda Johnson, Nov. 10 in Portland, Maine. He is a contributing editor at Cashbox, a music industry consultant, and a former editor at Billboard En Español. She is East Coast sales rep for Broadcast Data Systems’ Record Track and Billboard Information Network.

Bruce Dale to Corey Waters, Nov. 25 in Studio City, Calif. He is VP/chief operating officer of Cassettes Unlimited.

DEATHS
Roy Mehmel, 68, of cancer, Nov. 9 in Stamford, Conn. Mehmel was former VP of affiliate relations at Group W Satellite Communications. Among his achievements there, he headed an all-out affiliate-relations effort resulting in the launch of TNN: The Nashville Network.

He also oversaw the launch of TNTR, a radio programming service that has forged a promotional relationship between cable and country music radio stations. He retired in July. Mehmel is survived by his wife, Gloria, who lives in Stamford, Conn., and two children, Ryan, 21, a college student, and Debra Sherman of New York.

Ray Pohlmann, 60, of heart failure, Nov. 15 in Santa Fe, N.M. A renowned session musician who played on hundreds of records, Ray was known for pioneering the use of the electric bass on records from the late ’50s on. In 1966, he started in music in the early ’50s as a vocalist, toured as a backup singer for Kay Starr, then worked clubs around Los Angeles as a jazz guitarist. He broke into studio work as a guitar player, and recorded with the Beach Boys (including “Pet Sounds”), and “Good Vibration” M.J. and the Rip- pines, Brothers, Herb Alpert & Ti- juana Brass, Aretha Franklin, Dean Martin, Bobby Darin, Frank Sinatra, Nat "King" Cole, Lena Horne, and all Phil Spector productions. From 1964-66, Pohlmann was musical director for the TV program “Shindig!”; in 1968, he was musical director for one of the first rock operas, “Catch My Soul.” He also worked extensively as a songwriter, including the Grammy Award-winning song “Windy” by the Association in 1967. Pohlmann is survived by his wife, Barbara, and two sons, Guy and Eric.

Xavier B. Cosse, 73, Nov. 18 at his home in Nashville. Cosse was a music promoter and the husband of country/gospel singer Martha Car- son. Cosse promoted the “Festival Of Praise” world tour for 18 years, which featured Chet Atkins, Boots Randolph, and Floyd Cramer. In addi- tion to his wife, he is survived by a sister, and five grandchildren.

Boy, Michael Douglas, 30, of breast cancer, Nov. 9 in Los Angeles. He is the son of legendary producer William “Bill” Douglas. Atco Records. "I can’t imagine there being too many of them," says the former Republican. "We are going to muddle the waters by releasing things we don’t feel absolutely thrilled about releasing."

"Al Caffaro has forged an enormous future, and we very much want that future played out at A&M. We are doing everything we can to make that happen."

Caffaro joined A&M in 1977 as producer manager of the Carolina area after working as a GM and air personality at WRPL Charlotte, N.C.

CRAIG ROSEN

CALIFORNIA

A weekly listing of trade shows, con- ferehnces, special seminars, and other notable events. Send infor- mation to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

DECEMBER
Dec. 4-7, CINAR ’90 (International Exchange for Performers), location to be announced, Mont- real.

JANUARY

January

JANUARY
Jan. 5-24, MIDEM Convention, Palais de Festi- val, Cannes. 212-689-4220.

FEBRUARY

FEBRUARY

FOCUS-SET ONSLAUGHT Gets MIXED REACTION
(Continued from page 6)

"People get the opportunity to be so intensely introspective and searching about their organization," he adds. "That is part of my mind-set and part of how I am going into the future with lessons learned." Citing upcoming releases by Sting, Amy Grant, Bryan Adams, Tinsley Childs, Vesta, and Barry White and sophomore efforts from Tora Tora, the Innocence Mission, and Sound- System, Caffaro says, "I am confident A&M will rebound."

"We have a great lineup of music coming next year," he says. "We have a great opportunity to be very successful reaching many, many people with our hit artists, but also es- tablishing some careers with those second records."

According to Caffaro, the label will release fewer records than it did in the last year and trim its roster. "We are not going to muddy the waters by releasing things we don’t feel absolutely thrilled about releasing."

"Regarding Jackson, Caffaro says A&M "traded a very competitive producer of Atlantic’s parent, the Warner Music Group, says the partnership of Ertle- gun and Morris "ensures a won- derful future for Atlantic.""
Superstar in the magnitude that he experiences elsewhere on the planet has eluded Iglesias in the U.S., however. This album could change all that. Instead of teaming with Willie Nelson or Diana Ross, Iglesias teams with 10 classics of one form or another with "Mona Lisa" to "Vincent (Starry Starry Night)." All numbers are tastefully arranged and orchestrated so that the Iglesias's faith will sworn over all men's voice, while new fans attracted to his appeal to the Spanish singer's style.

Top producer/composer tries his hand at a Quincy Jones-style project with a slew of guest vocalists (Bryan Adams, Natalie Cole, Mike Reno) and producers (Bruce Hornsby). Most of it is powered AC filling AC stations and numbers, including title track, Chicago-sounding "Is There A Girl For Me?" (covered with Brian Foster), and "You're The Voice" (an international hit for John Farnham), for airplay. Sappy "Growing Up Christmas List" (with vocals by Cole) is first single.

THE BEAUTIFUL SOUTH

PRODUCER: Mike Ridges, Randy Stagg

British sextet stylishly slays through another set of poppy tunes whose bright melodies belies the ironic, cutting words. Lead vocalist Paul Heaton's winning swing makes this a pleasure throughout. Best cuts are "Tonight I Pancy Myself" and "A Little Time." Best title is "I Hate You (That's Very Interesting)."

CHRIS POLAND

Return To Metopolis

PRODUCER: Randy Burns & Chris Poland

Poland, who has played guitar with acts ranging from speed metalists Megadeth to L.A. punks the Circle Jerks, whips up an instrumental album that should go down easy with fans of Steve Vai and Joe Satriani, as Poland's similarly styled efforts. Tracks here (which feature Poland on leads and bass, with brother Mark on drums) range from crash-and-burn outings to more reflective numbers. Solid for hard rock fans.

BLAKE BABIES

Soulburn

PRODUCER: Mark Guiliana

Massachusetts trio strikes some sparks on their second label release. Bassist Juliana Hatfield is the wild card here; her cut-through-sexiness and vocal shine on a thoroughly effective slate of original songs, including "I'm Not Your Mother's Vanishing." An easy pick for collegiate and modern rock outlets.

THE CHRIS CAIN BAND

Cutter Loose

PRODUCER: Al Caiola

Singer songwriter Cain's LP is loaded with stratospheric vocals and bags deep R&B. King-influenced playing will get this moving at specialty outlets.

GÔRIL CRAYZ

Still Life EP

PRODUCER: Tommy Krasker, Lenny Perkins, Jr.

The Elektra Nonesuch series of albums dedicated to the Broadway scores of George Gershwin. Cain takes the off to a spirited start, with a strong studio cast sending a message that the best songs are yet to come, and that this album is well served in future projects, too. "Girl Crazy" is 60 years old this year, but its words are fresh and bright as a daisy.

R&B

JEFFREY OSBORNE

Only Human

PRODUCERS: Barry Eastmond, Stevie Benge, Dallas G. Jeffrey Osborn & Darryl Duncan. Robert Brewool, Arias 18280

Osborne makes his Arista debut and it looks like a good marriage. The first single, the title track, is already soaring up the R&B charts and there's much stronger fare waiting in the wings, including the funky "Lay Your Head" and the synch of "Feel Like Making Love." As always, Osborne's voice is in fine, fine form, especially on "All That A Man Can Be" and "If My Brother's In Trouble."

BARRIS

Barbara's Exploit Lyrics

PRODUCERS: King Of Chill, Audio Two
Run B-319

Typical rap combo baragibbo and machinations says nothing that hasn't been said before. Barbara's delivery is his strong point—with some better material he would no doubt find a wider audience. Best bets are "Internal Affairs" and "Pick Up The Pieces."

DANCE

KYR MAZZLE

BRILLIANT PRODUCTIONS: Victor Caprice 93382

Though first single, "Don't Scandalize My Name," didn't ignite as hoped, there's a lot more here to work with. With Maxelle in the hands of some of the genre's major dons, such as Marshall Jefferson, clubs should have fun with this one. The best cuts are "Have A Million Years," which is remixed by Jazze B. and Nellee Hooper—that explains the Soul II Soul feel, the Jefferson-produced "Useless (I Don't Need You)"); and "Wait," a ditty with Robert Howard.

WORLD MUSIC

THE OSUNA KOUATEY BAND

Dorcas

PRODUCERS: Jean-Pierre Reynd Mange 539885

Guinean guitarist/vocalist/composer (and former Salif Keita associate) creates a sophisticated, elaborately composed and arranged sound, awash in sharp counterpoint and tight choruses. Highlights of a strong set include snappy strains of the title track, the incantatory vocals of "Kounda," the atmospheric melange to the "Ellen's ensemble," and the jazz inflections of "N'Fanale Le."
PHALON Don't Cha Wanna (4:33)
PRODUCERS: Eric Wainwright Jr., Louis McCartney II
PHILIPS: Eric Wainwright, J. S. Banks
PUBLISHERS: GMG Music/Atlantic, BMI
RECORD: Elektra 6-46493 (cassette single)

Whimsical Rhyme R&B track includes a funny rap interlude and should renew interest in singer's fab "Rising To The Top" set.

BARBARA WEATHERS My Only Love (3:50)
PRODUCERS: Robert Cleaves, David Cole
PUBLISHERS: Cole/Cleaves/Vegas, ASCAP
RECORD: BMG 8-946490 (cassette single)

Undeniably potent slice of diva-driven house follows hot trend of merging the best elements of "70s-era disco and '90s hip-hop. Unique phrasing of former Style Council chanteuse Lee and rap by D-Mo'Nester D. sets track apart from the crowded competitive pack.

TRIOLOGY Love Me Forever Or Love Me Not (3:12)
PRODUCERS: Robert Cleaves, David Cole
PUBLISHERS: Cole/Cleaves/Vegas, ASCAP
RECORD: BMG 8-946490 (cassette single)

Hip-hop meets the bleep curse on this percussive and trippy wriggler that is grounded with a gritty rhyme. Expect this one to climb the dance charts quickly and make a successful bid for crossover radio acceptance.

DANIELLE DAX Tomorrow Never Knows (3:02)
PRODUCERS: Stephen Street
PUBLISHERS: Jay, Leonard, BMI
RECORD: Warner Bros 1-300862 (IDJ single)

Lifted from the excellent new "Blaze The Human Flower" set, cover of Beeches tune takes an aural journey of psychedelic wah-wah guitars and keys, syncopated rhythms, and deep-dish acid. Defined vocal - "Lunar Mix" on the flip will send peak woofer panties tripping with delight.

SYDNEY YOUNGBLOOD II Only One (4:30)
PRODUCERS: John Doyle, John Hodge
PUBLISHERS: S. Youngblood, H. Mann, M. Stain, C. Johnson
RECORD: Warner Bros 1-300861 (IDJ single)

Pensive ballad by successful producer and songwriter that merits a restrained, yet evocative performance from lead vocalist Natalie Cole.

LINDA RONSTED We Got A Good Love Song (4:03)
PRODUCERS: Tony West
PUBLISHERS: C. Kay, V. Gil
RECORD: West/Mono, BMI
RECORD: New Era 1001 (cassette single)

A colorful musical blending of Stevens' gently spoken (but listener-catching) vocals delivered with first-rate production. Contact: 805-265-5433.

STEVE LANE Do The Bart Simpson (3:51)
PRODUCERS: David Briggs, Neil Young
PUBLISHERS: Young/Sage, INDIE
RECORD: Warner Bros 4-19483 (cassette single)

Classic rockers dip into their acclaimed comeback set, "Ragged Glory," and offer a jam that harks back to their Latin-tinged guitar and Young's one-of-a-kind stylings.

MICHELLE MALONE & DAVE RIVER The Devil's Advocate (3:03)
PRODUCER: David Pigtone
RECORD: Atlantic 4-50772 (cassette single)

Southern singer shows her range on this swampy, blues-flavored rock that is kicked up by clever political lyrics and an uninhibited vocal performance. From the noteworthiness "Rebellious" set.

JON PUGH A Long Tall Look (4:03)
PRODUCERS: Steve Purcell, George T. Stevens
PUBLISHERS: Atlantic 4-50772 (cassette single)

Southern singer throws down a spirited party line that shows off her vocal prowess.

PIECES (2) New releases with the greatest potential.

CRITICS CHOICE (4) New releases, regionally, that reviewer highly recommends because of their quality, potential, or sales potential.

NEW AND NOTEWORTHY Highlights new and noteworthy albums from the past four weeks. Cassette, vinyl and compact disc equally appropriate for inclusion. For more information on specific releases, call the store at 203-234-224.
TOP 40 RADIO MONITOR CHART DEBUTS
(Continued from page 4)

the Hot 100. This will help users of the charts prepare for the possible transition of the Hot 100 to monitored airplay.

The Top 40 Radio Monitor chart will be based on 109 stations in 68 large and medium markets where BIS currently monitors. The number of stations and markets will continue to grow as the system expands.

After an interim period of several months, Billboard will evaluate reaction to the Monitor chart and determine whether to begin using monitored airplay data on the Hot 100 instead of playlists supplied by stations. The date of that change will depend in part on the rate of expansion of monitored stations.

The Top 40 Radio Monitor chart is compiled by counting the number of times each record is played on each monitored station. Each play is multiplied by the number of listeners at that exact time (using Arbitron data). All titles are ranked in order of these totals, called "gross impressions." The chart is printed in two parts. The main chart carries 75 titles. Titles that have spent 20 weeks on the chart—and have dropped out of the top 20—will be removed from the main chart and become eligible to enter the Top 40 Recurrent Monitor chart. The latter uses the same methodology as the main chart, ranking 25 titles in order of gross impressions.

The Hot Country Singles & Tracks chart uses the same split, with 75 current titles and 25 recurrers. Also, effective this week, titles will move to the country recurrents chart after 20 weeks rather than 21; both formats, pop and country, will thus use the same rules for determining current recurrer titles.

Please note that on this week's Top 40 Radio Monitor chart, the rankings appearing in the column for "last week" are taken from a test chart using BIS data. The weeks on column, however, is carried over from last week's total on the Hot 100 Singles chart. New title entering the chart will carry the number of weeks on the monitor chart. All recurrent titles show one week on the chart, because this chart is going through an extensive test period.

Other notes: All titles on the current chart showing an increase in gross impressions will receive a "B" (unless they make a backward chart move). The monitoring cycle runs from Monday to Sunday of the previous week before publication. See the Hot 100 Singles Spotlight, page 87, for an analysis of the specific differences between last week's Hot 100 Singles chart and this week's Hot 100 Singles chart.

Here is the complete list of titles—all FM—currently being monitored for the Top 40 Radio Monitor chart.

**TOP 40 RADIO MONITOR CHART***

### Billboard Drops Crossover Radio Airplay Charts

NEW YORK—Effective with this issue, the Crossover Radio Airplay charts have been discontinued.

In the case of top 40/rock, that hybrid format has proven unsuccessful except in a handful of markets, and there are no longer enough stations in that format to justify a weekly chart.

By contrast, the top 40/dance hybrid format is highly successful in a large number of markets. However, its success has influenced the Hot 100 Singles chart to such a great extent that a separate chart to break out dance titles is no longer necessary. All titles that have been listed recently on the Crossover dance airplay chart have also been doing well on the Hot 100.

All crossover stations, both top 40/rock and top 40/dance, will continue to report to the Hot 100 chart. Those that appear in the Power Playlists feature (page 17) will continue to be identified as top 40/dance and top 40/rock for the convenience of readers with specific interest in these hybrid formats.

### MCA's SALE TO MATSUSHITA

(Continued from page 4)

To finance the buyout, Matsushita will use internal cash flow and bank borrowings. MCA's long-term debt, amounting to $1.36 billion, will be assumed by Matsushita.

In addition to the MCA, Geffen, and GRP labels, MCA Inc. owns such properties as MCA Home Video, Universal's theme parks, a publishing company, and a television station.

For both companies, the definitive merger agreement, according to a report in the Los Angeles Times, Giancarlo Petretti of the Italy has not gone through, would result in a big profit for Matsushita. The Japanese company is also entitled to $125 million if MCA accepts a higher bid.

The sudden appearance of another bidder for MCA was not unexpected, because the price MCA agreed to was lower than what many thought MCA's profits were worth. MCA is a very well run company that is highly valuable. Matsushita is able to buy the company at that price, as is most of Wall Street,” says Alan Gould, analyst for Witter, Reynolds.

In addition to the cash payment, MCA shareholders will receive stock in the company-owned television station, Seattle, N.J.-based WWOR, which has been valued at about $547 million. That brings the acquisition price tag for MCA up to more.

(Continued on page 88)
LET'S TAKE A QUICK look at the top of the Hot 100 chart, then take an
in-depth look at the Top 40 Radio Monitor chart (page 84; story, page 4).
"Because I Love You" by Stevie B (LMR) replaces "I'm Your Baby Tonight" by Whitney Houston (Arista) at No. 1 after a one-week stay.
"Baby" is still gaining points and is No. 1 in airplay, but "Because" is No. 1 in sales and in total, with large enough gains to jump over "Baby."

ON THE MONITOR CHART, however, "Love Takes Time" by Mariah Carey is No. 1, reflecting actual airplay on 100 large- and medium-market stations. "I'm Your Baby" is only No. 3, but is No. 1 on the Hot 100 airplay-only chart. Stevie B's single is No. 2 on both. A handful of stations that report to the Hot 100 have already dropped Carey's single from their official playlists, which are used to compute the Hot 100 chart, but are still playing the record in good rotation. As a result, it is higher on the Monitor.

The Monitor is thus more accurate in measuring actual airplay, but also will tend to be slower because a record gets credit for whatever airplay it receives, even on those stations that have officially dropped it. Other records that are higher on the Monitor for this reason include "Ice Ice Baby," No. 4 on the Monitor vs. No. 11 on the Hot 100 airplay-only chart; "I Don't Have The Heart," No. 7 vs. No. 39; "Giving You The Benefit," No. 8 vs. No. 41; "Can't Stop," No. 12 vs. No. 46; and "Close To You" and "Something Happened On The Way To Heaven," which are still quite high on the Monitor, but have disappeared from almost all official playlists. The Monitor may also be slower because stations tend to project ahead on their printed playlists while the monitored airplay reflects the week past. The Monitor is not always slower, however, because new records that receive immediate heavy rotation often move more slowly up official numbered playlists; for example, Janet Jackson's new single, "Love Will Never Do," is only No. 20 on the Hot 100 airplay chart but is already No. 9 on the Monitor.

THERE ARE THREE OTHER major reasons for differences between the Monitor and the Hot 100 airplay chart. First, album cuts are ineligible to enter the Hot 100, but may garner considerable airplay. For example, "Do The Bartman" by the Simpsons would have been the highest debut on the Hot 100, and enters at No. 96 on the Monitor, but is not a commercially available single. Also, "Rescue Me" by Madonna is already No. 54 on the Monitor but cannot enter the Hot 100 until released as a single. The second reason for big differences is that smaller markets are not included on the Monitor, so newer rock records like Winger's "Miles Away" and Nelson's "After The Rain," which usually get their start outside the big metro areas, are lower on the Monitor (Nos. 46 and 43, respectively, vs. Nos. 22 and 25 on the Hot 100 airplay chart). The third reason is that records with sharply restricted dayparts fare worse on the Monitor since it is based on actual amounts of airplay. For example, rap and heavy metal records may receive little daytime play, while adult-leaning records like Bette Midler's "From A Distance" may receive little night play, at least initially. Overall, we believe that the Monitor is a more accurate chart, and we expect to use monitored airplay to replace numbered playlists for the Hot 100 when monitored markets increase from the current 68 to 75-80.

HOT 100 SINGLES ACTION
RADIO MOST ADDED

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From their new album NOT JUST A FAD. Produced by Yella & Arabian Prince for Yella Productions.

Ruthless Representation: Jerry Heller

© 1990 Atlantic Recording Corp. A Time Warner Company
MCA Quells Rumors Of Music Group Spinoff

BY KEN TERRY and PAUL SWEETING

NEW YORK—In the wake of the Nov. 26 announcement that Matsushita plans to acquire MCA Inc., the heads of the MCA and Geffen labels warned on Wednesday of a strong possibility that their companies would file suit against the Japanese conglomerate. The news comes as it is in the midst of the annual meeting season, when the software-hardware nexus is very important to the future of video technology. MCA Inc.'s Universal Studios owns the second-largest library of films in the industry, and it could well be used to prop up a new generation of video companies, just as Sony's ownership of Columbia Pictures could.

The entry of a second, well-heeled Japanese company into Hollywood could also lead to more pressure on ancillary markets such as home video, say some industry observers.

Since its acquisition of Columbia, Sony has bankrolled the studio's aggressive acquisition of scripts and creative talent. The prices being paid for Columbia, however, have had the effect of raising the cost of producing movies just at a time when studios are attempting to rein in the profitable budgets of the past few years.

Should Matsushita decide to compete with Sony on that front, the result, aside from further reduced production budgets could be reversed.

Such a development could impact the home video business in a variety of ways, say some observers. According to one knowledgeable source, higher production costs for movies will ultimately mean premium prices for the studio's home video arms to help recoup those investments.

Another studio executive offers a concern about new perspectives. "The Japanese aren't interested in creative control, they're interested in fiscal control," this source says. "According to me, they're going to put a stop to Hollywood's habit of passing away money. The one thing they'd do is put more money into the industry long-term because the Japanese are long-term thinkers, but they're not profligate."

MCA Likely to Open Global Music Front Under Matsushita

(Continued from page 84)

than $6.5 billion. MCA will sell the TV station because U.S. laws prohibit foreign companies from owning broadcasting firms.

GOVERNMENT RESPONSE

Washington's response to the merger was muted. But many legislators are concerned about regulations that prevent U.S. television networks from acquiring the programs they broadcast. This prevents such networks from competing with General Electric's NBC, CBS Inc., and Capital Cities/ABC Inc. from acquiring a company like MCA. Rep. John Dingell, D-Mich., chairman of the Energy and Commerce Committee, said: "Our regulatory system should not prevent for- eign companies from acquiring American enterprises."

Among the big money-makers in the buyout industry, the chairman of Lew Wasserman and president Sidney Steinberg, whose stakes are worth $532 million and $92 million respectively. To avoid paying any fees, Wasserman will receive his payment in preferred stock in a new holding company created by Matsushita.

"We have not begun to talk to the deal is David Geffen, whose $10 million shares, which he acquired when he sold his Geffen record company to MCA last spring, are now worth nearly $720 million.

NO MANAGEMENT CHANGES

Statements from the two compa- nies that no management change is planned and that no jobs will be lost, Wasserman and Steinberg are said to have signed five-year employment contracts with Columbia. But the major, however, has not been given assurances from Matsushita that no top managers will be fired. But many sources are speculating about the role Michael Ovitz, chairman of the powerful Hollywood talent firm Creative Artists Agency who will play a large role in the MCA-Ovitz represented Matsushita in the negotiations with MCA and is credited with having brought the two companies together. There is also speculation that Gef- fen may harbor ambitions to head Sony. But Wasserman, now 77, and it is said that his principal motivation for selling the company was his age. Some re- ports say that Steinberg intends to step down when Wasserman retires. Those accounts have led to speculation about a power struggle between Ovitz and Geffen for the top position at MCA.

Matsushita, based in Osaka, Japan, is the world's largest consumer electronics company, with revenues of $67.6 billion and net income of $2.1 billion for the fiscal year that ended March 31. The company's U.S. sales soared to $6 billion for that year. It sells audio and video equipment under the brand names Panasonic, Quasar, and Technics. Akio Tani, 62, is Matsushita's chairman.

MCA, based in Universal City, Calif., reported net income of $192 million on $3.4 billion in revenues for 1990.
**MILLI VANILLI NOT FIRST WITH VOCAL SUBSTITUTION**

(Continued from page 1)

you do when you like a tape is meet with the act to gauge the depth of the talent, so you know whether you're dealing with flesh or plas-

"However, adds Fair, "The other side of that axiom is to take the hit wherever it comes."

And the two examples are sufficiently different in terms of scale. Officially, U.S. labels are finding hits, particularly in the dance genre, contracted from inde-

dependent producers or licensed from foreign markets where label execs are not involved in the rec-

ording process.

Marketing and industry observers say problems often arise with dance-oriented records that start with syncs and end at the conjunctions in the in-

dependent label's wheelhouse.

"There are examples of substitute talent that date back to the dawn of rock'n'roll."

"You have studio singers who have little desire to step out on the road and make a long-term commit-

ment," says Jane Brinton, president of Red Bird, which represents producers and re-

mixers including Shep Pettibone and Junior Vasquez. "Often, the producer's name is concealed by himself with vocals dubbed in later. The problem seems to arise when major labels pick up these projects and want to be involved about the act. Suddenly, there's a lot of scrambling going on."

"Earlier, when any far-reaching changes on the inde-

pendent level, "I don't think they care about the issue, but I do think that major labels are going to be more careful. Who wants to pro-

mote a record that may eventually be perceived as a fraud?"
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<td><strong>TONY ION CAMPBELL</strong></td>
<td><strong>9.98</strong></td>
<td><strong>THE REVIVAL</strong></td>
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<tr>
<td><strong>AIN'T NO SHAME IN MY GAME</strong></td>
<td><strong>CANDYMAN</strong></td>
<td><strong>9.98</strong></td>
<td><strong>AIN'T NO SHAME IN MY GAME</strong></td>
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<tr>
<td><strong>IN THE HEART OF THE YOUNG</strong></td>
<td><strong>WINGER</strong></td>
<td><strong>9.98</strong></td>
<td><strong>IN THE HEART OF THE YOUNG</strong></td>
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<td><strong>ALWAYS</strong></td>
<td><strong>DEBBIE GIBSON</strong></td>
<td><strong>9.98</strong></td>
<td><strong>ANYTHING IS POSSIBLE</strong></td>
</tr>
<tr>
<td><strong>BIG DADDY DANCE</strong></td>
<td><strong>437138378</strong></td>
<td><strong>9.98</strong></td>
<td><strong>TASTE OF CHOCOLATE</strong></td>
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<tr>
<td><strong>THE REAL THING</strong></td>
<td><strong>FAITH NO MORE</strong></td>
<td><strong>9.98</strong></td>
<td><strong>THE REAL THING</strong></td>
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<tr>
<td><strong>COMPOSITIONS</strong></td>
<td><strong>ANITA BAKER</strong></td>
<td><strong>9.98</strong></td>
<td><strong>COMPOSITIONS</strong></td>
</tr>
<tr>
<td><strong>I'LL GIVE ALL MY LOVE TO YOU</strong></td>
<td><strong>RAHHEM 442-222-1</strong></td>
<td><strong>9.98</strong></td>
<td><strong>I'LL GIVE ALL MY LOVE TO YOU</strong></td>
</tr>
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- Albums with the greatest sales gains this week.
- Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units.
- RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol.
- All albums available on cassette and CD.
- *Asterisks indicates viral LP unavailable. Suggested list price is for cassette and LP. Equivalent prices are indicated by EQ, for labels that do not issue list prices, are projected from wholesale prices. © 1990, Billboard/Billboard Communications, Inc.
VARIOUS ARTISTS • WHOMP HALL (109/9)  
ARTIST: L & N DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
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| 110 | "A WINTER'S SOLSTICE III"
| 111 | "HERE IN THE REAL WORLD"
| 112 | "SEASONS IN THE ABBOT"
| 113 | "SLAVES AND MASTERS"
| 114 | "BAD ENGINE 91:371 (9.98)"
| 115 | "EDGE OF THE CENTURY"
| 116 | "THE OUTFIELD MCA 10119 (9.98)
| 117 | "PERSISTENCE OF TIME"
| 118 | "NEW KIDS ON THE BLOCK A CUMLBRIA 40959 (9.98)
| 119 | "HANGIN' TIGHT"
| 120 | "IF THERE WAS A WAY"
| 121 | "MANNEHM STEAMROCKET A AMERICAN GRANDOPHONE 777 (9.98)
| 122 | "NEW KIDS ON THE BLOCK A CUMLBRIA 60745 (9.98)"
| 123 | "STORM FRONT"
| 124 | "WORLD POWER"
| 125 | "AEROSMITH 4847245 (9.98)"
| 126 | "KILLIN' TIME"
| 127 | "NECK & NECK"
| 128 | "SOME FRIENDLY"
| 129 | "DO RE MI STYLE"
| 130 | "GREATEST HITS"
| 131 | "STILL GOT THE BLUES"
| 132 | "GODDESS"
| 133 | "BANNED IN THE U.S."
| 134 | "CHARLES M"I"L"E"
| 135 | "THE PARTY"
| 136 | "A COLLECTION OF HITS"
| 137 | "SO MUCH TO SAY"
| 138 | "SWINGIN'"
| 139 | "THE JEFF HEALEY BAND CUA 31313 (9.98)
| 140 | "LIVE"
| 141 | "ENQUIRE ENDS MCA 10544 (9.98)"
| 142 | "ALIAS (M 33070) (9.98)"
| 143 | "BORN TO SING"
| 144 | "STEELHEART MCA 41780 (9.98)"
| 145 | "SISTER S OF MERCY (ELECTRA 81011) (9.98)"
| 146 | "MORE OF THE NIGHT"
| 147 | "VISION THING"
| 148 | "DETONATION"
| 149 | "AS NASTY AS THEY WANNA BE"

FOR WEEK ENDING DECEMBER 8, 1990

<table>
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<tr>
<th>WEEK</th>
<th>TITLE</th>
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| 150 | "Phantom Of The Opera"
| 151 | "Dynamic"
| 152 | "I DO NOT WANT I HAVE KEPT"
| 153 | "AMERICAN GRANDOPHONE 777 (9.98)"
| 154 | "THE AMERICA I SEE IT"
| 155 | "FRESH AIR WE"
| 156 | "PHANTOM OF THE OPERA HIGHLIGHTS"
| 157 | "DECEMBER"
| 158 | "SHUT UP AND DANCE"
| 159 | "EVERY MOTHER'S NIGHTMARE"
| 160 | "A VERY SPECIAL CHRISTMAS"
| 161 | "WITHOUT A NET"
| 162 | "BRICK BY BRICK"
| 163 | "THE NARADA WILDFLOWER COLLECTION"
| 164 | "FOREVER YOUR GIRL"
| 165 | "SAHARA"
| 166 | "ALL SHOOK DOWN"
| 167 | "SHOOTING STRAIGHT IN THE DARK"
| 168 | "THE BEST OF THE RIGHTEOUS BROTHERS"
| 169 | "PEACE OF MIND"
| 170 | "BACK FROM HELL"
| 171 | "RUBY RAY"
| 172 | "THE BEST OF VAN MORRISON"
| 173 | "EDUCTION"
| 174 | "ONE SIMPLE WORD"
| 175 | "CHRONICLES"
| 176 | "IT'S REAL"
| 177 | "BELLY BUTTON"
| 178 | "IVORY"
| 179 | "THE CAPITOL YEARS"
| 180 | "INTERIORS"
| 181 | "DOWN TO EARTH"
| 182 | "COUNTRY CLUB"
| 183 | "UN BLAK"
| 184 | "UNDER THE RED SKY"
| 185 | "BACK IN BLACK"
| 186 | "FLOWER THAT SHATTERED THE STONE"
| 187 | "HELL TO PAY"

Top Pop Albums A-Z (Listed by Artists)
BRAZILIAN MUSIC AT HOME

(Continued from page 2)

and the Latin market don't go together, with rare and substantial exceptions such as singer Roberto Carlos (CBS), who is known for his versions of the Brazilian folk-old, the xuxo (Globo). Sales of some 25 midline compilations released in the last two years have been disappointing.

The Latin distributors and retailers don't carry this music in bulk, says Michael Al-Ameen, assistant director of publicity and promotion for Warner Reprise Home Video. "There are no plans whatsoever to release 'Justify My Love' as a video single," says Al-Ameen, director of publicity and promotion for Warner Reprise Home Video. "This was not a master plan on Madonna's part," says her spokeswoman, Liz Rosenberg. "There were no plans whatsoever to release 'Justify My Love' as a video single," says Al-Ameen, director of publicity and promotion for Warner Reprise Home Video.

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comparative-store sales increases in the double digits, whereas this holiday season only one chain—both years—saw a rise. Music—reports growth of more than 10%. Other chains report increases in the single digits.

At Kemp Mill, a 23-store chain, VP Howard Appelbaum says, "Thanksgiving business was ter-
rrible, we had comparative-store in-
creases of about 15%." Comparative-
store sales increases are based on the same stores that have been open for at least one year, as op-
posed to overall figures, which in-
clude new locations.

Appelbaum attributes the sales surge to such acts as Whit-
ney Houston, M.C. Hammer, and
Paul Simon, as well as to the tem-
perature, which during the day last
weekend. "Weather is always a fac-
tor," he says, adding, "On Fri-
day last week, our stores were
closed for three quarters of the
day, and that really hurt us."

At 278-store Camelot Enter-
tprises headquarters in Port Wash-
ington, N.Y., VP Jim Bonk says, "For the Thanksgiving weekend, we were up slightly. We had a small, single-digit increase under the circumstances, to have a small, single-digit increase is pret-
ty good." Similarly, Joe Andrues, VP of

VIDEO BUSINESS OFF TO SLOW YULE START
(Continued from page 1)

"Total Recall"—generating strong rentals as well.

There are nine major sell-through titles in the market, compared with 13 last year. Applebaum says, "It ap-
pear to be generating the kind of ac-
vative demand retailers had antici-
pated."

While some, notably "Pretty Woman" and "Total Recall," are strong rental titles, too, few retailers are ready to say that their rental perfor-
mance has canceled out self-
through.

At the 130-store Palmer Video, Pe-
ter Margo, executive VP, reports that the two titles were No. 1 and 2 in rentals, yet did not perform as ex-
pected saleswise, leading him to spec-
tulate that manufacturer advertising has been directed toward sales.

"Most retail suffered over the Thanksgiving weekend," says Beth \n
Inescort, director of specialty mer-
cacy for the chain's Stampf, Con-

Based Waldenbooks chain, which has self-through video in 1,000 of its 1,300

stores.

"Sales went up from the prior week," she says, "which is expected, but overall we didn't do as well as we had hoped." Weather was blamed as a key fac-
tor because it was too warm ev-
erywhere and people were not going into the malls as much. There was no sense that Christmas was expected.

"And let's face it, we're in a recession. It's affecting all of us."

"Solas on our top titles went up, but they didn't go up to the numbers that we had hoped they would," she adds. She indicates that "Pretty Woman" and "Total Recall" generated the sales pack-

chain, followed by Christmas-related pro-

gramming.

According to Ron Castell, VP at Blockbuster, the chain's numbers were "big and strong" in both rental and sell-through. Rental accounts for 88% of the chain's action.

"These doom-and-gloom guys give me high blood pressure," Castell says. "This is a demand-driven

advertising at Miami-based Spec's Music & Video, a 57-store chain, says, "Based on how the year has gone, I was hoping for a really strong holiday, and it was. I'd like to think that music and video are still inexpensive gift ideas for the last dash, I hope to say many will buy even in a recessionary climate. Spec's Thanksgiving-weekend business, according to Andrues, was up moderately over last year at this time.

Most retailers point to the SBK records album by Vanilla Ice, "To The Extreme," as the top title in holiday weekend sales. Other top-selling product, they say, in-
cludes such films as "Scream," "Mr. Blandy," "Vine," "500," and "Backdraft.

Indeed, a flurry of high-priced box-
ed sets from artists as diverse as the Byrds, Frank Sinatra, and the Bee Gees is being bought with much-needed holiday busi-
ness (see story, page 6).

Another factor in the success of the self-through rental titles is com-
pared with other retail industries is price point. Several music retailers indi-
cate that self-through high-value items like compact discs and pre-re-
corded videos will always fare bet-
ter than such high-priced items as cars and electrical appli-
cances.

South Point in Sacramento, Cal-
to-based Tower records chain, which operates approxi-
ately 120 stores, says, "I think our product is fairly recession-
proof. People might not go out and buy a new car, but they'll buy new cas-
tethes or CDs and buy one and two at a time." Record World's comp-
store business for the Thanksgiving weekend was down 6.5% from last year, according to VP of marketing Bruce Imber.

Retailers typically use Thanks-
giving sales figures as an early in-
dicator of Christmas business. Cit-
ing an increase of 8%-10% for the long weekend, Harold Guilfoill, head buyer at 123-store, Owens-
boro, Ky.-based WaxWorks/Vide-
deoWorks, says, "We really look for-
ward to this being a good holi-
day season. We believe it will be up
over last year."

Bill Thom, VP of retail at De-
troit-based Harmony Rec-
ords & Tapes, a 32-store chain, is slightly less sanguine, despite claiming a 6% increase in compa-

orative-store sales for the holiday weekend. "I don't know if it's go-
ing to hold up," he says, adding, "We're hoping that the increase is a sign that the entire month is going to be good, but the economy is real flat right now."

On a more positive note, Thom says he hopes parents who might "cut back on things for themselves will be reluctant to cut back on gifts for their children."

Tower's Goman also voices his optimism by indicating that, this year, Christmas Day falls on a Tuesday, allowing retailers "a whole extra day" to accommodate last-minute shopping. "Every year it's doom and gloom, but Christ-
mas always comes through," he

Asistance in preparing this study was provided by Susan Nuni-
ziata in New York and Craig Ro-
sen in Los Angeles.

BOXED SETS COMPETE FOR RETAIL $S
(Continued from page 8)

Record Bar, have taken a "wait-and-
see" attitude toward how much they


ny-1LP-compatible format. Both Sina-

ta releases and the Johnnie, Bob-

Orbison, and Byrds titles are pack-
aged in approximately 5-by-12-inch boxes, which are more compatible with fixtures at CD-oriented retail

stores. Many retailers are attempting to solve the problem by displaying all the boxed packages together at an endcap.

Asistance in preparing this story was provided by Susan Nun-

ziata and Paul Verna in New York.

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Clarification: Collectables has clarified reports of a deal it has with Rhino Records concerning Collectables reissues of oldies material (Inside Track, Dec. 1). Collectables will acquire the rights to release singles from the catalog of labels signed and distributed by Rhino and will market albums for those Roulette artists that are not released by Rhino. Contrary to the Track item, no albums from the Sun or Bearsville labels will be released.

Committee Time: Without fanfare, the Video Software Dealers Assn. has organized a retailer advisory committee, a round-table similar to that organized by affiliate trade group NARM in 1982. The VSDA panel includes representatives from large chains, such as video stores looking for trouble getting elected to the group's board of directors. Among heavy hitters on the panel are Bob McFarland of Texas retail group HEB Video Distribution, Steven Berns, head of RKO Warner Video, Ron Castell of Blockbuster, and Darrell Baldwin, who runs Super Club, along with a number of smaller retailers.

Look for a big executive upgrading at SBK Records senior VP of promotion Daniel Glass. He's slotted to be named executive VP/OM of the hot label.

Strong Denial: RCA Records chief Joe Galante "vehemently denies" that any large reduction in label staff is in store, as was suggested in a recent Inside Track item.

Sounds Good: With more than 20 albums in the Atlantic catalog, this year marks the 20th anniversary of the release of the first three "Environments" albums created and produced by Irv Teibel of Syntonic Research. "The Psychologically Ultimate Seashore" from Disc 1, in fact, is said to be the first digital processed recording ever released to the public.

Land of Confusion: While retail chains continue to gear up for electronic piece-counting, it is unclear where they stand with the two data collection services, fielded by Billboard and SoundScan. SoundScan's Mike Shalett has reportedly been telling retailers that he has five or six of the major chains locked up, but it is unclear how many have actually signed contracts, who, based on recent history, would have trouble getting elected to the group's board of directors. Among heavy hitters on the panel are Bob McFarland of Texas retail group HEB Video Distribution, Steven Berns, head of RKO Warner Video, Ron Castell of Blockbuster, and Darrell Baldwin, who runs Super Club, along with a number of smaller retailers.

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New York—Confirming earlier reports, Navarre Corp., a Minneapolis-based distributor and one-stop, is suing rockjockey Lieberman Enterprises and Lieberman parent LIVE Entertainment, a video distributor, for alleged breach of contract and tortious interference stemming from a planned acquisition of Navarre by Lieberman and LIVE (Billboard, Nov. 3).

According to Navarre's suit, the Jan. 5, 1990, merger agreement called for Navarre's principals to "share a combined payment of $5 million and a contingent payment based upon the performance of Navarre from May 1, 1989, to April 30, 1990."

Navarre is charging Lieberman and LIVE with breach of contract: the first is for failure "to provide Navarre with necessary financial information" and the second alleging it "continued the bonus program in place at Navarre." In addition, Navarre says the defendants breached an "implied covenant of good faith and fair dealing..." by taking actions designed to prevent plaintiffs from realizing the benefits of the contract.

Furthermore, the suit charges LIVE with "tortious interference with contract..." by coercing Lieberman to attempt to retrace the calculation of the contingent payment, the amount of which is a key dispute in the case.

According to correspondence presented as evidence, this payment was computed by Lieberman at $819,965. However, Navarre shareholder John F. Woodhead III, in a July 20 letter to Lieberman acting president and CEO Devendra Mishra, estimated the amount "to be in excess of $2 million."

Lieberman responded by reviewing the records and determining that, since Navarre's adjusted gross profit for the period in question was less than $86,650, no contingent payment was due.

Navarre's principals claim that Lieberman's failure to provide financing as stipulated in the merger agreement resulted in a drop in the retail fill rate from approximately 85% to about 50% during the period of February-April 1990. Furthermore, they claim, "Lieberman discontinued Navarre's historical practice and commitment to its customers to change titles in its customers' stores every 60 days." Discontinuance of this policy resulted in approximately $1.2 million in lost sales, according to the filing.

The suit also claims that, beginning Feb. 16, 1990, when Navarre's rack operation was taken over by Lieberman, "virtually no rack orders were shipped to Navarre's customers due to Lieberman's failure to set up the Navarre customers in its file."

Citing a conflict of interest because of his ties to Lieberman, where he is still employed, Navarre head Eric Paulson says he has no comment. However, he admits that "there may be an opportunity for me to reacquire the music operations of Navarre."

Mike White, senior VP/general counsel for LIVE, says, "We believe the suit is without merit and we're proceeding with a response." He refuses to elaborate, citing LIVE's policy of not commenting on pending litigation.

Navarre's shareholders—listed in the document as Charles Cheney, Paulson, Arne Askjem, Woodhead, Dickinson Wiltz, and Clement D. Springer—seek unspecified damages and "such other and further relief as may be just and equitable."
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From the outset, one word describes the success and acclaim of The Jeff Healey Band: ELECTRIC. And...they've never been stronger than right now.

- HELL TO PAY, their extraordinary second album, is already WAY PAST GOLD on its way to PLATINUM.
- "I Think I Love You Too Much" and "While My Guitar Gently Weeps," the first 2 tracks off the album, went TOP 5 AT ROCK RADIO.
- "FULL CIRCLE," the 3rd track, is currently kicking in at an even stronger pace.

Bringing it all full circle, The Jeff Healey Band has just begun a new SOLD OUT U.S. TOUR with ZZ TOP:

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Jimi Hendrix roared through the international music scene like none before him. In a mere four years, he left a musical legacy that is still being explored and enjoyed two decades later.

This remarkable 44-track musical biography gathers a wealth of unreleased Hendrix material. Three CDs/cassettes are packed with fascinating alternate takes, home demos and live performances. You’ll also hear Jimi’s true story—from the musicians he played with, family and friends and Jimi himself.

The fourth CD/cassette features the Jimi Hendrix Experience, recorded live in 1969 at the Los Angeles Forum.

Stand next to the fire of Jimi Hendrix—it’s an experience you won’t soon forget.