

Billboard

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NEWSPAPER

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

February 3, 1990/\$4.50 (U.S.), \$5.50 (CAN.), £3.50 (U.K.)

Studios Face Big Test: Reorders On Sell-Thru Videos

BY JIM McCULLAUGH and PAUL SWEETING

NEW YORK—With the first of the big three first-quarter sell-through titles hitting the streets this week, Paramount, Disney, and Warner Home Video are facing the most significant test yet of their sell-through marketing strategies.

The lower-than-expected initial orders for the titles, particularly on Paramount's "Indiana Jones And The Last Crusade," and Warner's "Lethal Weapon 2," have left the studios with a direct and immediate stake in their own abilities to generate consumer purchases and retailer reorders.

Following traditional industry strategy, the studios focused intense trade marketing campaigns on maximizing up-front orders for the titles. But when those orders started coming in as much as 50% below the suppliers' initial goals, the studios were

(Continued on page 79)

Global Markets Are Hungry For U.S. Vinyl

BY KEN TERRY

CANNES—U.S. exporters at the MIDEM international music fair here Jan. 20-25 were doing a booming business, but said they could have done more if they had had vinyl product on many catalog titles that are no longer available on LP.

Gregory Jimenez, assistant export manager for Jerry Bassin Inc., a prominent Florida exporter, notes that European countries are much

MIDEM REPORT

more vinyl-oriented than the U.S. In such countries as Finland, he says, there are hardly any cassette sales, except on TV-advertised product. Yet he laments, "We can't get a hold of vinyl" for export because "the American [record] companies want to end LPs," and the number of LP pressing plants in the U.S. is rapidly diminish-

ing. Similarly, George Weiss, VP of Queens, N.Y.-based WIN Records, says, "They still want LPs in Europe, and they killed it prematurely in the U.S. It was two years before its time."

Al Kalnin, export director of Santa Ana, Calif.-based Abbey Road Distributors, states, "They still want LPs all over the world. The percentage of CDs they're buying [abroad] is increasing, but LPs are in demand and they can't get them. It's a complaint I hear constantly."

If he gets a large enough order from a foreign customer, adds Kalnin, he will go directly to the manufacturer of the requested title and ask for a special LP pressing run. He tried that, for example, on the "Concert For Bangladesh" (Apple/Capitol), but was unable to obtain the disks due to the complexity of rights clearances on the multi-artist album.

(Continued on page 91)

Country Competition Keen As New Labels Vie With Vets

BY GERRY WOOD

NASHVILLE—Competition in the country music steeplechase is on the rise as three new labels attempt to come bolting out of the starting gate. The three new kids on the block—Atlantic, Arista, and Curb—have chosen to make their opening thrusts in

a quarter glutted with major-label releases by such country thoroughbreds as the Judds, Restless Heart, Hank Williams Jr., Southern Pacific, the Desert Rose Band, Eddie Rabbitt, Dan Seals, Ricky Van Shelton, and the Highwaymen 2 assemblage.

Still, representatives of the new la-

(Continued on page 83)

'Private Sting' Puts Focus On Fla. Stickers

BY BRUCE HARING

NEW YORK—The 52-store Spec's Music chain has instituted an 18-to-purchase rule on stickered product in the wake of allegations that a Spec's store and two other Florida retailers committed felonies by selling 2 Live Crew's "As Nasty As They Wanna Be" to minors.

Police in Dade County, Fla., are investigating the incidents, in which three separate retailers were apparently caught in "a private sting" set up by Jack Thompson, a Florida attorney.

Thompson, who says he is not a member of any specific group but claims support from the Rev. Donald Wildmon's American Family Assn. and a group called Decency

(Continued on page 88)

Euro Commission Seen Moving To OK Blank-Tape Levy

BY MIKE HENNESSEY

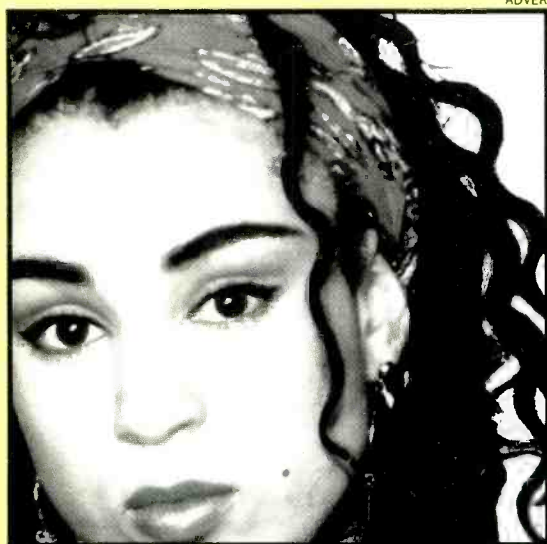
CANNES—The European Commission is expected for the first time to come out in favor of a blank-tape levy to protect copyright owners in each of the Common Market member nations. The Commission is also expected to express support for record company rights with regard to record rentals.

Jean-Loup Tournier, director general of SACEM, the French authors' society, told Billboard that he expects a directive on record rentals by this summer and that, at the end of this year, there would be a recommendation that all member states that had not already done so should incorporate a tape levy into their copyright legislation to compensate rights own-

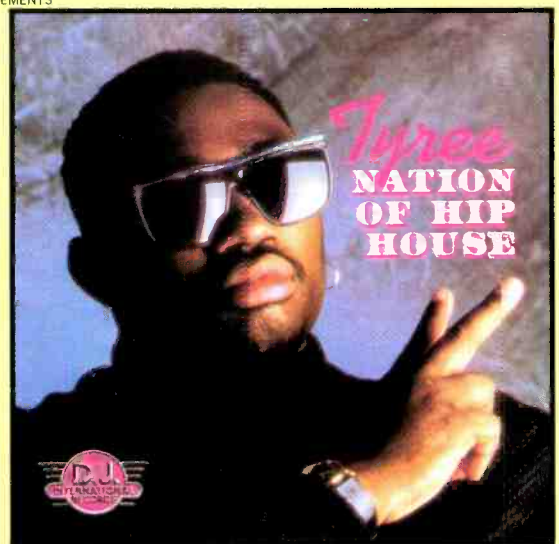
(Continued on page 90)

No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ HOW AM I SUPPOSED TO LIVE WITHOUT YOU	MICHAEL BOLTON (COLUMBIA)
TOP POP ALBUMS	
★ FOREVER YOUR GIRL	PAULA ABDUL (VIRGIN)
HOT BLACK SINGLES	
★ MAKE IT LIKE IT WAS	REGINA BELLE (COLUMBIA)
TOP BLACK ALBUMS	
★ BACK ON THE BLOCK	QUINCY JONES (QWEST)
HOT COUNTRY SINGLES	
★ NOBODY'S HOME	CLINT BLACK (RCA)
TOP COUNTRY ALBUMS	
★ KILLIN' TIME	CLINT BLACK (RCA)
TOP VIDEO SALES	
★ BATMAN	(WARNER HOME VIDEO)
TOP VIDEO RENTALS	
★ WHEN HARRY MET SALLY...	(NELSON HOME ENT.)



WE'VE GOT WHAT EVERYONE WANTS TO GET. Introducing "GOT TO GET," the explosive international debut from LEILA (pronounced Layla) K, with Rob 'n' Raz. The clubs got it now, radio gets it this week! On ARISTA.



TYREE: NATION OF HIP HOUSE FEATURING, "MOVE YOUR BODY", "LET THE MUSIC TAKE CONTROL" and "HIP HOUSE IS A STYLE"

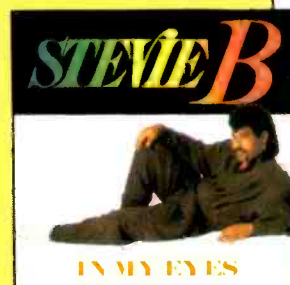


HIS BIGGEST SINGLE YET!

STEVIE B

Produced by Stevie B
 Executive Producer Herb Moelis

"LOVE ME FOR LIFE"



FROM THE GOLD ALBUM "IN MY EYES"



THE FILM SO IMPORTANT IT MUST BE SEEN.



Photo by: Roland Neveu



Photo by: Elizabeth Stone



Photo by: Roland Neveu

Five Golden Globe Nominations

- *BEST DIRECTOR
- *BEST FILM
- *BEST SCREENPLAY
- *BEST ACTOR
- *BEST ORIGINAL SCORE



"It is impossible to be indifferent to 'Born On The Fourth' and hard to shake its images from your mind."
— **Newsweek**

"One of the most powerful films of the decade."
— **Rex Reed, At The Movies**

"A 10+. Off the scale! There's no comparison for this film with any other film current or past. It's an emotional monument that will stand for a long, long time — perhaps seared in your memory forever."
— **Gary Franklin, KABC-TV**

THE STATEMENT OF A GENERATION.

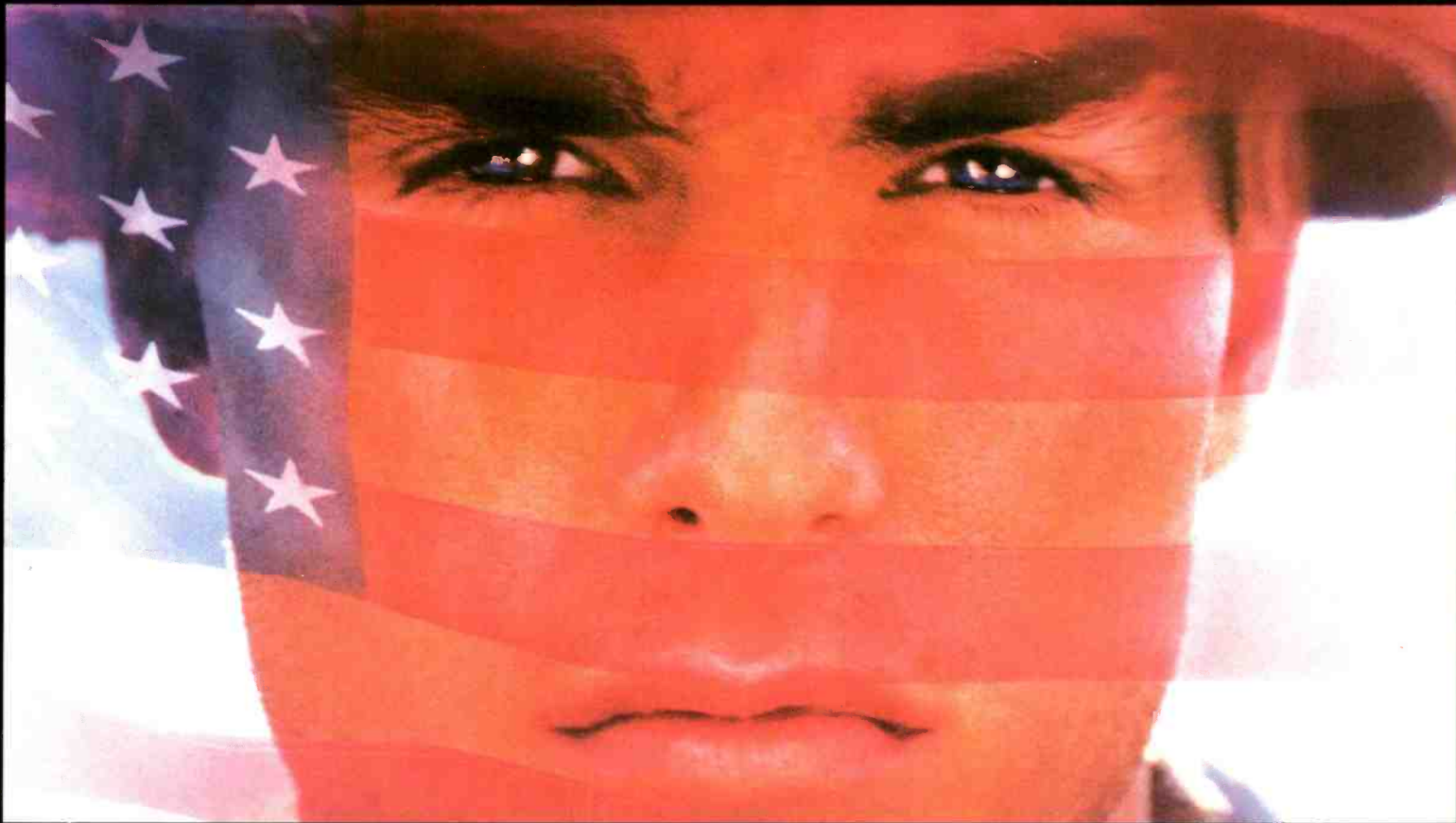
THE MUSIC SO COMPELLING IT MUST BE HEARD.

THE MOTION PICTURE SOUNDTRACK ALBUM

T O M C R U I S E

AN OLIVER STONE PICTURE

BORN ON THE FOURTH OF JULY



The New Single

A Hard Rain's A Gonna Fall (MCAC-53605)

The Bob Dylan classic by Edie Brickell & New Bohemians

***Exploding at AOR *Exploding at CHR *MTV World Premier Heavy *VH-1 Heavy**

Born On The Fourth Of July (MCAC-53787)

Theme composed and conducted by John Williams

Born On The Bayou

John Fogerty's classic by The Broken Homes

Plus other classic original recordings

THE MUSIC OF AN ERA.

MCA
THE SPOTLIGHT IS ON

© 1990 MCA Records, Inc

A woman with short, light brown hair is shown from the chest up, wearing a rich red velvet robe. She has her eyes closed and a serene expression, looking slightly to her left. The lighting is soft and warm, highlighting the texture of the velvet and her features. The background is a plain, light color.

PORCELAIN

THE NEW ALBUM FEATURING

JULIA FORDHAM

"MANHATTAN SKYLINE."

PRODUCED BY JULIA FORDHAM AND GRANT MITCHELL.
MIXED BY HUGH PADGHAM. J.D. MANAGEMENT.

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VOLUME 102 NO. 5

FEBRUARY 3, 1990

TO RUSSIA, WITH CUTOUTS?

With its 300 million potential customers, the Soviet Union represents a lucrative new market for the music industry. So say Valentin Blueger and Michael F. Sukin in this week's Commentary. **Page 11**

TEENS, ADULTS SPLIT ON TOP 40 HITS

Is there a generation gap in top 40 music tastes? Many radio PDs say they have noticed a clear polarization between teen and adult song favorites, making "mass appeal" programming a tricky proposition. Billboard radio editor Sean Ross reports. **Page 12**

ROCK-MUSIC SCENE HEATS UP IN FLORIDA

While not yet a hotbed of rock artists, the South Florida region is definitely proving to be a warm breeding ground for young hopefuls. Writer John Lannert has the story on the emerging scene. **Page 38**

COUNTRY MUSIC AWARDS NOMINEES NAMED

The just-announced nominees for the Academy of Country Music's annual "Hat" awards run the gamut from veterans to newcomers. Gerry Wood has the complete rundown. **Page 44**

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'Globalization' Key At 24th MIDEM

European Changes, World Music In Spotlight

BY MIKE HENNESSEY

CANNES—The 24th MIDEM, shorn of much of the hype and ballyhoo that has characterized this event in recent years, was a vigorous manifestation of a revitalized global music and home entertainment industry coming to terms with the realities of the '90s, while looking forward with cautious optimism to the 21st century.

This was a hi-tech, "serious business" MIDEM reflecting the far-reaching changes in the structure and evolution of the in-

dustry, the political, social, and cultural revolution in Europe, and the transformation of world music from an ideal into a marketable reality (additional coverage, page 12).

Between Jan. 20 and 25, representatives from 2,112 companies (compared with last year's 1,710) and 55 countries assembled here, not only to buy and sell music, to market systems and services, to promote their catalogs and artists—but also to engage in debates about the industry's future directions and challenges.

The participation of international broadcasters was bigger than ever, reflecting the growing importance of radio and TV in Europe to producers of music programming.

MIDEM REPORT

Police At MIDEM Seize Suspect Beatles Disks

CANNES—The growing wave of CD piracy sweeping through Europe—estimated to be generating illicit sales of up to \$250 million annually—made its presence felt at this year's MIDEM.

On the third day of the event, Cannes police, accompanied by representatives of IFPI, the international trade group, and record company officials, seized 35 CDs of Beatles recordings alleged to have been pirated.

The move is the first significant result of a campaign being waged by Claude Nobs, managing director of WEA Switzerland, who has been investigating the CD piracy outbreak for some months now, armed with new technology that makes it possible to prove that pirate product is illegally copied from legitimate disks.

Nobs is continuing the crusade *(Continued on page 90)*

U.K.'s MCPS Forges Ahead On New Royalties Plans To Raise Mechanicals Despite BPI Hesitancy

BY MIKE HENNESSEY

CANNES—Britain's Mechanical Copyright Protection Society has told the British Phonographic Industry Assn. that it plans to implement its new mechanical licensing procedure notwithstanding the fact that the BPI is still considering its response to the proposals.

The MCPS, which claims to be 99% mandated by Britain's major music publishers, plans to bring the U.K. in line with the signatory countries to the IFPI-BIEM agreement as of April 1 this year. This will change the royalty rate from the former statutory 6¼% of retail to the BIEM rate of 9.504% of the published dealer price.

There will be some provision—local allowances, as they are termed—for promotional goods and sleeve costs, and it is partly over the nature of these that agreement between the BPI and the MCPS has been held up.

In a press conference here to announce that the MCPS was going ahead with its scheme without waiting for official acceptance from the BPI, MCPS managing director Bob Montgomery said that the agreement needed to be in place and ready to operate by the end of March and time was running out. If an agreement is not reached, then the matter will be referred to the Copyright Tribunal. The abolition of the statutory me-

chanical royalty in the U.K. means that, of the European territories, only Ireland retains a mechanical royalty fixed by law.

Up to now, 80% of mechanical royalties payable in the U.K. have been paid directly to the publishers. As of April 1, the MCPS will be virtually the sole collection agency, and will use its National Discography data base to determine distribution.

The CD rate for the first quarter of 1990 will be 6¼% of 135% of the dealer price (roughly equivalent to the BIEM rate). For the second quarter, the CD rate will be 8.45% of the dealer price.

The reluctance of the BPI to accept

France (1,706 participants) and the U.K. (1,260) were the major players, but an 804-strong delegation from the U.S. mirrored the regeneration of American interest in Europe, not only as a marketplace, but as an increasingly important source of talent.

This year's buzzword, said the MIDEM News, was "globalization"—an ungainly designation of the old global village concept that today's technology has brought closer to reality.

The opening music show at the Palais des Festivals, presenting acts from Canada, France, Senegal, South Africa, and the U.K., set the scene for a MIDEM that emphasized more strongly than ever the enhanced opportunities for artists and product of any ethnic origin to achieve international exposure and success.

Says MIDEM president Xavier Roy: "We presented 32 concerts in five days, and all kinds of music from a wide variety of countries were represented. The predominance of Anglo-American music is no longer guaranteed."

Once again composite stands, taken by individual countries or industry groups, enabled small companies to have representation at MIDEM, and the continuing compact disk boom was evidenced by the strong presence of CD manufacturers.

For the first time, the number of companies taking stands topped the 1,000 mark—1,044 compared with last year's 915. The U.K. had the biggest representation with 420 companies, followed by France (366), the U.S. (289), and West Germany (281).

MIDEM REPORT

MCA Records Mulls Its Int'l Distribution Options

BY KEN TERRY

CANNES—MCA Records, the only U.S. major without its own international distribution system, may begin to change all that after its current distribution deal with WEA for the world outside North America and the U.K. expires early next year.

Sources here say that MCA will initially seek country-by-country pressing-and-distribution deals, ei-

ther with WEA or with other companies. That scenario would give MCA more control over its own international marketing and greater opportunities to pick up strong local repertoire. Later, it may be possible for MCA to form its own distribution networks in some territories.

According to the sources, the MCA label is likely to set up shop in the international offices of MCA Music, its publishing affiliate. MCA

"It's not just a question of objecting to paying more money," he points out. "It is a question of equity because we believe that, on average, British record companies invest more to help generate income for authors and publishers."

(Continued on page 91)

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Wal-Mart Realigns Rack Suppliers

Western Said To Edge Out Competition

■ BY ED CHRISTMAN

NEW YORK—Wal-Mart, the giant discounter with more than 1,330 stores, has reappropriated the music, video, and book business handled by its rackjobbers, with Western Merchandisers initially gaining a bigger share, apparently at the expense of Lieberman Enterprises and Handleman Co.

Details were sketchy at press time, but Steve Marmaduke, VP of purchasing for the Amarillo, Texas-based Western Merchandisers, confirmed that his company "will gain some additional Wal-Mart business."

Gil Wachsmann, president and CEO of Minneapolis-based Lieberman, says, "Wal-Mart made the move to get parity among its suppliers. As part of that, over the next seven months, we will lose [stores] in music and video and Handleman loses in books. But we also will add [rackjobbing services] in new [Wal-Mart] stores" as they are built.

A spokesman for Wal-Mart would not discuss any company moves; Stephen Strom, Handleman's executive VP and chief operating officer, was unavailable for comment.

Rumors regarding Wal-Mart and Western Merchandisers have been circulating for some time, reaching a crescendo during the past week, apparently fueled by a meeting at the discounter's headquarters between the retailer and its rackjobbers.

Most of the speculation had Wal-Mart following the lead of the Minne-

apolis-based Target discounting chain and either buying Western Merchandisers' racking division or setting up its own racking operation. In both scenarios, Wal-Mart was reportedly talking to Frank Hennessey, former president and CEO of Handleman, about heading up the proposed internal music and video division.

But Wachsmann says the rumor regarding the acquisition was untrue. He also adds, "We have been assured

by Wal-Mart that it is not their intention" to set up their own racking operation.

In addition to rumors regarding the sale of its racking divisions, speculation also swirled around a supposed sale of Western Merchandisers' retail division, Hastings Books, Music & Video. Marmaduke acknowledges that he too heard the rumors, but says "there is no truth to either

(Continued on page 78)

RCA/Columbia Home Vid Seals 8mm Pact With Sony

NEW YORK—RCA/Columbia Pictures Home Video has entered into a nonexclusive distribution agreement for its prerecorded 8mm software with Sony Corp. of America.

RCA/Columbia will offer 30 new movies in the format through Sony, which supplies Musicland, Tower, Sound Warehouse, Camelot Video, and Music Plus with 8mm releases (story, page 49).

Sony already distributes 8mm titles for Paramount Home Video, Warner Home Video, and Nelson Entertainment. None of the distribution agreements is exclusive.

Initial releases from RCA/Columbia include "Ghostbusters II"

and "The Karate Kid III," with eight additional titles following shortly and introductions continuing at a rate of four per month for the next three months.

Most of Columbia's 8mm tapes will be duplicated at Rank Video. Other major duplicators in the theatrical 8mm market include Technicolor and Premier, with a range of other plants handling special-interest 8mm projects, including instructional and travel tapes.

There are approximately 1,450 prerecorded 8mm releases available, with recent theatrical releases making up approximately 200 of those, according to Bill

(Continued on page 78)



Joining Forces. Executives from CEMA Distribution and Curb Records announce their exclusive five-year manufacturing and distribution agreement. Shown, from left, are Dick Whitehouse, president, country division, Curb Records; Mike Curb, chairman, Curb Records; Joe Smith, president and CEO, Capitol-EMI Music Inc.; David Kronemyer, VP, business affairs, CEMA Distribution; and Russ Bach, president, CEMA Distribution.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Jim Cawley is named senior VP of marketing for EMI Records in New York. He was senior VP of sales and distribution at Arista Records.

Kid Leo's role as VP of artist development of Columbia is expanded to include jazz, metal, alternative, and dance music (see story, page 9).

George Cappellini is named national promotion director for Geffen Records in Atlanta, Ga. He was regional promotion director for the label.

Ken Lane is appointed senior director of national singles promotion at SBK Records in New York. He was director of singles promotion for the label.



CAWLEY



LEO



CAPPELLINI



LANE

Two More States To Eye Warning Stickers

Legislator: PMRC Labeling Deal 'Isn't Working'

■ BY BILL HOLLAND

WASHINGTON, D.C.—Add Arizona and Alabama to the list of states that could soon be voting on record labeling bills.

Legislators from those two states say they are planning to introduce bills similar to those already filed or about to be filed in 10 other states that require warning stickers on records with objectionable lyrics and call for fines and jail terms for retailers

who sell such records to minors.

Arizona Rep. Janice Brewer, a Republican, says her bill will be introduced "within the week," and would target record store violators with a possible six-month jail term and a \$1,000 fine if the retailer sold what she terms "an X-rated album" to a minor. The district attorney's office would decide if a particular record violates the proposed statute.

"What I really want from this is to bring the issue into the light," says

Brewer. "I want some discussion, so that we can collectively resolve it."

Brewer says she was aware of the existing voluntary agreement between the music industry and the Parents' Music Resource Center, but says "it isn't working."

As an example, she cites a copy of the Sire/Warner Bros. release of Ice-T's "The Iceberg/Freedom Of Speech..." that carries a sticker.

Brewer says: "It reads, 'Parents strongly cautioned... some material may be X-tra hype and inappropriate for squares and suckers.' Now, what kind of warning label is that for parents or kids?"

Alabama state Sen. Lauren Lee-man, also a Republican, says he faces a Feb. 13 deadline for introducing his bill. "It looks like we're going to do it. There's also a way for such a measure to be introduced by committee after that date."

Record labeling bills have already been introduced or will be filed this year in eight states—Missouri, Florida, Pennsylvania, Kansas, Iowa, Delaware, Maryland, and Oklahoma—and are expected in 1991 in New Mexico and Illinois (Billboard, Jan. 27). Also, state legislators in Nebraska and Washington say they are looking into the possibility of filing such bills.

Although the language varies from one state to another, the proposals prohibit the sale to minors of records that contain lyrics that are deemed violent, sexually explicit, or perverse, or promote rape, suicide,

(Continued on page 78)

WB To Buy 2nd Half Of Rap Label Tommy Boy

■ BY BRUCE HARING

NEW YORK—Warner Bros. Records, which owns 50% of Tommy Boy Records, is expected to exercise its option to purchase the other half of the rap/dance label in March from chairman Tom Silverman.

Warner purchased its first half-share of the label in 1986 from Silverman, a deal believed to have marked the first time an independently distributed label was picked up by a major and left to independent distribution.

Tommy Boy will continue to funnel the majority of its product through independent distribution

under the new agreement, Silverman says. It also retains the right to license its international distribution in every country outside the U.S. and has the authority to decide which product goes through Warner. It also retains all ancillary rights.

Currently, Warner is the North American distributor for Tommy Boy acts the Force MDs, Information Society, Coldcut, and Timmy Gatling (lead singer of Guy).

Silverman and Tommy Boy president Monica Lynch will become Warner VPs and will continue to run Tommy Boy. Silverman says he has not yet worked out his

(Continued on page 79)



SAWYER



VACCARELLI



SHAPIRO



SEVERYN

Los Angeles. He was senior director of media and writer/publisher relations at BMI.

Richard Severyn is promoted to manager of industrial engineering for CBS Records International in New York. He was a staff industrial engineer for the label.

Arista Records promotes Kim Jakwerth to manager of West Coast publicity in Los Angeles, and appoints Hope Wolman manager of business affairs in New York. They were, respectively, a publicity assistant for the label, and a real estate leasing and sales associate at Strouse, Greenberg & Co.

Lauren Murphy is named manager of editorial services at PolyGram Records in New York. She was a writer for Rolling Stone magazine.

Chris Berry is named mid-Atlantic regional R&B promotion manager for A&M Records in Washington, D.C. He was music director for WPLZ in Petersburg, Fla.

Narada Productions in Los Angeles promotes John Azzaro to VP of international sales and marketing, and names Bill Shaler director of sales. They were, respectively, director of sales for the label, and executive VP at Jem.

PUBLISHING. Capitol-EMI Music in Los Angeles names Bill Stephens director of systems development, MIS. He was VP of print technology at MIS.

Cathy Jackson is promoted to associate director of writer/publisher relations at BMI in New York. She was an assistant in the writer/publisher relations department of the company.

• VIDEO-PEOPLE ON THE MOVE, page 52.

THE JESUS AND MARY CHAIN... *Believe What You Hear.*

* Both *Automatic* and the first track, "Blues From A Gun," hit No. 1 on the

Modern Rock charts. * "Head On" is in Buzz Bin rotation on MTV.

* The Jesus And Mary Chain U.S. tour is set to take over 30 cities by storm!

More Reasons To Believe.

"Automatic's power is in its faith in simplicity and its inspiration is in the way it sabotages the structures it celebrates."

(★★★★-highest rating) — *The Los Angeles Times*

"Huge, unforgettable choruses are built from the sparest, meanest guitar riffs; bleak, soul searching lyrics are burned into the memory by Jim Reid's pleasant, low-key voice. *Automatic* is pop music from purgatory, the sound of heaven turning into hell and back again."

— *Chicago Tribune*

Automatic

(4/2/1-26015)

The New Album Featuring the track "Head On"
Produced, Written and Performed by William Reid and Jim Reid
Available Now on Warner Bros. Cassettes, Compact Discs and Records.

© 1990 WEA RECORDS LTD.

CATCH THE JESUS AND MARY CHAIN ON THEIR 1990 U.S. TOUR!

FEBRUARY

6 SALT LAKE CITY
7 BOULDER, CO
9 AUSTIN
10 HOUSTON
11 DALLAS

13 NEW ORLEANS
14 TALLAHASSEE, FL
15 ORLANDO
16 TAMPA, FL
17 MIAMI BEACH

21 ATLANTA
23 NASHVILLE
24 LEXINGTON, KY
26 CHARLOTTE, NC
27 CHAPEL HILL, NC

MARCH

1 NORFOLK, VA
2 WASHINGTON, D.C.
3 NEW YORK
4 NEW YORK
8 PHILADELPHIA

9 PROVIDENCE, RI
10 BOSTON
12 MONTREAL, QUE
13 TORONTO, ONT
15 CLEVELAND OR CINCINNATI

16 DETROIT
17 CHICAGO
19 MINNEAPOLIS

Plus... pending dates in Madison, Boise, St. Louis and more!

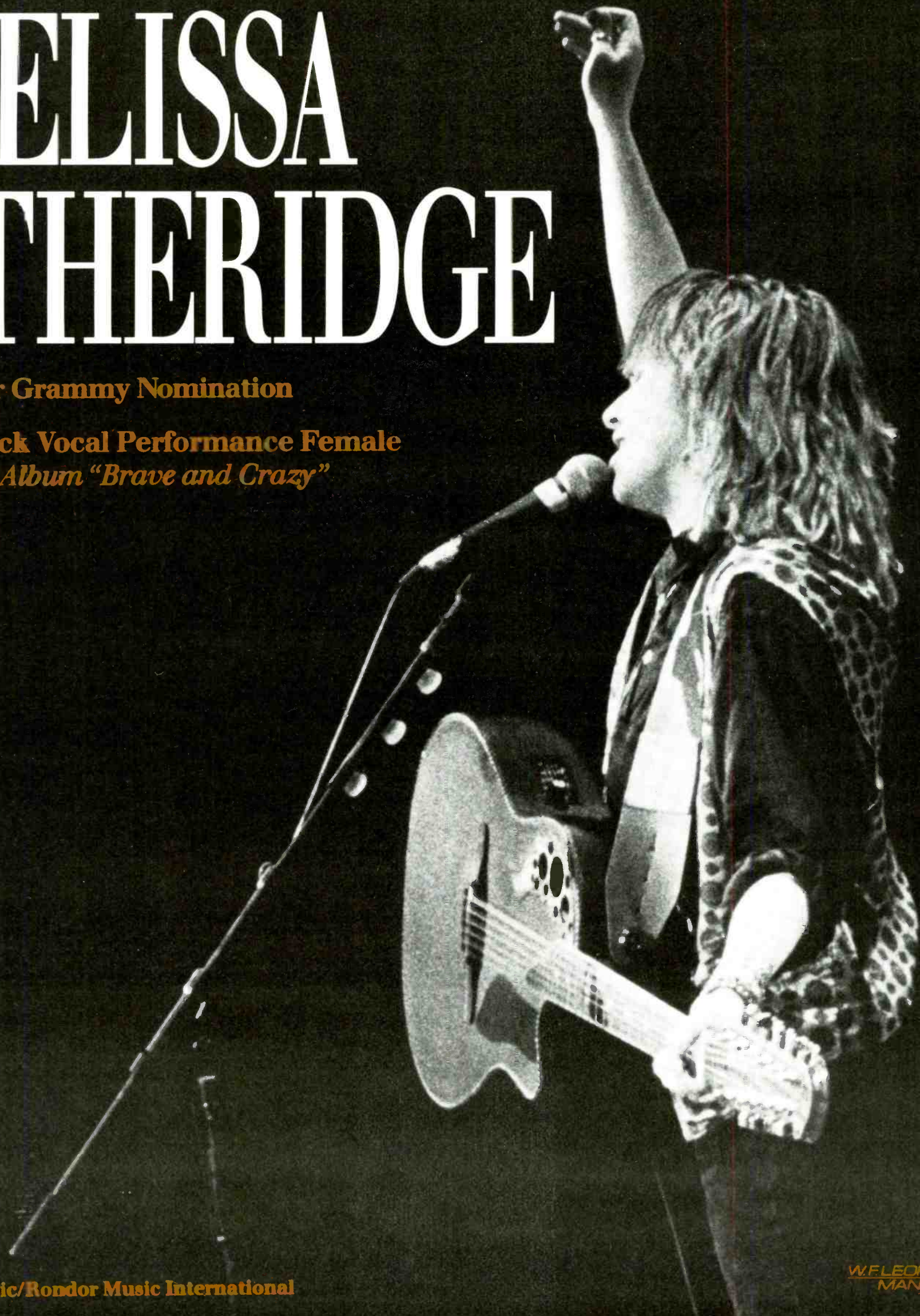
Elencio y Negro 

CONGRATULATIONS

MELISSA ETHERIDGE

On Your Grammy Nomination

Best Rock Vocal Performance Female
For The Album "Brave and Crazy"



Almo Music/Rondor Music International

**W.F. LEOPOLD
MANAGEMENT**

Album Delays Mean Slim Pickings

Few Big Stars In February Release Pipeline

■ BY MELINDA NEWMAN

NEW YORK—Back in December when new releases slowed to a trickle, retailers and radio programmers were comforted by the promise of early 1990 releases from such proven performers as Robert Plant, Public Enemy, Billy Idol, and Sinead O'Connor. However, it is beginning to look

like such notions were more wishful thinking than reality as those projects, and numerous others, have been pushed back to March or April.

Label representatives give two reasons for the changes—production delays and increased artist development setup. "We're spending more time on setting up the artist development schedule," says one record com-

pany spokesperson. "We want to have 10-12 weeks to set up campaigns and press so that when the record comes out, we're not starting from scratch and waiting three months for something to happen."

At other labels, the product simply was not finished. "It's not like anything deliberate happened," says another label source. "We just thought they'd be done and it just wasn't scheduled realistically."

Instead, this month offers some releases that were originally expected pre-Christmas. One of the leading contenders in that category is Basia's follow-up to her platinum debut, *(Continued on page 88)*



The Envelope Please. A group of recording artists and producers at New York's Hard Rock Cafe announce this year's Grammy nominations to members and guests of the New York branch of the National Academy of Recording Arts and Sciences. Shown, from left, are composer/performers Rick Derringer and Gregory Abbott; jazz artist Branford Marsalis; veteran producer Milt Gabler; classical clarinetist Richard Stoltzman; Count Basie band leader Frank Foster; and singer/instrumentalist/songwriter Laurie Anderson.

Youth-Oriented Acts Get Their Due At 17th AMAs

■ BY PAUL GREIN

LOS ANGELES—Youthful, dance-oriented music dominated the 17th annual American Music Awards, which were presented at the Shrine Auditorium here Jan. 22. Typifying the trend: Multiformat stars Bobby Brown and Paula Abdul danced off with the prizes for favorite male and female pop/rock vocalists.

The awards, based on a poll of 20,000 record buyers, were presented in all but a few cases to the performers who sold the most records last year. Thus, New Kids On The Block and Milli Vanilli, who had last year's best-selling albums, won a total of five awards. New Kids won dual

awards for favorite pop/rock group and album ("Hangin' Tough"), and Milli Vanilli won three prizes, including favorite pop/rock single ("Girl You Know It's True").

The night's only real surprise came when Luther Vandross beat Brown—a much hotter record seller—for favorite soul/R&B male vocalist. The award—Vandross' second in that category in the past three years—seems to signify his stature in the black community.

Anita Baker—who co-hosted the three-hour ABC-TV telecast with Gloria Estefan, Alice Cooper, and the Judds—was named favorite soul/R&B female vocalist for the second *(Continued on page 79)*

Skid Singer Faces Felony Rap Concert Row Captured On Video

■ BY THOM DUFFY

NEW YORK—MTV has complied with a request by authorities in Springfield, Mass., to release a bootleg videotape of a December concert in which Skid Row singer Sebastian Bach allegedly threw a glass object into the crowd, striking a 17-year-old fan and breaking her nose.

Bach, whose head was lacerated by an object thrown from the audience during a Dec. 27 show at the Springfield Civic Center, faces felony assault charges after he allegedly threw a glass or a bottle from the stage and scuffled with a second fan on the arena floor.

Currently on tour with Skid Row

as the opening act for Aerosmith, Bach, identified by his legal name of Sebastian Bierk, appeared Jan. 9 in Hampden County Superior Court and pleaded not guilty to assault charges.

MTV has aired the bootleg video of the incident, which was shot by an unidentified fan. The video shows an object striking Bach on the head and the singer throwing two objects back into the crowd before briefly jumping from the stage. The music video channel agreed to give Springfield police the tape but has not identified the fan who took the footage, says Carole Robinson, VP for press relations.

Hampden County District Attorney *(Continued on page 88)*

Columbia Names Kid Leo To Head 4 Music Depts.

NEW YORK—In a move to focus its street-level marketing and artist development, Columbia Records has named Kid Leo to oversee four music departments, including a newly created heavy metal department.

Leo, who joined Columbia one year ago as VP of artist development after leaving his job as operations manager at WMMS Cleveland, will helm the label's alternative, dance, jazz, and metal departments.

The departments will pay attention to street-level, grass-roots artist development, Leo says. The emphasis will be on maintaining a strong relationship with clubs, college radio, small retailers, and publications.

"It's a new alignment, new focus,"

says Leo. "Every element of entertainment seems to be narrowcasted, and this is a specialized approach to the narrowcasting process, affecting retail, radio, and integration with distribution."

The emphasis on bottom-up marketing helps provide a healthy base for artist development, Leo says.

"We all want to see every album go platinum, but on the second album, if a band doesn't take off, we don't want them to fall to the ground; we want to maximize the grass-roots levels and never lose that initial fan base."

Leo says the new alignment may mean more signings for the label in *(Continued on page 88)*

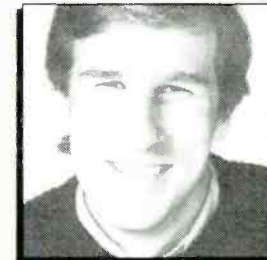
Abdul Revisits Top Of Albums Chart; Brown Compilation Dances Up To No. 10

PAULA ABDUL's "Forever Your Girl" returns to No. 1 in its 81st week on the Top Pop Albums chart, becoming the oldest album to top the survey since the separate mono and stereo charts were combined in 1963. Abdul's debut blockbuster achieves the distinction by nosing out two other smash debut collections. "Peter, Paul & Mary" returned to No. 1 in its 79th week in October 1963; Guns N' Roses' "Appetite For Destruction" sneaked back to the top spot in its 77th week in February 1989.

In addition, Abdul's "Opposites Attract"—a duet with the Wild Pair—leaps from No. 8 to No. 2 on the Hot 100. It's the fifth single from "Forever Your Girl" to reach the top three. Only two other albums in pop history—Michael Jackson's "Bad" and George Michael's "Faith"—have spawned five top three singles. This, of course, makes Abdul the first woman to achieve the feat—to say nothing of the first former cheerleader.



by Paul Grein



No. 2 country singles of 1989 with "Better Man" and "Killin' Time." It marked the first time that one artist had both of the year's top two country hits since Hank Williams scored in 1953 with "Kaw-Liga" and "Your Cheating Heart."

Regina Belle lands her second straight No. 1 hit on the Hot Black Singles chart with "Make It Like It Was." Belle rang the bell in October with "Baby Come To Me."

Aerosmith's "Janie's Got A Gun" leaps from No. 11 to No. 5 on the Hot 100, and is likely to become the veteran band's biggest hit. That distinction is currently held by "Angel," which reached No. 3 in 1988.

The Smithereens land their highest-charting album to date as "Smithereens 11" jumps to No. 54 on the pop albums chart. The critically lauded band's prior album, "Green Thoughts," peaked at No. 60. In addition, the group appears headed for its first top 40 single as "A Girl Like You" vaults to No. 55.

BOBBY BROWN's "Dance! . . . Ya Know It!" jumps to No. 10 on the pop albums chart, becoming the first compilation of dance remixes to reach the top 10 since Billy Idol's "Vital Idol" hit No. 10 in late 1987. Madonna's "You Can Dance," also released in late 1987, reached No. 14.

Brown's album has far outdistanced its companion release, Jody Watley's "You Wanna Dance With Me?," which peaked at No. 86 a month ago and this week dips to No. 159. MCA issued the two albums simultaneously in November.

Brown returns to the top 10 on the pop albums chart five months after his smash breakthrough set, "Don't Be Cruel," completed a 45-week run in the top 10.

FAST FACTS: Quincy Jones' "Back On The Block" jumps to No. 9 on the pop albums chart, becoming his highest-charting album since "Body Heat" hit No. 6 in 1974. It already surpasses his previous studio release, "The Dude," which peaked at No. 10 in 1982. "Back On The Block" reached the top 10 much faster than did its Grammy-sweeping predecessor. "Back" took just nine weeks to hit the top 10, compared to 56 weeks for "The Dude." In addition, "Back On The Block" holds at No. 1 on the Top Contemporary Jazz Albums and Hot Black Albums charts.

Clint Black's "Nobody's Home" becomes the first hit to log three weeks at No. 1 on the Hot Country Singles chart since Randy Travis' "Forever And Ever, Amen" in June 1987. Black had the No. 1 and

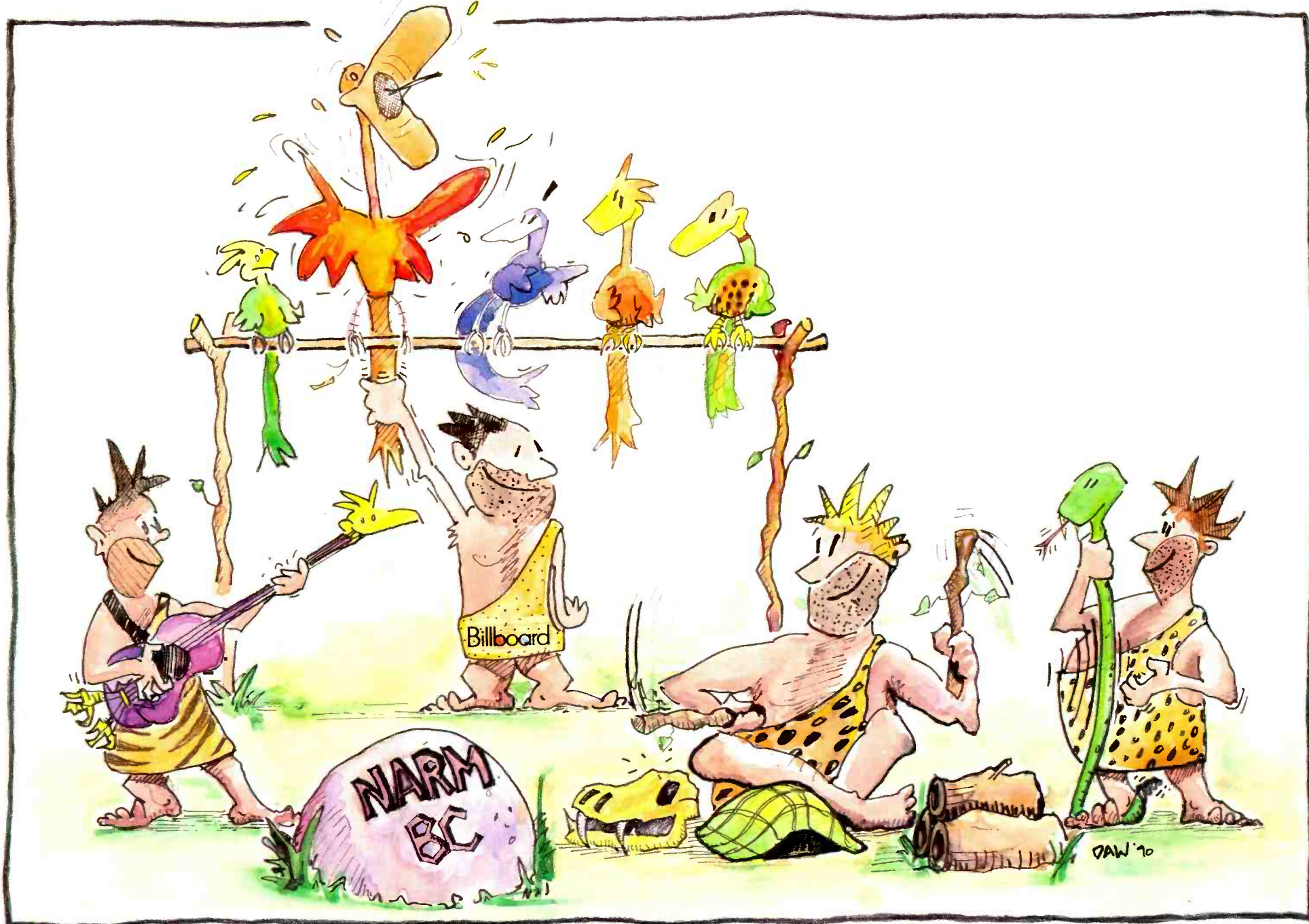
FAST FACTS: Mike Stenz of Moreno Valley, Calif., notes that 71 albums from the '80s generated four or more top 40 singles. That's phenomenal when you consider that only a few albums from the '70s—Fleetwood Mac's "Rumours" and Michael Jackson's "Off The Wall" among them—accomplished the feat. Ten more albums—including two by Daryl Hall & John Oates—did it from 1980 to 1982, and then the dam burst after the release in December 1982 of Jackson's "Thriller," which spawned a record-setting seven top 40 hits—all of which hit the top 10.

Frank Carrado of Peer Music in New York notes that Rod Stewart's "Downtown Train" is the second top five hit in two months to mention Carrado's hometown, Brooklyn. The first was Billy Joel's chart-topping "We Didn't Start The Fire." We'll add that "Downtown Train"—which holds at No. 3 on the Hot 100—is Stewart's highest-charting single since "Do Ya Think I'm Sexy" topped the chart 11 years ago.

Tony Cardone of Camden, N.J., notes that Milli Vanilli's current single, "All Or Nothing," was originally the B side of the duo's No. 1 smash, "Girl I'm Gonna Miss You." It's not the first time that the folks at Arista Records have flipped over an old hit: Whitney Houston's "Greatest Love Of All" started out as the B side of "You Give Good Love."

Gregory Phelan of Los Angeles notes that Marvin Gaye has been mentioned in two top 20 hits in the past three months—Bobby Brown's "Rock Wit'cha" and Milli Vanilli's "All Or Nothing."

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Opportunities Abound For Western Firms SOVIET UNION IS OPEN TO MUSIC BUSINESS

BY VALENTIN BLUEGER
and MICHAEL F. SUKIN

Much has been said about *perestroika*, the restructuring of the Soviet economy over the past four years. Many in the music business are now asking what effect *perestroika* will have on artists touring in the Soviet Union and on record and music publishing companies doing business in that country.

Do the new policies in the U.S.S.R. mean that the doors are now open to this enormous market of almost 300 million people, who have been starved for Western music? Are there really new opportunities for the use and profitability of Western music in the Soviet Union?

Traditionally, there have been two critical impediments to doing business in the Soviet Union: first, the obligation to deal with various government entities such as Melodia (the government record label), VAAP (the government-controlled mechanical and performing rights organization), and Gosconcert (the government touring organization); and second, the difficulty of converting earned roubles to Western currencies.

But, changes are developing on the surface and under the surface.

Certainly, all the government agencies and government-controlled organizations mentioned above do have increasing amounts of dollars in their budgets. Also, more and more deals can now be based on bartering, which takes

many forms in the Soviet Union and can be attractive for Western companies desiring to do business there. It is now possible to be paid in goods in lieu of roubles, and those products can be traded through intermediaries in the West for dollars.

Moreover, the Soviet government recently devalued the rouble almost 10 times against the traditional dollar exchange rate. While the rouble

future, but many U.S. companies already have had extensive dealings with and/or ongoing businesses in the Soviet Union. Records and music, of course, are not the staple of an economy, nor are they on the priority list of any government whose populations do not have adequate food and shelter. Nevertheless, it is critical to establish initial trading opportunities in the hopes that

roubles than not to sell it at all?

Soviet recording artists and Soviet author/composers, meanwhile, have had limited income from their successes in the U.S.S.R. Soviet recording artists receive no royalties from Melodia; all they get is a flat fee payment. Soviet author/composers whose works may be played in the West receive little if any of the hard currency income that their works might generate.

However, since exclusive arrangements of the Western type do not exist in the Soviet Union, many of these creative and enormously talented people are available for direct relationships with Western companies and royalty collection societies. The opening of the Soviet Union to the rest of the world makes this possible. The same situation has permitted the creation recently of a number of independent touring agencies within the Soviet Union that are allowed to establish their own independent relationships with the West.

The economic independence of the Soviet satellite countries currently rushing forward will also bring increased pressure for the liberalization of economic practices within the Soviet Union as these Eastern Bloc markets become alternatives for Western trade.

Although many people have hesitated to do business in the Soviet Union because of the issues raised in this article, the walls are coming down, the bridges are opening up, and the boat should not be missed.



Valentin Blueger, left, is an attorney based in Riga, Latvia, who specializes in entertainment law. Michael F. Sukin, right, is an attorney in the New York law firm of Carro, Spanbock, Kaster & Cuiffo.



remains nonconvertible and this devaluation applies only to visitors to the Soviet Union, many see it as the first step toward a convertible currency.

Finally, there is an extensive movement in some Soviet republics, such as Lithuania, Estonia, and Latvia, toward economic independence. By setting up businesses in those territories, one would have access to the complete Soviet market.

Clearly, much of the benefit of *perestroika* will be derived in the

things will grow. Otherwise, when the rush comes later, we as an industry may be left behind.

The demand for American recorded music in the Soviet Union is enormous. Much product of limited sales potential within the U.S. or other Western markets would have enormous potential in the Soviet Union. In fact, some have referred to the Soviet Union as the largest potential cutout market in the world. Is it not better to sell merchandise that has little or no value in the West for



FIGHT FOR YOUR RIGHTS!

I couldn't have said it better if I tried! Ed Karlin's observations (Billboard, Jan. 20) on record labeling and censorship (yes, record labeling is definitely censorship) are correct and to the point. Anyone who fails to see and understand this is totally out of touch with reality.

Is everyone forgetting about our First Amendment rights? Have the Parents' Music Resource Center and Rep. Jean Dixon of Missouri even read the Bill of Rights? As individuals, we have the right to express our thoughts and ideas via songwriting, books, videos, film, art, the stage, or any other medium we choose. We may not agree with what is said; however, we must defend everyone's right of free expression.

It is obvious that Rep. Dixon is trying to build a self-serving platform for political gain. Both she and the PMRC are dangers to our industry and the creative community. They will continue to use their standing in the political arena to dispense a stream of downright lies and half-truths until they get what they want.

What they want is to dictate to songwriters what they can write, to artists what they can record, to record companies what they can release, to retailers what they can sell, to con-

sumers what they can buy, and now to concertgoers what they can see and hear live.

Something is obviously wrong with this picture, and I don't hear enough voices being raised in our industry. We need the help of artists, songwriters, labels, record, film, and video producers, retailers, and concert promoters to confront these forces head on and stop them in their tracks.

Richard Kimball
VP/Artist Relations
Westwood One Companies
Culver City, Calif.

CLOUDED JUDGMENT

Bill Allen's recent letter to the editor (Billboard, Jan. 13), an impassioned defense of the FBI's "right" to exercise its freedom to comment on the content of musical works, is a frightening example of how emotions can cloud interpretation and understanding of First Amendment principles.

The First Amendment provides that "Congress shall make no law . . . abridging the freedom of speech." Under this constitutional provision, all of us as individuals, whether we work for the FBI or not, are free to express our opinions on any subject. But the incident to which Allen refers, in which an FBI employee used FBI stationery to issue an "official" government warning against certain bands and song lyrics, is contrary to First Amendment principles. It represents an attempt by a person purporting to represent the government to

stifle other people's constitutional freedoms; it is not the exercise of free speech by an individual. This subtle distinction is the very cornerstone of the precious rights guaranteed by the First Amendment.

Allen's comments illustrate how unthoughtful reactions on emotionally charged issues can change a constitutional debate into a name-calling free-for-all. Allowing blind passion, rather than intellectual analysis, to dictate positions on issues as important as freedom of speech is dangerous.

Charles J. Sanders, Esq.
New York

REVERSE RACISM?

I am writing in response to a startling revelation made by Janine McAdams in her "1989 In Review" column (Billboard, Dec. 23). Under the tagline "Most Perplexing Phenomenon," she mentions New Kids On The Block, adding, "I know they are managed and marketed by blacks. I think they have talent. But something about them (black music shot to the top by white performers) really irritates me."

McAdams' beliefs are quite troubling. I would have to assume, on the basis of her column, that she is also "irritated" by the likes of George Michael, Michael Bolton, and other whites who make R&B music that gains black chart position. Would McAdams be less upset if New Kids On The Block had not "shot to the

top" of the black charts, but rather lingered in the bottom third?

I wonder whether McAdams is also "irritated" when black performers like Michael Jackson cross over onto the pop charts. Is she also upset that Living Colour—a black band playing rock—has found acceptance on "white" radio and the "white" charts?

Unfortunately, Billboard itself is partly responsible for the racism that still pervades the record business, and it will continue to be fostered until you change the name of your black chart to R&B (or something else). To categorize different music styles by color is antiquated and insidiously divisive.

You help to perpetuate a black/white mentality that detracts from the music. Anybody of any skin color can make any kind of music. We are talking about styles of which there are many subtle cross-pollinations.

As for McAdams, I hope she is able to resolve the racism that causes her "irritation" when white artists make it on the black charts.

Adam Dobrin
Washington, D.C.

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

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Teens, Adults Split On Top 40 Hits Mainstream Records Lack Mass Appeal

BY SEAN ROSS

NEW YORK—The good news is that in recent weeks top 40 programmers have been getting a few more of the up-tempo, mainstream, pop/rock records they have been asking for over the last 18 months: Rod Stewart, "Downtown Train"; Tom Petty, "Free Fallin'"; Eddie Money, "Peace In Our Time"; Aerosmith, "Janie's Got A Gun"; the B-52's "Roam"; and Billy Joel's recent hits among them.

The problem is that mainstream does not always equate to mass appeal. Some PDs, especially in major markets, say that teen and adult tastes are more polarized than ever, such that even dance/pop music is less of a common denominator. For those teens, only three things are hip now: rap, hard rock, and ballads. The first two genres are often tough sells for adult listeners. And overuse of the third has caused major balance problems in top 40 over the last two years.

"There just aren't enough undeniable mass-appeal records that can safely be played all day," says KDWB-FM Minneapolis PD Brian Philips. "Taylor Dayne's 'With Every Beat Of My Heart,' Rod Stewart, and Phil Collins' 'Another Day In Paradise' all went top five, but to date I can't get any of them to test even acceptable to anybody under 19. Their hot records are 'Bust A Move' or the Skid Row singles, which may be OK 19-24 but are

death to 25-34-year-olds."

Nationwide group PD Guy Zapoleon says there has "absolutely" been a break between teens and adults. "For a few months, playing the records that were national hits meant playing music that didn't appeal to adults." Now, while Zapoleon hails the "Bad Englishes, Linda Ronstadts, and Phil Collinses that came through and provided some balance," he still says, "There's a lot of music that doesn't appeal to everybody."

"We do a Friday night dance show from a 21-plus club and a Sunday night dance at a teen club," says KKYK Little Rock, Ark., PD Gregg Rolling. "All the active kids want to hear is rap and rock, and that's it. All the adults want to hear are the Janet Jacksons, Paula Abduls, and the Bobby Browns of the world, and those artists are burning with our younger end in callout. It's strange to think about playing Janet Jackson only in middays, but the kids are starting to really hate it."

Of the PDs polled, Rolling has the most extreme view of the situation, especially on dance-pop. Most other PDs cited Jackson's "Escapade," a major airplay record for weeks before its release as a single, as one of their wider-demo records, along with Milli Vanilli's "Blame It On The Rain," Paula Abdul's "Opposites Attract," and the recent Soul II Soul hits. "Mass-appeal hits are still mass-appeal hits," says Zapoleon. "Blame It On The Rain' appeals to

everybody across the board. There are still records like that."

There are even some PDs, such as WIXX Green Bay, Wis.' Wayne Coy and WPXY Rochester, N.Y.'s Tom Mitchell, who cite Technotronic's "Pump Up The Jam" as an unlikely record that ended up appealing to adults. (Others have similar stories about "Bust A Move.")

But other PDs disagree. "When we did our market study, we found

(Continued on page 18)



Fashion Statement. Motown recording artists the Good Girls compare stripes with urban WBLN New York p.m. driver Frankie Crocker at a recent reception to celebrate the success of the group's "Your Sweetness." Pictured, from left, are Demonica S., Joyce T., Crocker, and Shireen C.

Cannes Sessions Focus On Local Concerns Financing Is Still Foremost For European Stations

BY ADAM WHITE

CANNES, FRANCE—Like many of their American counterparts, one of the messages European broadcast professionals attending MIDEM heard last week was that winning the marketing battle in radio was just as vital as winning the programming battle. The problem is that many European broadcasters are still fighting the financial



battle.

Jeff Pollack, who made the marketing comments during a screening of TV spots used by his U.S. and Australian clients, was one of 250-plus consultants, PDs, station managers, air personalities and suppliers—from both sides of the Atlantic—who took part in MIDEM Radio, a sideshow of the annual music industry marketplace convention. The radio offshoot ran Jan. 21-25, was assembled for MIDEM's organizers by Unique Broadcasting, a new U.K. syndicator, and sponsored by Broadcast, a U.K. trade weekly.

Tim Blackmore, program director with MIDEM Radio organizer Unique Broadcasting, confirmed there was a stronger U.S. presence in Cannes compared with previous years. "This indicates the American radio industry has spotted an unmissable opportunity and is responding to an evolving European Market," he said. "It was here in force to offer program services or seek ways of investing in European stations."

Yet while MIDEM drew prominent American broadcasters ranging from KIIS Los Angeles morning man Rick Dees to former WRKS New York PD-turned-consultant Tony Gray, and while European radio has become a potential expansion area for American broadcasters, the bulk of MIDEM's panels dealt with revenue and financing issues, some of which were indigentous to European radio.

During one session, James Gordon, managing director of Scotland's Radio Clyde, commented on the variety of rates by which European stations must pay performance fees to record companies. "If we're to avoid market distortion," he said, "there must be some moves towards harmonization of copyright legislation and charges within the EEC, since copyright charges in some cases represent a significant charge against income."

"It is a recipe for the creation of the broadcasting equivalent of offshore tax havens if, in an era of transfrontier broadcasting, broadcasters are free to set up shop in the most favorable environment. It also creates unfair competition for broadcasting organizations actually domiciled in the target country."

Gordon compared the combined 13% of advertising revenues that U.K. stations pay to music copyright owners with the 3% paid by U.S. broadcasters. "If the U.K. rules were applied to the United States," he said, "then the profit margins of more than half the country's radio stations would disappear."

At another session, Radio Hamburg PD Rainier Cabanis told how German private commercial outlets are disadvantaged by the fact that state-owned stations are funded both by the taxpayer and the sale of advertising time. For that reason, said Mike Haas, PD of Antenne Bayern, the economic situation is "desperate" for many private broadcasters there.

Roger Lewis, head of music for Britain's BBC Radio 1, argued that public radio should not take advertising. The annual license fee—approximately \$100 in the U.K.—is the most effective way of funding, he said. It translates to approximately \$2 per household per week—"Less than the average video rental, and one-quarter of the cost of subscribing to [satellite TV broadcaster] Sky's film channel."

Lewis said that if the BBC accepted advertising, certain types of pro-

gramming could not be supported. "The question is whether radio exists to deliver an audience for advertisers, or to make programs for people," he concluded.

A discussion on foreign ownership of radio stations prompted Jean-Paul Baudecroux, president of top-rated French outlet NRJ, to contrast Britain's "unnecessary protectionism" with France's "more genuine enthusiasm for broadcasting deregulation."

Baudecroux was apparently still smarting from two unsuccessful bids for a stake in one of the new London radio franchises, but he said NRJ would try again if the opportunity arose. Remy Sautter, VP of France's RTL, sought to dampen the protectionist issue, stating that in five years, many European households would receive direct satellite reception. "I believe that will be the radio of the future," he said, "and questions over whether cross-border programs will reflect national values, and those of national versus foreign ownership, will disappear."

A panel on the relative appeal of national and local programming prompted Giles Squire, programme controller of Britain's Metro Radio, to say that stations across Europe were becoming steadily more aware of syndicated programming's value. "If you can do it better locally, do so. If you can't, take syndication," he remarked.

Tom Rounds, president of U.S. supplier Radio Express, agreed that Europeans are turning increasingly to "tried and true ways" of programming and operating their stations. There is also "a new breed" of advertising professional, typified in his view by MIDEM Radio panelist Simon Kenny of Young & Rubicam U.K. "A better quality of advertising person gets good radio people interested," said Rounds.

Chris Fuller of European trade publication Music & Media contributed to this story.

Ballads, Rap Rule Among Teens At Urban Stations

NEW YORK—While the situation KKYK Little Rock, Ark., PD Gregg Rolling describes of mainstream dance records no longer being a common teen/adult denominator at his station may be new in top 40 radio, most urban PDs have been saying for some time that only two things get major requests, neither of which are mainstream up-tempo records.

"Teens are into rap music and ballads, and that's basically what I play at night," says WYLD-FM New Orleans PD Ron Atkins. "Out of my top 10 testing songs, eight of them are ballads. Teens are not really into up-tempo songs that skew older."

"I'm looking on my request sheet for an up-tempo record that's across the board, and I can't find one," says WAMO-FM Pittsburgh PD Eric Faison. "The really monster ballads get heavy requests with both teens and adults:

Miki Howard's 'Love Under New Management'; 'Real Love' by Skyy; 'Where Do We Go From Here' by Stacy Lattisaw & Johnny Gill."

Atkins says that teen tastes have not changed radically in his seven years as a PD, but WHJX Jacksonville, Fla., PD Keith Clark, who recently returned to urban radio after several years in other formats, says the rise of the slow jam is noticeable at his station as is the decline of rap.

"We get very few requests for rap, even from teens. 70% of the songs that kids request are young-appeal ballads: 'Whip Appeal' by Babyface, 'Rock Wit'cha' by Bobby Brown, even Faze's 'Cold Sweat' is still going here. We're consulted by Don Kelly & J.C. Floyd and on our Monday conference call, we'll hear that some areas are hanging on to rap more

(Continued on page 18)

LISTENERS TO "AMERICAN TOP 40 WITH SHADOE STEVENS" KNOW THE ANSWERS TO THESE QUESTIONS:

ILLY JOEL'S

1. "WE DIDN'T START THE FIRE" BECAME THE THIRD #1 SONG OF THE 80'S TO MENTION JAMES DEAN IN ITS LYRICS.

CAN YOU NAME THE TWO OTHERS?

BOBBY BROWN

2. RECENTLY SPENT 67 STRAIGHT WEEKS IN THE TOP 40.

IS THAT THE RECORD?

NEW KIDS ON THE BLOCK

3. RECENTLY HAD THREE SIMULTANEOUS TOP 40 HITS.

WHO WAS THE LAST GROUP TO DO THAT?

ADONNA

4. HAS THE MOST TOP 10 HITS FOR A FEMALE SOLOIST IN THE ROCK ERA.

WHO'S IN 2ND PLACE?

EACH WEEK SHADOE STEVENS COUNTS DOWN THE BIGGEST HITS IN THE U.S.A. AND PROVIDES YOUR LISTENERS WITH THE BEST RESEARCHED MUSIC FACTS AND TRIVIA AVAILABLE ON RADIO . . . ALL BASED ON AMERICAN TOP 40'S EXCLUSIVE USE OF THE Billboard. Hot 100. CHARTS



TO OBTAIN AT40 FOR YOUR MARKET, CALL PAUL MIRALDI, MANAGER, ENTERTAINMENT PROGRAMMING, 212 887-5218. OUTSIDE THE U.S., CALL RADIO EXPRESS 1-213-850-1003.

1. "Rock On" by Michael Damier & "Jack & Diane" by John Cougar Mellencamp 2. Not Michael Jackson, 74 straight weeks; Elvis Presley, 131 straight weeks; Pat Boone, 169 straight weeks 3. The Bee Gees 4. Aretha Franklin & Connie Francis are tied for 2nd place with 16 Top 10's each.

Some Stations Lose Patience With GN'R; WNEW-FM Gathers Rolling Stone Honors

ALTHOUGH NO RADIO station banned Guns N'Roses over the various anti-minority comments on the "GN'R Lies" album or in Axl Rose's Rolling Stone interview, several took prompt action after GN'R guitarist Slash swore on the American Music Awards last week, including WZPL Indianapolis, which made USA Today with its action.

WZPL OM **Don London** says the station polled listeners and "the audience went crazy. By 5-to-1, they told us that we should punish them for at least a week [the length of WZPL's ban]. Some said we should never play them again."

Meanwhile, at WZPQ Tuscaloosa, Ala., PD **Steve Shannon** says he "didn't feel that was the right outlet to use that kind of language. They should have had a little more respect." Shannon was also annoyed that the band members appeared to be drunk. "They should have set an example."

In Birmingham, Ala., top 40 WAPI-FM (I95) put the GN'R ban up to a listener vote and ended up deciding to play the group. "Although we got some complaints, the listener consensus was that even though they were jerks, people still liked the songs," said PD **Mark St. John**. Meanwhile, **George Stewart**, PD of urban WENN says he is just glad that it was a rock group and not a rap act.

A number of stations instituting GN'R bans did so as a joke—they were stations that did not play the band in the first place. WKQX morning man **Robert Murphy** banned the group, then told callers that there were still principles involved. Oldies WRKA Louisville, Ky., ran a promo to the effect that they would not play GN'R because "they said all that (bleep)."

WNEW-FM, KOMA, WRDU WIN '89 STONES

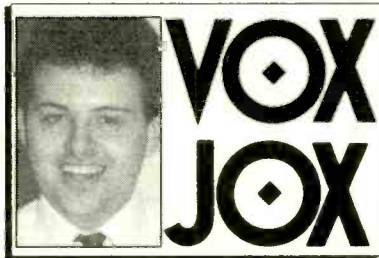
Congratulations to WNEW-FM New York, this year's major-market radio station winner in Rolling Stone magazine's annual reader's poll. WNEW-FM edges out sister WMMR Philadelphia, last year's winner, which placed second. Other major-market runners-up were, in order, WBCN Boston, WXRT Chicago, and KROQ Los Angeles. Notably, WMMS Cleveland did not finish in the top five, despite the fact that it again became eligible this year after its 1987 ballot-stuffing scandal.

In the medium-market category, KOMA San Jose, Calif., edged out WFBQ Indianapolis, WLZR Milwaukee, WOXY Cincinnati, WBRU Providence, R.I., and KYYS Kansas City, Mo. WRDU Raleigh, N.C., was the small-market winner, with WPLR New Haven, Conn., KLBK Austin, Texas, WONE-FM Akron, Ohio, and WAPL Appleton, Wis., taking second through fifth places.

PROGRAMMING: BREMER BUMMER

In a week of Chicago changes, N/T WBBM Chicago PD/ND **Vic Bremer** is out after eight months in an apparent personality clash with GM **Wayne Jefferson**. His successor is executive editor and assistant

ND **Chris Berry**. At jazz WBEE, four-year staffer and gospel MD **Davita Shipp** is upped to PD; the job had been vacant since the station returned to jazz last fall. And at black N/T WGCI-AM, **Mike Watkins** becomes PD as **Jackie Hasselrig** stays on as APD. Watkins was assistant program manager at AC KDKA Pittsburgh, where he will not be replaced. WGCI is also picking up **Larry King** from crosstown WLUP-AM.



by Sean Ross with Craig Rosen & Phyllis Stark

After several years' worth of rumors, WJMO Cleveland finally takes over the FM frequency of top 40 sister WRQC (92Q), which becomes urban WJMO-FM (Jammin' 92). WJMO-AM will simulcast except on middays, nights, and weekends, when it will maintain its black/AC format. AM PD **Steve Harris** and GM **Curtis Shaw** will oversee both stations. FM PD **Tom Kent** is out, as is GM **Shannon Lange** and staffers **Mike Gallagher** and **Joy LaShawn**.

WRBQ (Q105) Tampa, Fla., PD **Randy Kabrich** is the new station manager at KHYI (Y95) Dallas. His first job there will be replacing PD **Charlie Quinn**, who decided not to stay on and can be reached at 214-733-0581, as well as midday jock **Wendy**, who left for the late-night shift at KIIS-FM Los Angeles two weeks ago. **Ed Budanauro**, former night jock from crosstown classic rocker KZPS, is now doing overnights on Y95.

At top 40 WRQX (Q107) Washington, D.C., PD **Lorin Palagi** adds OM stripes . . . At AC WEAZ-FM Philadelphia, PD **Bob Craig** is out. P.M. driver **Joe Simone** moves to mornings and assumes acting PD duties. Look for other lineup changes as well in the near future. **Craig** can be reached at 215-688-4339 . . . Boston-area radio veteran **Ron Scott** is the new PD of AC WLYT. He was most recently PD of AC WKOX Framingham, Mass.

WMYI Greenville, S.C., PD **Robb Stewart** is the new PD of WMXC Charlotte, N.C., replacing **Bruce Buchanan**; Stewart's duties will be assumed by OM **Cary Pall** . . . **Neal Mirsky** is the new PD of album WDIZ Orlando, Fla. **Mirsky**, who was most recently the VP of A&R for L.A. Entertainment Group, was previously in the market at rival WHTQ.

In New Orleans, country WQXY PD **Dennis Day** is leaving the station pending a mid-February format change. Call him at 504-525-9600. Elsewhere in town, PD **Bob West** is out at urban WQUE, and N/T

WSMB ND/p.m. driver **Ron Hunter** adds PD stripes.

AC WMXP Pittsburgh PD **Tom Graye** is out; morning man **Rich Hawkins** is handling his duties. Also resigning this week is album WLWQ Columbus, Ohio, PD **Buzz Knight** . . . Orlando, Fla., gets a new 50,000-watt oldies AM as the previously religious WGTO Cypress Gardens moves to town. KOIL Omaha, Neb.'s **Terry Mason** is PD. Local TV owner **Howard Hoffman** is GM. WKLQ Grand Rapids, Mich.'s **Robert Wright** is morning man.

After a two-month transition back from top 40/rock, WROQ Charlotte, N.C., is now mainstream top 40 WZZG "Gorilla Radio Z95.1." Its AM, oldies WAES, will pick up the WROQ calls and Satellite Music Network's Z-Rock format. WZZG's gorilla mascots have been handing out bananas on the streets of Charlotte and encouraging listeners to "flip the banana" to rival WCKZ, but it is not the only recent instance of WFLZ Tampa, Fla., cloning. KQLZ (Pirate Radio) Los Angeles has started giving away "Pirate Party Pig" T-shirts. KQLZ has also added bogus "testimonial" in which members of Milli Vanilli and New Kids On The Block allegedly say, "You don't hear us on Pirate Radio because we suck."

Now that album KBER Salt Lake City is on its new frequency, which previously belonged to adult alternative KDAB, PD **John Edwards** is set to consult the station that will take over KBER's old frequency in mid-February. Despite the oldies implication of its call letters, KQOL (Kool 106) will be a classic rock/country hybrid. Edwards' MD, **Scott Robb**, will be PD. KDAB GM **Steve Evans** will manage the station . . . Easy KOSI Denver will complete a transition to soft AC next month.

Oldies WDJO Cincinnati is now simulcasting country WUBE. PD/morning man **Dave Roberts**, the station's only local staffer, is out . . . Urban WRBD Fort Lauderdale, Fla., is now billing itself as Classic R&B and running Satellite Music Network's Heart & Soul in middays and overnights . . . KZOK-AM Seattle goes from SMN's Kool Gold to its Z-Rock. **Jon Donovan** remains PD. On classic rock KZOK-FM, morning team **Kent Voss & Jimmy Kimmel** is out.

AC WTAR Norfolk, Va., switches to adult standards with Unistar's AM Only in its nonlocal dayparts. OM **Mark Thomas Frantz** is now overseeing programming as PD **Bob Ridle** joins midday man **Bruce Garroway** in mornings. A.M. driver **Tom Looney** goes to afternoons.

The new PD/morning man at WHFM Eastern Long Island, N.Y., replacing **Ray Keller**, is p.m. driver **Ed Perry**. Part-timer **Steve Richards** takes afternoons . . . Classic rock KEAG Anchorage, Alaska, PD **Peter Smith** assumes those duties at album WMFX Columbia, S.C., replacing **Benji Norton**, now the PD of oldies WRMX Nashville. Smith will be looking for a morning show to replace Norton.

newsline..

PYRAMID BROADCASTING has promoted WXKS Boston VP/GM **John Madison** to senior VP/radio with jurisdiction over WXKS and WSNI Philadelphia. At WXKS, GSM **Lisa Fell** replaces Madison. At WSNI, WNUA Chicago GSM **Jeff Spector** transfers to the VP/GM position replacing **Bill Cusack**. Pyramid also confirms that it has put its WHTT Buffalo and WPXY Rochester, N.Y., on the block.

CLANCY WOODS will be the GM at KNRJ Houston, replacing **Susan Hoffman**, when Nationwide assumes control of that station sometime this spring. He is GM of Nationwide's KNST/KRQQ Tucson, Ariz.

DAVID MANNING, VP/GM of Capstar's WSIX-AM-FM Nashville, has added executive VP/chief operating officer stripes for the parent company.

D.J. MITSCH is named VP/GM of oldies WWMG Charlotte, N.C., replacing **Tom Hunt**. She was GSM at co-owned WRDU Raleigh, N.C.

JOE KELLY is named VP/GM at KEBC Oklahoma City, replacing **Jane Bartsch**. A veteran manager, he was most recently GM of WROR Boston in the late '80s.

LARRY ALFORD is the new GM of WAME Charlotte, N.C., which will switch from religious to N/T on or before March 5. Alford, who replaces **John Hamilton**, was GM of KYCR Minneapolis, where he is replaced by **WDCT** Washington, D.C., GM **David Reeder**.

KEN SUTHERLAND is promoted from GM of Americom's KODS Reno, Nev., to regional VP for the company. He will be headquartered at Americom's KUDA Las Vegas, where **DeAnne Sheehan** will remain GM.

Don Moore, currently morning man at AC KMXR Corpus Christi, Texas, is the new PD/p.m. driver at KSSN Little Rock, Ark., replacing **Ray Randall** . . . **Mark Daniels**, from WMGM Atlantic City, N.J., is the new PD at AC WHP-FM Harrisburg, Pa., replacing **Brian Williams**, who stays on for p.m. drive . . . Top 40 KXFM Santa Maria, Calif., becomes AC 99KX under PD **John Edwards**, who joined the station last fall.

PEOPLE: WZOU'S CADILLAC RANCH

KDWB-FM Minneapolis late-nighter **Cadillac Jack** is now doing afternoons at WZOU Boston. Unfortunately, WZOU already has one of the several other Cadillac Jacks as MD, so they will be coming up with another name. Meanwhile, former KJYO Oklahoma City morning man **Mark Shannon** has settled his dispute with KJ103 over the use of his own name and is now doing mornings at classic rock rival KRXX. **Chad DeRouin** stays on for promotions. Night jock **Lee Roberts** is named MD.

Several weeks after bringing the Secret Service to the door of N/T WABC New York, liberal talk host **Lynn Samuels** is gone. The station will only say that they were not happy with their recent teaming of her with the conservative **Barry Farber**. Across town, **Bill Buchner** returns to WLTW from WEZN Bridgeport, Conn., for mornings, replacing **Batt Johnson**.

At urban WVEE (V103) Atlanta, midday person **Carol Blackmon** joins PD **Mike Roberts** in mornings. His producer, **Nate Quick**, is now doing middays. Across town, black/AC WIGO is now using Heart & Soul in middays and overnights. And former urban WEKS MD **Brian Castle** returns to Ohio to become the Atlantic Records black music representative for Cleveland. At album WKLS, **Chris Rude** from KKDJ Fresno, Calif., replaces **Jeff**

Jensen in mornings.

At modern KJGE Dallas, morning personality **Wendy Naylor** and midday person **John Ford** switch shifts. Naylor's partner, **Roger King**, comes off the air as production director; a partner for Ford is being sought. Across town, former KZEW morning man **Scott Parkin** is now doing afternoon news on KZPS as **Scotter In Your Face**.

A former Dallas jock, **Humble Billy Hayes** is out of nights at top 40 WKQX (Q101) Chicago . . . Album KAZY Denver MD **Rich Garcia** has left to find a label job; PD **Brian Taylor** is accepting T&Rs . . . Oldies KUDA Las Vegas morning man **Johnny Burke** heads to classic rock WUFX Buffalo, N.Y., for mornings. KUDA PD **Charlie McGraw** needs a replacement.

Thirteen-year urban WENN Birmingham, Ala., personality **Roe Bonner** goes from overnights to middays, replacing **Chuck Thomas** . . . **Ken Johnson & Jim Tofte** are the new morning team at classic rock KKLZ Las Vegas, replacing **Dave Butz & Tommy Tucker**. Johnson & Tofte were the morning team at KCFX Kansas City . . . Night jock **Bill Kezley** takes MD duties at top 40 KKRZ Portland, Ore.

RAB DRAWS RECORD 1,100 ATTENDEES

GN'R was not in Dallas for the Radio Advertising Bureau's annual meeting, either, although a record 1,100 attendees were. Most attendees contacted about the meeting seemed to agree that it came off well, despite RAB's relative turmoil of the last year. CEO **Warren Potash**'s speech outlined changes in the RAB's organizational structure, including the expansion of RAB national managers' duties, which will now include pitching regional as well as national clients.

Assistance in preparing this column was provided by **Charlene Orr** in Dallas.

CONGRATULATIONS ON YOUR NOMINATIONS. SEE YOU AT THE GRAMMYS.

DEE DEE BRIDGEWATER

BOBBY BROWN

LARRY CARLTON

DESERT ROSE BAND

JERRY DOUGLAS

DANNY ELFMAN

FINE YOUNG CANNIBALS

B.B. KING

LYLE LOVETT

BILL MONROE & THE BLUE GRASS BOYS

STEVE MORSE

TOM PETTY

YELLOWJACKETS

The MCA logo is rendered in a bold, three-dimensional, metallic purple font. It is positioned within a bright, circular spotlight that illuminates the letters and casts a soft glow on the dark background. The spotlight originates from the top left and tapers towards the center where the logo is located.

T H E S P O T L I G H T I S O N

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Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

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

POP SINGLES—20 Years Ago

1. **I Want You Back**, Jackson 5, MOTOWN
2. **Venus**, Shocking Blue, COLOSSUS
3. **Raindrops Keep Falling On My Head**, B.J. Thomas, SCEPTER
4. **Whole Lotta Love**, Led Zeppelin, ATLANTIC
5. **Without Love (There Is Nothing)**, Tom Jones, PARROT
6. **Don't Cry Daddy/Rubberneckin'**, Elvis Presley, RCA
7. **I'll Never Fall In Love Again**, Dionne Warwick, SCEPTER
8. **Thank You (Falettinme Be Mice Elf Agin)/Everybody Is A Star, Sly & the Family Stone**, EPIC
9. **Someday We'll Be Together**, Diana Ross & the Supremes, MOTOWN
10. **Leaving On A Jet Plane**, Peter, Paul & Mary, WARNER BROS.

TOP ALBUMS—10 Years Ago

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

TOP ALBUMS—20 Years Ago

1. **Led Zeppelin II**, Led Zeppelin, ATLANTIC
2. **Abbey Road**, Beatles, APPLE
3. **Live In Las Vegas**, Tom Jones, PARROT
4. **Let It Bleed**, Rolling Stones, LONDON
5. **Willie And The Poor Boys**, Creedence Clearwater Revival, FANTASY
6. **Was Captured Live At The Forum**, Three Dog Night, DUNHILL
7. **Engelbert Humperdinck**, PARROT
8. **Blood, Sweat & Tears**, COLUMBIA
9. **Santana**, COLUMBIA
10. **Puzzle People**, Temptations, GORDY

COUNTRY SINGLES—10 Years Ago

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

SOUL SINGLES—10 Years Ago

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

RADIO

Rick Dees Takes His Show On The Road—To Unistar

BY CRAIG ROSEN

LOS ANGELES—"Rick Dees Weekly Top 40," one of the big three in the syndicated countdown derby, has left DIR Broadcasting for Unistar Communications Group, as a result of DIR's reported serious financial problems. The departure of the Dees show had been rumored for weeks (Billboard, Dec. 16). The reports of DIR's troubles comes on the heels of news that competitor Westwood One Radio Networks expects a record loss for fiscal 1989 and has terminated a complex station swap.

Unistar chairman Nicholas J. Verbitsky says the deal, financial terms of which were not disclosed, is "like Rick Dees comes home," since the KIIS Los Angeles morning man's syndicated countdown was cleared and distributed by one of Unistar's predecessors, United Stations, from January 1984 through December 1986.

The move of the Dees show to Unistar means that all three of the major radio networks now have a major top 40 countdown offering—ABC Radio Networks has its long-running "American Top 40" and WW1 is represented by the year-old "Casey's Top 40."

The deal, signed Jan. 22, went into effect immediately, Verbitsky says. Sources say Dees' representatives were seeking a one-year deal, because the program's producer, Wally Clark, hopes to eventually syndicate the countdown himself.

According to Verbitsky, Unistar has no plans to pick up "Rick Dees On The Line," a show also produced by Wally Clark and syndicated by DIR, which debuted in March 1989.

DIR has refused any comment, even a denial, on its reported troubles. The company, founded by president Robert Meyrowitz in 1972, became known for its "King Biscuit Flower Hour," an early entry in the live-concert series programming sweepstakes. Its other shows include "The World Of Rock With Scott Muni," a weekly two-hour program hosted by the veteran WNEW

New York personality; "Live Cuts," a daily shortform offering culled from the "King Biscuit" archives; and "Live From The Improv," a daily, 90-second comedy show.

In recent years, DIR has shifted its focus to television and been associated with pay-per-view events, most notably the Who's "Tommy" special, which was a financial failure and may have contributed to its economic woes.

Meanwhile, Norman J. Pattiz, chairman/CEO of rival WW1, says he expects a record loss of at least \$22 million for fiscal year 1989, and that its planned purchase of KJQY San Diego (along with the sale of its 50% of WNEW-AM New York) is off.

Pattiz says the 1989 showing "shouldn't be a surprise to anybody. That's what we have been saying and what our analysts have been saying, that there would be a significant loss." He attributes those losses to the purchase of WYNY New York and KIQQ Los Angeles, the subsequent format change of KIQQ to KQLZ (Pirate Radio), and funds invested in the "turnaround of NBC."

A \$6.1 million settlement payment of a shareholder class-action suit in August, which claimed WW1 provided inaccurate financial information to shareholders, also contributed to WW1's record loss.

As for the end of the deal in which WW1 agreed to sell off its 50% stake of WNEW-AM New York to Robert Sillerman, and purchase KJQY from his Command Communications, Pattiz says "we couldn't come to an agreement on definitive terms. We weren't on the same page as far as accomplishing what we both needed to accomplish, so we just walked away."

Pattiz says he remains interested in purchasing other radio stations; however, he acknowledged financial constraints. "Leverage is becoming a dirty word," he says. "We are very conscious of adding more debt to the balance sheet. Until we are very certain that the cash flows have rebounded, I don't want to overlever-

age the company like some others have done. We're taking a very cautious approach."

Pattiz says he estimates a net loss of between \$1.57 and \$1.63 a share for 1989, but he is hopeful the company will rebound in 1990. "Because of the things we have done in 1989, we should perform much better in

1990," he says. Pattiz expects Pirate Radio, which has since increased its low spot load, to make money in 1990. "No doubt it will be a significant contribution in 1990." In addition, WW1 plans to build new studios for the station across from its Culver City, Calif., headquarters.



Look Innocent. Staffers of album KMBY Monterey, Calif., meet A&M recording act Giant at a private showcase in San Francisco. Pictured, from left, are Giant's David Huff, A&M's Kay McCarthy and J.B. Brenner, Giant's Mike Brignardello, KMBY MD Maxann Sartori, Giant's Alan Pascua, and road manager Rich Totoian.

Trade Group Urges Abolition Of FCC Rules On Editorials

BY BILL HOLLAND

WASHINGTON, D.C.—Should the FCC abolish its rules on political editorials and personal attack? The Radio-Television News Directors Assn., in a brief filed with the commission Jan. 22, believes it should, claiming that the two rules are a byproduct of the fairness doctrine, repealed by the FCC in 1987.

Earlier this month, the Supreme Court agreed with a lower court ruling that the FCC had the right to abolish the doctrine. Now, RTNDA is arguing that the two rules are unnecessary adjuncts that should also be axed because they limit the free speech of broadcasters.

RADIO BILL, MAYBE 1990

Rep. Matt Rinaldo, R-N.J., the House sponsor of the radio license renewal reform and the AM technical improvement bills, told National Assn. of Broadcasters joint board members that there's a good chance the bills could pass Congress this year. But the industry must get even more than the 170 co-sponsors, including congressional heavyweights who chair the Commerce Committee and Telecommunications Subcommittee.

Rinaldo also warned that the consumer electronics industry opposes the section of the AM improvement bill, that would require manufacturers to provide AM stereo on all FM stereo radios.

NAB LOBBYING BUDGET UP

The breakdown of NAB's \$16.6 million budget for 1990-91 shows

that \$2.2 million is allotted for the group's government relations budget, an increase of 11% over last year. The figure also includes \$100,000 for hired-gun lobbying help, if warranted. In-house government relations salaries will jump 9.8%

WASHINGTON ROUNDUP

In these days when lawmakers are carefully treading the potential mine fields of speaker fees, it's also interesting to note that NAB's budget for its Legislative Forum during the winter board meeting is \$110,000, a cut of \$4,000 from last year. However, NAB has socked away \$20,500 for congressional travel at the Radio '90 show this fall in Boston.

Meanwhile, Bill Smullin, founder and chairman of California Oregon Broadcasting, has been named as NAB's 1990 recipient of its Distinguished Service Award. Smullin, who has been in the broadcasting business for 57 years, in radio, TV, and cable, is still active in the company. NAB also announced that CBS correspondent Charles Osgood and Inner City Broadcasting Corp. chairman Hal Jackson have been named radio recipients of the trade group's Broadcasting Hall of Fame Awards. All will be honored March 31 at the NAB '90 convention in Atlanta.



Morris In Inner Circle. Country KSAN San Francisco welcomed singer Gary Morris to town for a recent performance at the Circle Star Center. Pictured backstage, from left, are KSAN MD Carl Brown, Morris, and KSAN's Terry Rhodes and Steve Jordan.



1877



1886



1882



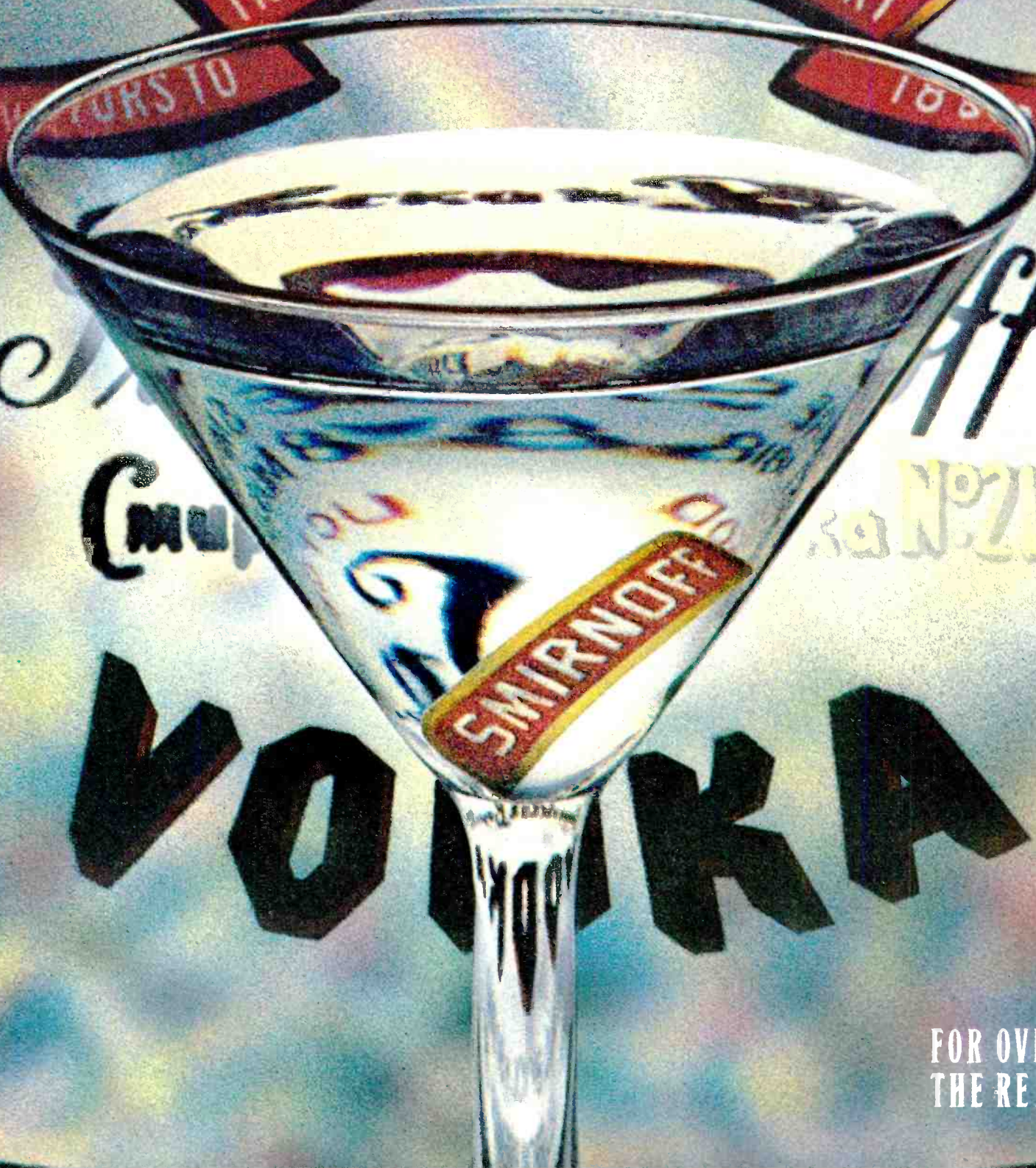
1896

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TEENS, ADULTS SPLIT ON TOP 40 HITS

(Continued from page 12)

that the biggest thing that would get anybody to push the button is rap," says KKXX Bakersfield, Calif., PD Chris Squires. Adds Zapoleon: "I don't know any market in the country, and we've done studies in all our markets, where rap is not perceived poorly with adults."

'Playing the records that were national hits meant playing music that didn't appeal to adults'

"In our research, we ask, 'What artists are you sick of hearing?' And for the last year-and-a-half, rap has always been the No. 1 artist," says KGGI Riverside, Calif., PD Larry Martino. But Martino cites a number of isolated rap songs that do become across-the-board hits, including Chunky A's "Ho Is Lazy" and Biz Markie's "Just A Friend," which "is just as big with adults as with kids."

Zapoleon's flagship, KZZP Phoenix, went as far as putting a promo on the air in late 1989, promising "no hard rock and no rap"—an unusual move for a station that has, historically, been early on rap cross-overs. At the time, Zapoleon was responding to research that showed

even relatively mainstream records like Neneh Cherry's "Buffalo Stance" to be perceived as rap by adults.

But the "no rap/no hard rock" positioner is gone now, and Zapoleon says that Nationwide's top 40 stations are going to try to deal with the current situation with the heavy dayparting that many top 40 programmers employ these days instead of sitting out records. "To be top 40, you have to play the majority of the records that are on the charts. If you move off into a more adult direction, you should probably be an AC and do the imaging and everything else that goes with that," he says.

"You have to identify which are the most adult of the teen records, not the other way around," concurs WGY-FM Albany, N.Y., PD Tom Parker. "You can't stop playing hit music."

"One of the traps that programmers get caught in is believing that they have to do something unusual to get adults to listen," says KKBQ (93Q) Houston PD Randy Brown. "Adults tune into [top 40] radio to hear whatever the mass-appeal music is for their market. The minute you try to program differently... you violate their expectations."

Brown, who does not daypart heavily, programs in perhaps the country's most unusual top 40 market. More than a year after the modern rock boom at top 40, all three of

Houston's hit music stations are still heavily oriented to the synth-driven end of the genre, often duking it out over imports, unreleased demos, or reissues. Modern rock, Brown says, "tests very well with adults. We probably find less demographic disparity than we do with, say, a Skid Row."

As for Skid Row and other hard rock acts, the view of their records as polarizing is certainly a 180-degree turn from 15 months ago, when even those PDs who tested music with only adult females reported good response to Bon Jovi and Guns N' Roses. Although rock ballads like Skid Row's "I Remember You" are among KEGG Dallas

PD Joel Folger's best common-denominator records, he says, "When you're rock based, the combination of adults and teens becomes more difficult." The lack of mass-appeal product, he says, is one of the reasons KEGG has begun playing Paula Abdul and Milli Vanilli.

WPYX's Mitchell says, "The rock ballads we end up playing do well with adults in callout. Records like Tesla's 'Love Song' or Bad English's 'Price Of Love' test very well." But KKYK's Rolling says, "In 1988, when I played Poison's 'Every Rose Has Its Thorn' around the clock, we began hearing in our perception tests about how much hard rock we were playing. Rock

ballads are not the essence of this station's format for adults."

Notably, Mitchell and WIXX's Coy were, along with Brown, the PDs who saw the least polarization between teens and adults. That might tend to suggest that the polarization problem is actually a fragmentation problem, most notable in markets with a larger number of contemporary stations. But KDWB-FM's Philips says, "You can make an argument about that until a 'Don't Know Much' comes along and still tests well with 16-to-19-year-old females. Occasionally a record slips by that sounds like a typical adult record, but makes the transition to being mass appeal."

BALLADS, RAP SONGS RULE AMONG TEENS AT URBAN STATIONS

(Continued from page 12)

than we are, but in other areas, ballads are just really hot."

(While several urban PDs noted that mainstream up-tempo product fared poorly with teens, the only other PD to note any decline in rap interest was Larry Martino at churban KGGI Riverside, Calif. And Martino only cites problems with hard rap, not its novelty counterpart. "If the kids ask for the hard rap, we'll play it," he says. "But they haven't been asking for it as much as for Young M.C., 2 Live Crew, Chunky A, and Biz Markie.")

Clark has an interesting theory for

the glut of slow jams. "With the increased awareness of sexuality at a younger age, teens are figuring out that these ballads are about sex. I think it may turn them on. There may be a wave around the country that teens are into ballads for reasons that might scare us."

But frightening to programmers, and considerably more under their control, is the programming implication of another ballad wave, similar to the one that took place in the mid-'80s before the rise of churban stations. "We're taught that you can't program a lot of ballads, and that you

have to keep the energy level up," says Clark. "But when you get this wave of ballads that everybody is into, what are you supposed to do?"

What both Atkins and Faison say they're doing is the same thing as their top 40 counterparts—dayparting heavily. "You might listen in mid-days and nights and think we're a different station," says Atkins. "Mid-days actually has the most variety of the entire day," says Faison. "In mornings we're more familiar and a bit more gold. P.M. drive is straight ahead—pretty thumping." SEAN ROSS

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Please Note: Scheduled events will begin at 1:00PM Thursday, February 15.

FEBRUARY 15—Afternoon Workshop Sessions.

- **Jhan Hiber's Informal Roundtable**
Talk shop and ratings with Gavin's own ratings expert columnist.
- **Jazz Artist Workshop**
This discussion will feature the artist's side of the story and their reactions to the Jazz and Progressive Adult music boom on the airwaves. Major artist contributors to be announced!
- **Alternative Conclave**
Discussion centered around Alternative Radio in the '90s—how issues such as the elimination of vinyl, apathy, the "death" of Album Radio and the "new found credibility" with the labels will effect/change the format.
- **Eric Norberg's On Positive AM Music**
Gavin columnist Eric Norberg explores the technical and programming potential for AM radio music stations. On hand will be Robert Heiblim, Executive VP of Denon and Bill Wertz, Executive VP of Fairfield Broadcasting.
- **Women In The Radio/Music Industry**
Join host Verna Green, GM of WJLB-Detroit, and a guest lineup of successful female industry figures as they ponder the volatility of the Nineties and how it pertains to women and their careers.

FEBRUARY 16—A Full Selection Of General Sessions

- **Kickoff Session: An Environmental Forum--Radio, Media And The Planet**
The future of radio and music obviously hinges on the future of the planet. Find out a logical starting point for ecological action. Environmentalist/author Jeremy Rifkin will appear.
- **An Hour With Management Specialist David J. Rogers**
Welcome special guest David J. Rogers, author of Waging Business Warfare and a contributing editor for Success Magazine. He'll host a session dealing with strategic planning, staff motivation, leadership and much more.

• **Cutting Edge Artist Show**

Join Howie Klein, Kent Zimmerman and a bold lineup of top musical guests for what is always one of the most talked-about sessions of the entire three day event. Howie and Kent welcome guests Laurie Anderson, Tuck & Patti, Dave Marsh and Mike Ness from Social Distortion. *Plus more to be announced!*

• **Special Keynote Event: An Afternoon With Author Harlan Ellison**

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• **Gavin Celebrity Cocktail Party**

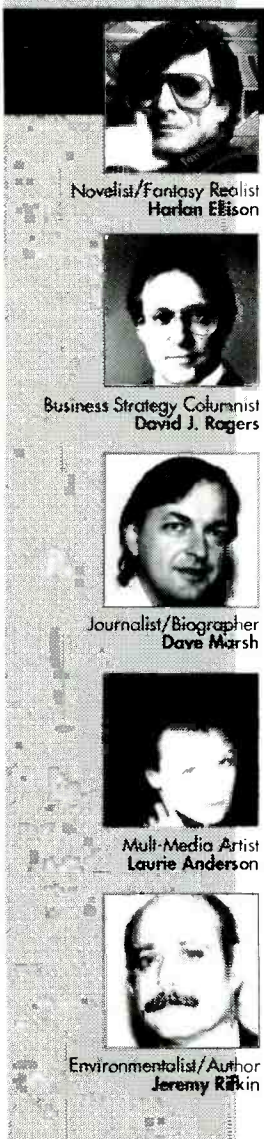
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Midcontinent Broadcasting's Dave Martin will host this bonus event.
- **5th Annual Superbowl of Rock Trivia**
- **Jhan Hiber on Ratings Strategy**
Hiber returns to bolster your knowledge of the bottom line world of ratings.
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THURSDAY

FRIDAY

SATURDAY

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HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	2	8	HERE WE ARE EPIC 34-73084	◆ GLORIA ESTEFAN 2 weeks at No. 1
2	3	6	9	WHAT KIND OF MAN WOULD I BE? REPRISE 7-22741	CHICAGO
3	2	1	10	DOWNTOWN TRAIN WARNER BROS. 7-22685	◆ ROD STEWART
4	5	3	15	HOW AM I SUPPOSED TO LIVE WITHOUT YOU COLUMBIA 38-73017	◆ M. BOLTON
5	4	4	12	SACRIFICE MCA 53750	ELTON JOHN
6	7	10	10	JUST BETWEEN YOU AND ME ATLANTIC 7-88781	◆ LOU GRAMM
7	6	5	14	ANOTHER DAY IN PARADISE ATLANTIC 7-88774	◆ PHIL COLLINS
8	10	16	11	ANY OTHER FOOL ELEKTRA 7-69254	◆ SADAO WATANABE/PATTI AUSTIN
9	18	35	3	ALL MY LIFE ELEKTRA LP CUT	LINDA RONSTADT/AARON NEVILLE
10	15	20	9	NOTHIN' TO HIDE RCA 9131	◆ POCO
11	17	24	7	GOING HOME ARISTA 9913	◆ KENNY G
12	16	17	8	WHEN THE NIGHT COMES CAPITOL 44437	◆ JOE COCKER
13	19	19	8	HERE AND NOW EPIC 34-73029	◆ LUTHER VANDROSS
14	8	7	13	THE LAST WORTHLESS EVENING GEPFEN 7-22771	◆ DON HENLEY
15	9	9	11	JUST LIKE JESSE JAMES GEPFEN 7-22844	CHER
16	14	12	17	EVERYTHING MCA 53714	◆ JODY WATLEY
17	20	21	9	FREE FALLIN' MCA 53748	◆ TOM PETTY
18	12	11	19	DON'T KNOW MUCH ELEKTRA 7-69261	◆ LINDA RONSTADT/AARON NEVILLE
19	11	13	13	WHEN I SEE YOU SMILE EPIC 34-69082	◆ BAD ENGLISH
20	13	8	14	WALK ON BY MIKA 873 012-7	◆ MELISSA MANCHESTER
21	28	42	3	I GO TO EXTREMES COLUMBIA 38-73091	◆ BILLY JOEL
22	24	31	5	I'LL BE GOOD TO YOU CAPITOL 44508	DONNY OSMOND
23	21	15	17	ANGELIA EMI 50218	◆ RICHARD MARX
24	30	34	4	STARTING OVER AGAIN EMI 50235	◆ NATALIE COLE
25	22	18	11	IF I HAD YOU A&M 1471	KAREN CARPENTER
26	26	29	7	THE LAST THING VIRGIN 7-99133	CUTTING CREW
27	32	33	8	NO MYTH RCA 9111	◆ MICHAEL PENN
28	37	47	14	WAS IT NOTHING AT ALL CYPRESS 1451/A&M	◆ MICHAEL DAMIAN
29	25	27	8	SOMEONE THAT I USED TO LOVE COLUMBIA LP CUT	BARBRA STREISAND
30	33	36	5	DON'T CRY ILENE REPRISE 7-22777	◆ VONDA SHEPARD
31	23	14	17	THE WAY TO YOUR HEART EMI 50217	◆ SOULSISTER
				★★★ POWER PICK ★★★	
32	50	—	2	LOVE WILL LEAD YOU BACK ARISTA 9938	TAYLOR DAYNE
33	27	23	15	BRING IT ALL BACK RCA 9093	◆ GRAYSON HUGH
34	34	38	5	I'LL BE GOOD TO YOU QWEST 7-22697/WARNER BROS.	◆ QUINCY JONES
35	31	26	19	LISTEN TO YOUR HEART EMI 50223	◆ ROXETTE
36	35	25	12	WITH EVERY BEAT OF MY HEART ARISTA 9895	◆ TAYLOR DAYNE
37	39	44	3	PEACE IN OUR TIME COLUMBIA 38-73047	EDDIE MONEY
38	36	28	17	WE DIDN'T START THE FIRE COLUMBIA 38-73021	◆ BILLY JOEL
39	29	22	15	LEAVE A LIGHT ON MCA 53706	◆ BELINDA CARLISLE
40	40	40	12	BLAME IT ON THE RAIN ARISTA 9904	◆ MILLI VANILLI
41	38	37	7	WOMAN IN CHAINS FONTANA 876 248-7	◆ TEARS FOR FEARS
42	48	—	4	REACH OUT FOR ME GEPFEN 7-22736	◆ OLIVIA NEWTON-JOHN
43	42	43	5	MR. HEARTBREAK ATLANTIC 4-88744	STEPHEN BISHOP
44	46	—	2	STEADY ON COLUMBIA 38-73061	◆ SHAWN COLVIN
				★★★ HOT SHOT DEBUT ★★★	
45	NEW ▶	1		BLACK VELVET ATLANTIC 4-88742	◆ ALANNAH MYLES
46	NEW ▶	1		WHERE'VE YOU BEEN MERCURY 876 262-7	◆ KATHY MATTEA
47	41	30	16	THE SAME LOVE MCA 53734	THE JETS
48	NEW ▶	1		HAVE A HEART CAPITOL 44501	◆ BONNIE RAITT
49	43	39	20	WHEN I LOOKED AT HIM ARISTA 9868	◆ EXPOSE
50	45	—	2	CHIPPIN' AWAY ATLANTIC 7-88732	◆ CROSBY, STILLS & NASH

Products with the greatest airplay gains this week. ◆ Videoclip availability.

WW1, Radio Express Seek Sponsorship For New Syndicated Programming In U.S.S.R.

LOS ANGELES—With the recent announcement of Westwood One and Radio Express' plans to syndicate programming to the Soviet Union, network radio's worldwide expansion continues apace (Billboard, Jan. 27).

Yet, expanding into new territories means finding new business. Radio Express has already signed Pepsi-Cola as a sponsor for its Soviet "American Top 40" broadcasts. WW1, however, launched its trio of Soviet programs without a sponsor. And Satellite Music Network, which has been broadcasting in China since November 1988, only recently announced a six-month sponsorship deal with Marlboro for its "Lunchtime From America."

"It's important for us to have a foothold in every country that we can," says WW1 chairman/CEO Norman J. Pattiz. "But expansion in those countries depends on advertising revenue. Hopefully we will be successful in getting advertisers that want to access the Soviet market. I think that it's going to be a slow process. I don't expect it to sell out overnight."

Still, even if WW1 has trouble landing ads for its Soviet programming, Pattiz says it won't be a great financial loss. StoryFirst, which distributes Western entertainment in the U.S.S.R. and negotiated the deal to get WW1 programming on Gosteleradio, is covering WW1's production costs, he says. The advertising revenue that does come in will be split in half between WW1 and Gosteleradio, with each side giving StoryFirst 5% of its cut.

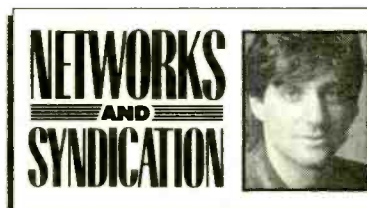
What's next? According to WW1's manager of international affiliate relations, Richard Rene, the network plans focus on Europe for continued growth. Yet, even with recent changes there, don't look for WW1 to expand into Germany just yet. Rene says there are too many regulations still in place that make it difficult to syndicate shows to German radio, where each region has its own "mini-FCC." Says Rene: "Germany is an economic locomotive, but we're not going to storm in and do something incorrectly."

BRAIKER SEEKS AID

Is Braiker Radio Services in financial trouble? "There are people who would like to see us in trouble, but the fact is we are not," says Braiker VP/marketing Pat O'Day. He does, however, confirm that BRS has developed an equity offering to bring in extra capital to finance "additional formats and additional services that were not anticipated when Braiker put its initial funding together."

O'Day says the network's four current formats have signed a combined total of 70 affiliates. "This company is on very firm footing," O'Day adds. "From an affiliate standpoint, we are running ahead of projections."

KAML Gillette, Wyo., has been a Braiker Goldies affiliate for a little more than a month. "It's outstanding," says GM Roy Maple. "Not only is the music selection and rotation good, but they have quality an-



by Craig Rosen

nouncers with an adult approach." KAML had previously featured a taped oldies service, but Maple decided to go with Braiker because he wanted programming "that sounded a little more live."

Maple chose Braiker over the rival Satellite Music Network and Unistar for the financial reasons that have been BRS' chief sales point. "With Braiker we own all of the inventory—there's no barter," he says. "We pay a little more, but we don't have to give away two minutes an hour of our [ad] time."

DOC TALK

The New York-based Physicians Radio Network has announced plans to expand its programming by adding consumer health features and switching its distribution from FM subcarrier to standard AM broadcast. The new PRN is tentatively set to launch March 19.

"The idea is to make our programming services available to as wide an audience as possible," says PRN president Michael Hauptman. PRN's programming, designed to air between 6 p.m. and midnight, will feature two hours daily geared toward professionals. One hour will

focus on talk, with the other hour reserved for medical news. The programming, available on a barter basis, will feature 14 minutes of commercial time each hour, with four local spots.

Three 90-second consumer-oriented features will also be available daily. Affiliates will be required to air the network spot with the first run, but can repeat the spots throughout the day with local spots.

Although PRN has yet to announce signings with affiliates, Hauptman is confident the programming will be successful with advertisers and stations alike. "In light of the increasing interest in both health and health-related matters, it should be very viable for advertisers and generate audience and ad revenue."

Extensive research on doctors should help. "We will be delivering a doctor audience to each station," he says. "We know how many doctors are in each zip code in the country. We know who they are and where they are, and we will be direct marketing to doctors on a market-to-market basis."

AROUND THE INDUSTRY

Network revenues in 1989 were up 11.9%, according to the Radio Network Assn. Figures recorded by Ernst & Young report total network revenues for 1989 at \$427,187,728, up from the \$381,911,715 figure reported for 1988.

Cutler Productions' "Party America" has been revamped with a more mainstream top 40 approach and a celebrity guest co-host replacement. (Continued on next page)

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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	11	★ ★ NO. 1 ★ ★ BAD LOVE DUCK 4-19980/REPRISE	ERIC CLAPTON 2 weeks at No. 1
2	4	15	4	WHAT IT TAKES Geffen LP CUT	AEROSMITH
3	6	12	9	BLACK VELVET ATLANTIC 4-88742	ALANNAH MYLES
4	7	21	3	THE DEEPER THE LOVE Geffen 4-19951	WHITESNAKE
5	5	6	10	ANYTIME Capitol 44471	MCAULEY SCHENKER GROUP
6	10	20	5	I WISH IT WOULD RAIN DOWN ATLANTIC 7-88738	PHIL COLLINS
7	17	19	7	NO MORE REPRISE LP CUT	NEIL YOUNG
8	13	13	8	FIGURE OF EIGHT Capitol 44489	PAUL MCCARTNEY
9	14	11	7	BEST OF WHAT I GOT EPIC LP CUT	BAD ENGLISH
10	19	25	8	NO MYTH RCA 9111	MICHAEL PENN
11	16	17	8	INNOCENT DAYS A&M 1467	GIANT
12	12	8	11	IF DIRT WERE DOLLARS Geffen LP CUT	DON HENLEY
13	8	4	16	A GIRL LIKE YOU ENIGMA 44480/CAPITOL	THE SMITHEREENS
14	3	1	11	DOWNTOWN TRAIN WARNER BROS. 7-22685	ROD-STEWART
15	2	3	10	PEACE IN OUR TIME COLUMBIA 38-73047	EDDIE MONEY
16	20	34	5	PRESTO ATLANTIC LP CUT	RUSH
17	9	5	12	I CAN'T EXPLAIN MERCURY 876 190-4/POLYGRAM	SCORPIONS
18	29	45	3	ALMOST HEAR YOU SIGH COLUMBIA 38-73093	ROLLING STONES
19	18	26	8	THE HOUSE IS ROCKIN' EPIC LP CUT	STEVIE RAY VAUGHAN
20	22	32	3	I GO TO EXTREMES COLUMBIA 38-73091	BILLY JOEL
21	11	7	19	LOVE SONG Geffen 7-22856	TESLA
22	30	37	5	HOUSE OF BROKEN LOVE Capitol 44491	GREAT WHITE
23	31	43	3	SWEET SOUL SISTER SIRE 4-19926/REPRISE	THE CULT
24	28	36	3	TOO LATE TO SAY GOODBYE EMI 50234	RICHARD MARX
25	43	—	2	★★★POWER TRACK★★★ A FACE IN THE CROWD MCA LP CUT	TOM PETTY
26	32	44	3	SOMETIMES SHE CRIES COLUMBIA 38-73095	WARRANT
27	21	24	9	GIMME YOUR GOOD LOVIN' EPIC 34-69036	DIVING FOR PEARLS
28	23	27	18	I REMEMBER YOU ATLANTIC 7-88886	SKID ROW
29	24	33	3	DIRTY DEEDS BLACKHEART 34-73215/EPIC	JOAN JETT
30	39	40	8	ALL OVER BUT THE CRYIN' ELEKTRA LP CUT	THE GEORGIA SATELLITES
31	15	9	10	DEVOLUTION WORKIN' MAN BLUES I.R.S. LP CUT	THE ALARM
32	27	28	11	LET LOVE RULE VIRGIN 7-99166	LENNY KRAVITZ
33	37	38	5	GUILTY WTG LP CUT	BONHAM
34	26	10	13	PRETENDING DUCK 7-22732/REPRISE	ERIC CLAPTON
35	42	46	3	FLY HIGH MICHELLE ATCO 7-99135	ENUFF Z'NUFF
36	25	14	15	TERRIFYING COLUMBIA LP CUT	ROLLING STONES
37	49	—	2	A HARD RAIN'S A GONNA FALL MCA 53805	EDIE BRICKELL
38	38	30	22	WAIT FOR YOU WTG 31-73034	BONHAM
39	34	23	14	KICKSTART MY HEART ELEKTRA 7-69248	MOTLEY CRUE
40	35	22	10	THAT'S NOT HER STYLE COLUMBIA LP CUT	BILLY JOEL
41	44	47	4	JUST A LITTLE LIGHT ARISTA LP CUT	GRATEFUL DEAD
42	45	—	2	BROTHER, DON'T YOU WALK AWAY COLUMBIA 38-73235	HOOTERS
43	36	18	15	JUST BETWEEN YOU AND ME ATLANTIC 7-88781	LOU GRAMM
44	NEW ▶	1	1	★★★FLASHMAKER★★★ LONE WOLF Capitol LP CUT	HAVANA BLACK
45	48	—	2	PRICE OF LOVE EPIC 34-73094	BAD ENGLISH
46	50	48	4	HOUSE OF FIRE EPIC 34-73085	ALICE COOPER
47	47	41	20	LOVE IS A LONG ROAD MCA LP CUT	TOM PETTY
48	40	39	10	HIGHER GROUND EMI 50226	RED HOT CHILI PEPPERS
49	33	16	12	SHOW DON'T TELL ATLANTIC 7-88376	RUSH
50	41	35	12	LET ME GO ISLAND LP CUT	MELISSA ETHERIDGE

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

RADIO

NETWORKS

(Continued from preceding page)

ing KPWR Los Angeles morning man Jay Thomas, who left the show in January. WPLJ New York personality Fast Jimi Roberts will stay on as host, but now affiliates can also pick up the show unhosted so it will sound like their own jock is hosting the show with the celebrity guest star. A&M act Seduction will be the first guest when the retooled "Party" debuts on the weekend of Jan. 26.

ABC Radio Networks has produced "Pages From The Past," a 20-part feature series that will run on its FM and Contemporary Networks affiliates in February for Black History Month. The series, hosted by Lynda Moore, will consist of one-minute vignettes that will run weekdays throughout the month. "Civil Rights Soundtrack," a 10-part series anchored by Moore, won awards from the National Assn. of Black Journalists and Communications To Black Audiences in 1989.

Stuart Krane, VP/affiliate affairs for ABC Radio Networks, will leave his post to become VP and a partner at EFM Media Management Inc. EFM produces and syndicates "The Rush Limbaugh Show," heard on 188 stations, and Dr. Dean Edell programs, heard on 220 stations.

CALENDAR

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

Feb. 2-4, Bob Cowill/Michael Gross/Tina Turner/Jackie Jackson, Cruisin' America With Cousin Bruce, CBS RadioRadio, three hours.

Feb. 2-4, Quincy Jones, Star Beat, MJJ Broadcasting, one hour.

Feb. 2-4, Regina Belle/Entouch/Sait-N-Pepa/Blair Underwood, RadioScope, Lee Bailey Communications, one hour.

Feb. 2-4, Eddie Money, The Weekly Special, Unistar Radio Networks, 90 minutes.

Feb. 2-4, Metallica, Metalshop, MJJ Broadcasting, two hours.

Feb. 3-4, Richard Marx, On The Radio, On The Radio Broadcasting, one hour.

Feb. 4, Whitesnake/Bad English, Powercuts, Global Satellite Network, two hours.

Feb. 4, Whitesnake, Hitline U.S.A., James Paul Brown Entertainment, one hour.

Feb. 5, Pat Benatar/Neil Geraldo, Rockline, Global Satellite Network, 90 minutes.

Feb. 5-11, Fab Four In D.C., February 1964, The Lost Lennon Tapes, Westwood One Radio Networks Special Series, one hour.

Feb. 5-11, Genesis, In Concert, Westwood One Radio Networks, 90 minutes.

Feb. 5-11, Live Voltage: L.A. Guns, High Voltage, Westwood One Radio Networks, two hours.

Feb. 5-11, Allman Brothers/Beatles, Classic Cuts, MJJ Broadcasting, one hour.

Feb. 5-11, Rod Stewart, Rock Today, MJJ Broadcasting, one hour.

Feb. 5-11, Bad English, Off The Record With Mary Turner, Westwood One Radio Networks, one hour.

Feb. 5-11, James Ingram, Night Scene, Westwood One Radio Networks, one hour.

Feb. 5-11, Garth Brooks, Listen In With Lon Helton, Westwood One Radio Networks, one hour.

Feb. 5-11, Kathy Mattea, Country Today, MJJ Broadcasting, one hour.

Feb. 5-11, Jim Hall, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.

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FOR WEEK ENDING FEBRUARY 3, 1990

MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	10	★ ★ NO. 1 ★ ★ HOUSE COLUMBIA LP CUT	THE PSYCHEDELIC FURS 3 weeks at No. 1
2	3	10	3	CUTS YOU UP BEGGAR'S BANQUET 9140/RCA	PETER MURPHY
3	5	15	3	HEAD ON WARNER BROS. LP CUT	THE JESUS AND MARY CHAIN
4	2	3	7	OUIJA BOARD, OUIJA BOARD SIRE 7-21424/REPRISE	MORRISSEY
5	4	5	11	STANDING THERE Geffen 7-21383	THE CREATURES
6	8	18	3	THE SENSUAL WORLD COLUMBIA 38-73098	KATE BUSH
7	6	4	12	NO MYTH RCA 9111	MICHAEL PENN
8	7	6	10	ROAM REPRISE 7-22667	THE B-52'S
9	12	17	3	GETTING AWAY WITH IT FACTORY IMPORT	ELECTRONIC
10	9	8	5	WHERE DO WE GO FROM HEAVEN SIRE LP CUT/REPRISE	MIGHTY LEMON DROPS
11	13	12	5	DON'T LET ME DOWN, GENTLY POLYDOR LP CUT	THE WONDER STUFF
12	20	—	2	BIRDHOUSE IN YOUR SOUL ELEKTRA 7-64998	THEY MIGHT BE GIANTS
13	21	—	2	HERE I AM (COME AND TAKE ME) VIRGIN 7-99141	UB40
14	10	7	9	BABYDOLL WARNER BROS. LP CUT	LAURIE ANDERSON
15	14	13	4	DAINGEROUS SIRE 7-21328/REPRISE	DEPECHE MODE
16	23	—	2	RAZOR BLADES OF LOVE RCA 9160	THE SILENCERS
17	15	20	10	DRIFTING, FALLING SIRE LP CUT/REPRISE	THE OCEAN BLUE
18	19	21	9	I WANNA BE ADORED SILVERTONE 1301/RCA	THE STONE ROSES
19	16	16	8	DOWN IN IT TVT 2611	NINE INCH NAILS
20	18	27	3	BLUES BEFORE AND AFTER CAPITOL 44516	THE SMITHEREENS
21	NEW ▶	1	1	THE DOWNTOWN LIGHTS A&M LP CUT	THE BLUE NILE
22	NEW ▶	1	1	FAITH AND HEALING SIRE LP CUT/REPRISE	IAN MCCULLOCH
23	24	24	8	BURNING INSIDE SIRE 7-21384/WARNER BROS.	MINISTRY
24	NEW ▶	1	1	YESTERDAY GIRL CAPITOL LP CUT	THE SMITHEREENS
25	22	14	15	LET LOVE RULE VIRGIN 7-99166	LENNY KRAVITZ
26	NEW ▶	1	1	RESPECTFULLY KING OF RAIN EPIC LP CUT	THE RAVE-UPS
27	11	11	15	PROUD TO FALL SIRE 7-22924/REPRISE	IAN MCCULLOCH
28	25	19	7	ON THE GREENER SIDE MERCURY LP CUT/POLYGRAM	MICHELLE SHOCKED
29	28	23	3	STEADY ON COLUMBIA 38-73061	SHAWN COLVIN
30	17	2	15	LOVE AND ANGER COLUMBIA 38-73092	KATE BUSH

Billboard, copyright 1990. Tracks with the greatest airplay gains this week.

Communities Respond To Cause-Related Events

BY PHYLLIS STARK

NEW YORK—When the Pollack Media Group organized its Rescue The Future campaign aimed at saving the ozone layer last year, nearly 70 client stations immediately signed up, including KGB San Diego and KOME San Jose, Calif. The favorable response was no surprise to Pollack promotion director **Sharon Fratello**, who frequently organizes such promotions and says that they are always well supported by clients.

No promotion director will tell you that cause-related promotions have any impact on ratings. But nobody will say they are not worth doing. Cause-related promotions are part of a station's responsibility to the community, say promotion directors, who also cite their value to a station's image, sales enhancement, and the benefit of the cause itself as reasons to do them.

"Ratings are the bottom line in one area, but there is also a bottom line in what your responsibility is as a radio station," says KBIG Los Angeles promotion director **Stacy Okonowsky** who estimates that 45%-50% of KBIG's promotions are cause related.

"It's a significant part of our promotional campaign," says **Abigail Pollay**, promotion director of KSHE St. Louis, who adds that 70% of the station's promotions are cause related. "We do one major cause-related promotion a month and more in the spring, when it's easier to get people out for them."

"We do it because we feel that we need to give something back to the community," Pollay says. "We do it because it shows our concern for the community, because it enhances the image of the station,

and because it makes us feel good. There are a lot of people out there who can really use the help, but the No. 1 reason is community involvement."

KSHE promotions include a blood drive, a basketball tournament for Easter Seals, and a bike race for the Multiple Sclerosis Society. One annual promotion, Scoops Of Fun, supplies all the ice cream you can eat for \$2 and raises \$50,000-\$60,000 each year.

But few promotions make better copy than a charity drive, and Okonowsky admits that "we are always looking for positive publicity." Another benefit she cites is the face-to-face response station staffers can get from listeners who attend the events. This reaction is always positive, she says. In 1989, KSHE got two awards from the city for different programs it was involved in. This year the station will be focusing on literacy in most of its promotions.

"One of our station and [Bonneville] corporate goals is to be No. 1 in the area of community service," says Okonowsky. "So we don't just do charity fund-raising, we do community awareness activities. For example, we sponsor a festival of the arts, and the Lotus festival for the Asian community."

Another reason why stations may do a lot of cause-related promotions is to change their image. For example, Pollay says, "when Emmis took over KSHE in 1984, we had a reputation as a hippie station." The charitable promotions, she says, have been instrumental in changing that image.

"These types of promotions position us in the community in a better light," says **Peg Browning**, promotion and public affairs director of album WGIR Manchester, N.H. "Rock stations tend to take a

beating in that area. But [as a result of doing the charitable promotions], we have a good reputation with the businesses here and that helps sales."

Cause-related promotions may also be effective sales enhancers. Okonowsky says "We make a special effort to tie in clients with special events. This allows us to raise even more money for an event like our Just Say No Celebrity Auction, which raises money for the parks and youth program."

Many promotion directors also cite the cause itself as the leading motivator behind such promotions. Browning, for example, has been working closely with the city's

PROMOTIONS

Needs and Assessment Committee to develop a report targeting the city's problem areas, which include homelessness and affordable housing. Future WGIR promotions will benefit these areas.

Two urban stations, WTLZ Saginaw, Mich., and WCDX Richmond, Va., also cite the cause itself as the main motivating factor behind charitable promotions. WTLZ PD **Kermit Crockett**, estimates that about 10% of the station's promotions are cause related. These include blood drives and an annual fund-raiser for the United Negro College Fund. Crockett says that although he has never researched the effect of such promotions on ratings, favorable letters from listeners indicate that the station is doing the right thing.

WCDX PD **Gary Young** also says that 10%-20% of his station's promotions are cause related. These include charity basketball games and movie premieres where the admission is a canned good. But Young also stresses that "the reason we do it is for the cause itself, not for the ratings." Like Crockett, Young says he knows he is on the right track because "our listeners always come out for these things."

As far as an actual impact on ratings, everyone seems to agree that it is nearly impossible to judge what kind of results these types of promotions will have on Arbitron numbers. "It's impossible to tell because Arbitron is such an inexact science," says Pollay. "It can't hurt. But the bottom line is what they hear on the station. If they don't like that, they're not going to listen no matter what we're involved in."

IDEA MILL: NEW BRIDE NOW

In the latest wedding-related promotion, album CITI Winnipeg, Manitoba's "ultimate rock'n'roll wedding" is scheduled to take place next week. The prize package includes the rings, gown and tuxes, limo, hall, caterer, and even a Las Vegas honeymoon. Favorite sons Honeymoon Suite are the wedding band and the entire wedding will be broadcast live. Listeners qualified with letters explaining how they got engaged and why

they should win the wedding.

Top 40 WNCI Columbus, Ohio, is billing itself as the official supporter of local boxer James "Buster" Douglas, who is preparing to fight heavyweight champion Mike Tyson Feb. 11. Douglas' theme song, "Win It All," is being aired on WNCI. Douglas was also a morning show guest and will appear at a special WNCI sendoff party.

AC WMYU (U102) Knoxville's midday personality **Ashley Adams** spent a week focusing on breast cancer during her show and gave away a free mammography screening on the air every day. Co-owned WYHY (Y107) Nashville sponsored a two-day blood drive in conjunction with a local TV station. The stations provided free limousine transportation for groups of three or more.

AC KLTR Houston has set up a half-price ticket window where members of its Frequent Listener Club can purchase day-of-event tickets for performing arts, civic, entertainment, and sports events... Album WMMR Philadelphia, which hosts a local music show called "Street Beat" every Sunday, held the Street Beat Awards last month. Local musicians competed in the nationally signed, independently signed, and unsigned categories. Many prominent local acts performed or presented awards at the event, hosted by WMMR's **Cyndy Drue**.


Oldies KOMA Oklahoma City celebrated Elvis Presley's birthday with a weekly tribute including special programming, Elvis trivia contests, and an Elvis birthday party at a local club. KOMA is also planning an Elvis memorial week in August to commemorate Elvis' death... Adult alternative WXDJ Miami sponsored the city's 13th annual Art Deco Weekend street festival, which drew over 300,000 people.

AC WGY Albany, N.Y., celebrated its longest-running promotion, the "What's Cooking" contest, by hosting 98 food vendors who gave away over \$80,000 in free food samples to listeners at the Empire State Convention Center. The "What's Cooking" promotion, which ties in with a local supermarket, began as a 13-week promotion in 1976 and is still running. Crosstown AC WKLI drew more than 1,000 listeners to its annual "Cabin Fever Oldies Party."

PRO-MOTIONS

Brian Marks is named promotion director at WQHT (Hot 97) New York from a similar post at WUSL (Power 99) Philadelphia. Also, promotion assistant **Frank Lemmitti** is upped to promotion coordinator. Across town, **Karen Avant** has been named promotions coordinator at religious WWRL.

Bruce Deming has been appointed promotion director at album KXXR Seattle. He was formerly director of marketing for Braiker Radio Services... **Rob Ferguson** has been named creative services director at urban WKYS Washington. He was formerly promotions director at urban WXYV (V103) Baltimore.




Hot Hits in Tokio

Week of January 14, 1990

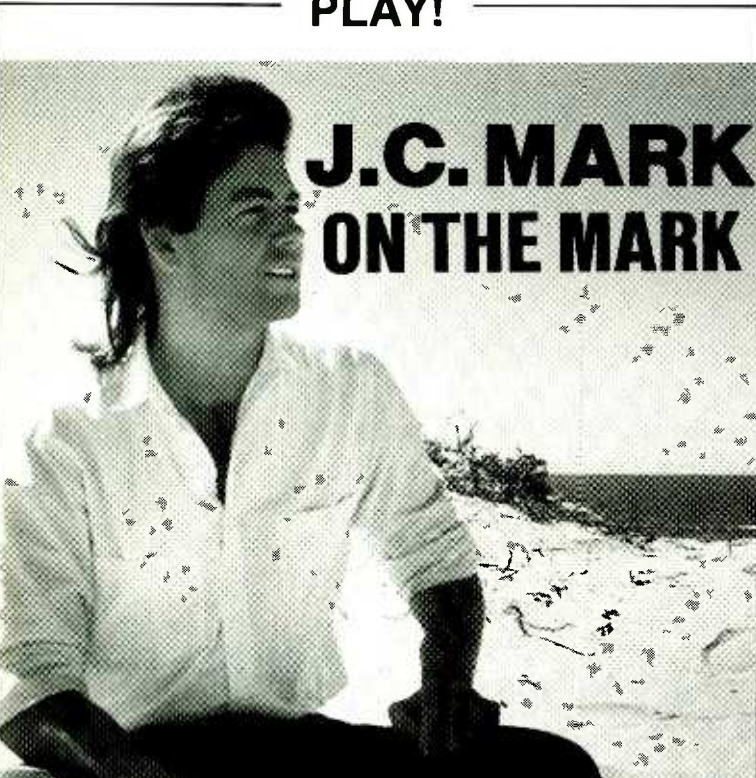
- ① I'll Be Good To You Quincy Jones featuring Ray Charles & Chaka Khan
- ② Another Day In Paradise Phil Collins
- ③ Rhythm Nation Janet Jackson
- ④ We Didn't Start The Fire Billy Joel
- ⑤ Back To Life Soul II Soul
- ⑥ With Every Beat Of My Heart Taylor Dayne
- ⑦ Rock And A Hard Place The Rolling Stones
- ⑧ Blame It On The Rain Milli Vanilli
- ⑨ Downtown Train Rod Stewart
- ⑩ Rock Wit Cha Bobby Brown
- ⑪ Swing The Mood Jive Bunny & The Mastermixers
- ⑫ Everything Judy Watney
- ⑬ Black Shoes Char
- ⑭ Dangerous Roxette
- ⑮ Don't Shut Me Out Kevin Paige
- ⑯ Oh Father Madonna
- ⑰ Leave A Light On Belinda Carlisle
- ⑱ Don't Know Much Linda Ronstadt
- ⑲ Furi Furi 65 Southern All Stars
- ⑳ How Am I Supposed To Live Without You Michael Bolton
- ㉑ Just Like Jesse James Cher
- ㉒ Tender Lover Babyface
- ㉓ Two To Make It Right Seduction
- ㉔ Living In Sin Bon Jovi
- ㉕ Mustapha Dick Lee
- ㉖ Pump Up The Jam TechnoTronic featuring Felly
- ㉗ Manchild Neneh Cherry
- ㉘ Scandalous Prince
- ㉙ All Around The World Lisa Stansfield
- ㉚ Angelia Richard Marx
- ㉛ Lambada Kaoma
- ㉜ Miss You Much Janet Jackson
- ㉝ I Feel The Earth Move Martika
- ㉞ The Way That You Love Me Paula Abdul
- ㉟ Sister Rosa James J.T. Taylor
- ㊱ The Real Thing ABC
- ㊲ Love Shack B-52's
- ㊳ I Remember You Skid Row
- ㊴ Don't Make Me Over Sybil
- ㊵ Opposites Attract Paula Abdul
- ㊶ Soy Gipsy Kings
- ㊷ I Live By The Groove Paul Carrack
- ㊸ The Arms Of Orion Prince & Sheena Easton
- ㊹ Love Is The Place To Be Workshy
- ㊺ Don't Cha Think After 7
- ㊻ Tell Me Why Expose
- ㊼ Do Baby Baby Zapp
- ㊽ Sunshine Ono
- ㊾ Sweet Surrender Wet Wet Wet
- ㊿ It's No Crime Babyface

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FALL '89 ARBITRONS

Following are 12-plus average quarter-hour shares, metro survey area, Monday-Sunday, 6 a.m.-midnight. (#) indicates Arbitron market rank. These symbols are used: AC=adult contemporary, adult alt=adult alternative, adult std=adult standards/big band, album=album rock, cls rock=classic rock, easy=easy listening, modern=modern rock, N/T=news/talk. Copyright 1990, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	'89	'89	'89	'89	Call	Format	'89	'89	'89	'89
HARRISBURG, PA.—(74)											
WNNK	top 40	19.9	19.0	17.0	19.6	KIVA	top 40	—	3.3	—	3.6
WRKZ	country	10.7	9.9	7.2	9.7	KHFM	classical	—	3.2	—	3.3
WTPA	album	5.8	6.6	6.3	6.6	KAMX/KFMG	album	—	3.8	—	3.2
WHP	N/T	8.7	6.1	5.4	5.9	KMGA	AC	—	3.9	—	2.3
WQXA	top 40	2.3	2.8	3.9	5.6	KLSK	adult alt	—	1.9	—	2.1
WIMX	AC	5.8	4.6	4.1	5.4	KABQ	Spanish	—	3.4	—	2.0
WNCE	easy	5.7	7.4	6.0	4.5	KZRQ	album	—	1.0	—	1.7
WHP-FM	easy	4.9	4.8	6.3	3.6	KKBR	oldies	—	1.8	—	1.2
WHYL	adult std	.5	.2	.7	3.6	KDEF	adult std	—	1.3	—	1.1
WWKL	oldies	3.1	2.9	4.6	3.6	KALY	Spanish	—	1.0	—	1.0
WHYL-FM	country	2.5	3.9	2.9	2.6	KMYI	AC	—	1.2	—	1.0
WLBR	AC	2.3	2.2	3.0	2.0	EL PASO, TEXAS.—(79)					
WCMB	oldies	1.4	2.4	2.4	1.8	KPRR	top 40/dance	13.4	14.4	13.3	13.0
WHTF	cls rock	1.6	1.7	2.9	1.8	KLAQ	album	10.8	9.9	11.6	12.6
WDAC	religious	1.2	.8	.9	1.7	KHEY-FM	country	10.4	11.6	11.0	12.5
WGYT	country	—	1.1	1.8	1.5	KOFX	oldies	4.2	6.8	3.7	7.0
WYCR	top 40	1.7	1.4	1.7	1.5	KAMA	Spanish	4.9	4.8	5.9	6.5
WIOV	country	—	.5	.3	1.0	KTSM-FM	easy	6.7	8.3	8.1	6.1
WKBO	oldies	.9	.6	.8	1.0	KBNA-AM-FM	Spanish	7.6	6.9	6.8	6.0
MONTEREY, CALIF.—(75)											
KDON	top 40	8.7	11.2	7.5	7.1	KHEY	country	2.5	2.9	2.6	4.4
KGO	N/T	7.9	6.6	7.4	7.1	KEZB-FM	top 40	4.3	4.6	6.2	3.6
KMBY	album	5.3	4.8	5.6	5.9	KTSM	N/T	3.1	2.4	3.0	3.6
KWAV	AC	5.3	3.8	5.0	5.6	KAMZ	AC	7.1	4.7	4.3	3.5
KTOM-AM-FM	country	7.4	5.9	7.3	5.3	KROD	oldies	3.9	1.9	2.9	3.5
KWSS	top 40	6.3	5.8	5.3	5.1	KLTO	AC	5.9	5.1	2.8	3.0
KBAY	easy	5.9	4.9	5.1	4.5	KELP	religious	1.2	1.7	1.7	1.2
KOCN	AC	4.0	3.8	2.5	4.1	KVIV	Spanish	.8	.4	1.1	1.0
KCTY	Spanish	2.1	3.1	2.7	3.7	XEJ	Spanish	1.2	.8	.5	1.0
KRAY	Spanish	2.0	1.2	1.2	3.5	BATON ROUGE, LA.—(80)					
KBOQ	classical	3.8	2.8	3.9	3.4	WFME	top 40	10.5	12.3	10.8	13.7
KCBS	N/T	2.8	2.7	2.1	3.1	KQXL	urban	11.3	13.5	11.3	9.9
KLRS	adult alt	2.3	2.4	2.9	2.7	WYNK-AM-FM	country	12.7	14.8	14.7	8.7
KTGE	Spanish	1.4	2.0	1.3	2.4	WGGZ	top 40	7.4	6.9	7.9	6.7
KLFA	Spanish	2.7	3.8	2.2	2.2	WJBO	N/T	4.8	4.7	3.2	6.3
KXDC-AM-FM	easy	3.1	2.0	2.4	1.7	WXOK	urban	7.8	8.2	7.4	5.7
KHIP	Spanish	1.2	1.4	2.7	1.6	WVND	N/T	2.1	4.2	4.2	5.6
KOME	album	2.2	2.0	1.0	1.6	WKJN-FM	country	7.0	6.7	6.5	5.4
KZXR	album	—	.7	.8	1.6	KHOM	oldies	4.3	4.2	5.7	5.1
KSJO	album	1.4	1.5	.7	1.4	WTGE	album	7.3	4.4	5.1	4.1
KOMY	adult std	.9	1.4	2.3	1.3	WCKW-AM-FM	album	2.8	2.9	4.0	3.6
KNBR	AC	1.4	2.3	1.7	1.3	WXLT	AC	2.2	3.2	2.5	2.3
KMEL	top 40/dance	.9	1.2	1.0	1.2	KDEA	easy	3.4	1.8	1.7	1.7
KPIG	country	2.1	1.0	4.1	1.2	KIEZ	easy	—	—	—	1.6
KARA	AC	.7	—	.6	1.0	KSMB	top 40	—	—	—	1.3
KSCO	N/T	.2	—	—	1.0	WVWL	N/T	.7	.7	—	1.1
McALLEN, TEXAS.—(76)											
KBFM	top 40	18.7	19.7	20.0	18.6	WQUE-FM	urban	.6	—	.6	1.0
KTXF	country	13.0	13.4	13.2	14.0	LITTLE ROCK, ARK.—(81)					
KGBT	Spanish	16.6	11.8	17.2	12.4	KSSN	country	—	20.7	—	17.7
KELT	AC	5.5	6.8	6.4	6.1	KIPR	urban	—	9.7	—	10.5
KIWW	Spanish	6.8	8.8	5.1	6.0	KMJB	album	—	5.3	—	9.3
KQXX	Spanish	5.4	4.7	4.0	5.5	KEZQ-FM	easy	—	8.3	—	8.9
KBOR-AM-FM	Spanish	1.8	3.1	2.2	4.5	KKYK	top 40	—	9.4	—	8.5
KVLY	easy	5.4	4.3	5.4	3.9	KOLL	oldies	—	3.3	—	7.5
KRIX	album	3.7	4.0	4.1	3.1	KARN	N/T	—	7.9	—	7.1
KITM	Spanish	1.4	1.1	2.2	2.5	KZOU-FM	top 40	—	6.4	—	6.2
KIRT	Spanish	2.6	3.6	3.5	2.3	KHLT-FM	AC	—	6.0	—	4.9
KJAV	Spanish	—	—	—	1.6	KWTD	urban	—	3.6	—	2.3
KRIO	Spanish	1.6	.6	.9	1.3	KBIS	N/T	—	1.8	—	2.0
KURV	N/T	1.1	1.5	1.2	1.3	KITA	religious	—	3.3	—	1.4
KRGE	oldies	.6	1.8	1.2	1.2	KAAY	religious	—	.6	—	1.0
KUBR	religious	.9	1.1	.2	1.0	KLRA-FM	country	—	—	—	1.0
ALBUQUERQUE, N.M.—(78)											
KRST	country	—	13.3	—	12.4	YOUNGSTOWN, OHIO.—(83)					
KKOB	AC	—	10.5	—	11.3	WHOT-AM-FM	top 40	12.6	14.6	15.9	12.8
KZSS/KZRR	album	—	7.7	—	8.5	WQXK	country	7.9	10.9	8.3	9.7
KKOB-FM	AC	—	7.5	—	8.0	WBBG	oldies	6.8	8.7	8.8	8.5
KZKL-AM-FM	oldies	—	5.2	—	5.9	WKBN-FM	easy	11.3	10.6	9.0	8.2
KKJY	easy	—	5.5	—	5.5	WKBN	N/T	9.0	8.0	10.2	7.9
KKSS	top 40/dance	—	5.1	—	5.0	WYFM	AC	5.9	4.9	6.6	7.0
KKXS	Spanish	—	.9	—	3.9	WFMJ	AC	6.1	4.7	6.0	6.5
KNMQ	top 40/dance	—	5.8	—	3.8	WNCD	album	7.0	5.2	5.6	5.2
						WBBW	N/T	3.6	3.9	4.0	3.9
						WRKU	album	3.5	4.5	3.4	3.9
						WMMS	album	2.4	.7	.7	2.8
						WGFT	religious	1.9	1.4	1.7	1.8

Call	Format	'89	'89	'89	'89	Call	Format	'89	'89	'89	'89
WRRO	oldies	1.4	1.1	.4	1.8	WMMV-FM	urban	—	1.0	—	1.1
WOJY	easy	2.9	3.9	2.3	1.7	WBLX	urban	—	1.6	—	1.0
WSOM	AC	—	.6	2.0	1.5	WXBM	country	—	.6	—	1.0
WPHR	top 40	1.5	2.4	1.2	1.3	NEW HAVEN, CONN.—(89)					
WWWE	N/T	.8	1.2	1.4	1.1	WKCI	top 40	—	13.3	—	14.7
WPIC	oldies	1.4	—	—	1.0	WELI	AC	—	10.2	—	9.9
NEW BEDFORD, MASS.—(84)											
WPRO-FM	top 40	—	10.2	—	7.9	WPLR	album	—	7.0	—	9.0
WHJY	album	—	9.4	—	7.4	WEZN	AC	—	6.4	—	5.2
WFHN	top 40	—	3.8	—	6.0	WDRC-FM	oldies	—	6.4	—	4.6
WWLI	AC	—	4.0	—	5.5	WAVZ	adult std	—	4.9	—	3.8
WLKW	easy	—	5.8	—	5.4	WWYZ	country	—	4.0	—	3.5
WBSM	N/T	—	6.6	—	4.8	WFAN	sports	—	2.2	—	3.4
WSNE	AC	—	2.4	—	4.3	WCBS	N/T	—	2.4	—	3.2
WBZ	AC	—	1.5	—	4.3	WEBE	AC	—	3.0	—	3.1
WPLM-AM-FM	adult std	—	2.1	—	4.3	WNHC	urban	—	3.3	—	3.1
WODS	oldies	—	5.2	—	4.0	WKSS	top 40	—	3.7	—	2.9
WCTK	country	—	5.0	—	2.9	WIOF	AC	—	3.0	—	2.8
WPEP	N/T	—	—	—	2.6	WRCH	easy	—	3.6	—	2.4
WJIB	easy	—	1.6	—	2.1	WHCN	album	—	1.0	—	2.3
WROR	AC	—	.8	—	2.0	WYBC	album	—	1.2	—	2.0
WHJJ	N/T	—	1.9	—	1.9	WCCC-FM	album	—	.3	—	1.1
WPRO	AC	—	2.0	—	1.9	WTIC-FM	top 40	—	.6	—	1.1
WHIM	country	—	2.9	—	1.8	STOCKTON, CALIF.—(90)					
WBCN	album	—	.4	—	1.6	KHOP	top 40	—	10.4	—	6.8
WHTB	N/T	—	2.5	—	1.5	KNBR	AC	—	4.6	—	6.2
WWKX	urban	—	2.1	—	1.5	KBEE	easy	—	3.8	—	5.9
WZLX	cls rock	—	2.5	—	1.4	KRAK	country	—	5.6	—	5.7
WCAV	country	—	1.6	—	1.4	KJOY	AC	—	4.8	—	5.5
WWRX	cls rock	—	—	—	1.4	KMEL	top 40/dance	—	4.3	—	4.4
WBRU	modern	—	1.3	—	1.3	KDJR	album	—	5.1	—	4.1
WEEI	N/T	—	.8	—	1.3	KFMR	country	—	3.1	—	3.4
WXKS-FM	top 40	—	2.0	—	1.3	KYBB	country	—	3.6	—	3.1
WNBH	AC	—	1.3	—	1.1	KCBS	N/T	—	3.9	—	2.9
WZOU	top 40	—	2.5	—	1.1	KSTN-FM	Spanish	—	1.2	—	2.8
COASTAL, N.C.—(85)											
WIKS	urban	—	16.9	—	20.2	KWG	oldies	—	4.1	—	2.8
WRNS-AM-FM	country	—	14.2	—	11.3	KRAK-FM	country	—	2.3	—	2.6
WDLX	top 40	—	11.0	—	8.6	KFRK	adult std	—	5.4	—	2.3
WNCT-FM	easy	—	6.1	—	6.0	KGO	N/T	—	2.0	—	2.3
WKOQ	oldies	—	3.5	—	4.9	KSOL	urban	—	—	—	2.1
WSFL-AM-FM	AC	—	7.4	—	4.5	KZAP	album	—	1.3	—	2.1
WHTE	top 40/dance	—	3.2	—	3.8	KSTN	top 40	—	3.5	—	2.0
WZYC	album	—	4.7	—	3.7	KWIN	top 40	—	3.6	—	2.0
WXQR	album	—	1.9	—	3.0	KCVR	Spanish	—	—	—	1.6
WTRG	oldies	—	1.9	—	2.7	KOSO	cls rock	—	2.5	—	1.6
WGTM	religious	—	2.1	—	2.5	KSFM	top 40/dance	—	.4	—	1.6
WELS	country	—	.7	—	1.6	KFBK	N/T	—	1.0	—	1.5
WRDU	album	—	1.9	—	1.5	KVFX	cls rock	—	.4	—	1.3
WOOW	religious	—	2.1	—	1.4	KQPT	adult alt	—	.7	—	1.1
WKTC	country	—	.8	—	1.2	KWOD	top 40	—	2.5	—	1.1
WRQR	AC	—	.6	—	1.2	COLUMBIA, S.C.—(91)					
WVBS	top 40	—	.6	—	1.2	WWDM	urban	—	15.7	—	15.7
WLAS	country	—	—	—	1.1	WCOS-FM	country	—	15.4	—	14.1
WZFX	urban	—	—	—	1.0	WTCB	AC	—	6.6	—	8.8
WICHITA, KAN.—(87)											
KKRD	top 40	—	15.0	—	14.9	WMFX	album	—	10.4	—	7.3
KFDI-FM	country	—	8.6	—	9.9	WVOC	N/T				

Whatever happened to recess?

These days, the only recess you get is a couple of minutes for coffee and maybe an hour for lunch. Why not give yourself a break and rent a video? Finally there's a magazine dedicated to the belief that we're all ready for a little enjoyment in life. A magazine about fun. The week in television, movies, books, music and videos. The one magazine that understands America is ready to kick back, chill out, hang loose, have fun. Entertainment Weekly.™ For information, contact Jack Haire, Advertising Director, at (212) 522-4158.

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POWERPLAYLISTS™

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

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

PLATINUM

Z100
New York
P.D.: Steve Kingston

- 1 Michael Bolton, How Am I Supposed To Seduction, Two To Make It Right
- 2 Jody Watley, Everything
- 3 Linda Ronstadt (Featuring Aaron Nev
- 4 Jody Watley, Everything
- 5 Jody Watley, Everything
- 6 Rod Stewart, Downtown Train
- 7 Aerosmith, Janie's Got A Gun
- 8 Janet Jackson, Escape
- 9 Technotronic Featuring Felly, Pump Up
- 10 Phil Collins, Another Day In Paradise
- 11 New Kids On The Block, This One's For
- 12 Expose, Tell Me Why
- 13 Paula Abdul (Duet With The Wild Pair),
- 14 Babyface, Tender Lover
- 15 Gloria Estefan, Here We Are
- 16 Milli Vanilli, All Or Nothing
- 17 The Cover Girls, We Can't Go Wrong
- 18 Skid Row, I Remember You
- 19 D-Mob Introducing Cathy Dennis, C'Mon
- 20 Eddie Money, Peace In Our Time
- 21 Madonna, Keep It Together
- 22 Billy Joel, I Go To Extremes
- 23 Kyze, Stomp (Jump Jack Your Body)
- 24 Billy Joel, We Didn't Start The Fire
- 25 Shana, I Want You
- 26 Stevie B, Love Me For Life
- 27 Chicago, What Kind Of Man Would I Be?
- 28 Lou Gramm, Just Between You And Me
- 29 Young M.C., Bust A Move
- 30 The B-52's, Room
- A Taylor Dayne, Love Will Lead You Back

KIISFM 102.7
Los Angeles
P.D.: Gerry DeFrancesco

- 1 Jody Watley, Everything
- 2 Paula Abdul (Duet With The Wild Pair),
- 3 Michael Bolton, How Am I Supposed To
- 4 Seduction, Two To Make It Right
- 5 Taylor Dayne, With Every Beat Of My H
- 6 Shana, I Want You
- 7 Skid Row, I Remember You
- 8 The Cover Girls, We Can't Go Wrong
- 9 Technotronic Featuring Felly, Pump Up
- 10 Billy Joel, We Didn't Start The Fire
- 11 Jody Watley, Everything
- 12 Jody Watley, Everything
- 13 Janet Jackson, Escape
- 14 Jive Bunny & The Mastermizers, Swing
- 15 D-Mob Introducing Cathy Dennis, C'Mon
- 16 Gloria Estefan, Here We Are
- 17 Phil Collins, Another Day In Paradise
- 18 Michelle, No More Lies
- 19 Michael Damian, Was It Nothing At All
- 20 Milli Vanilli, All Or Nothing
- 21 Milli Vanilli, All Or Nothing
- 22 Chicago, What Kind Of Man Would I Be?
- 23 Sybil, Walk On By
- 24 Aerosmith, Janie's Got A Gun
- 25 Lou Gramm, Just Between You And Me
- 26 Stevie B, Love Me For Life
- 27 Expose, Tell Me Why
- 28 Sybil, Walk On By
- 29 Phil Collins, Another Day In Paradise
- 30 Madonna, Keep It Together
- A29 Taylor Dayne, Love Will Lead You Back
- A30 Belinda Carlisle, Summer Rain

B94 FM
Pittsburgh
P.D.: Clarke Ingram

- 1 Tom Petty, Free Fallin'
- 2 Rod Stewart, Downtown Train
- 3 Michael Bolton, How Am I Supposed To
- 4 New Kids On The Block, This One's For
- 5 Aerosmith, Janie's Got A Gun
- 6 Joe Cocker, When The Night Comes
- 7 Paula Abdul (Duet With The Wild Pair),
- 8 Skid Row, I Remember You
- 9 Technotronic Featuring Felly, Pump Up
- 10 Chicago, What Kind Of Man Would I Be?
- 11 Lou Gramm, Just Between You And Me
- 12 Expose, Tell Me Why
- 13 Babyface, Tender Lover
- 14 Bad English, Price Of Love
- 15 Seduction, Two To Make It Right
- 16 Linda Ronstadt (Featuring Aaron Nev
- 17 Soul II Soul (Featuring Caron Wheeler),
- 18 Milli Vanilli, All Or Nothing
- 19 Roxette, Dangerous
- 20 Janet Jackson, Escape
- 21 Gloria Estefan, Here We Are
- 22 Kevin Paige, Don't Shut Me Out
- 23 Taylor Dayne, With Every Beat Of My H
- 24 Kevin Paige, Anything I Want
- 25 Richard Marx, Too Late To Say Goodbye
- 26 Linda Ronstadt (Featuring Aaron Nev
- 27 Eddie Money, Peace In Our Time
- 28 Taylor Dayne, Love Will Lead You Back
- 29 Whitesnake, The Deeper The Love
- 30 EX Michael Damian, Was It Nothing At All
- A Biz Markie, Just A Friend
- A Billy Joel, I Go To Extremes
- A Warrant, Sometimes She Cries
- A Michelle, No More Lies
- A Phil Collins, I Wish It Would Rain Do

POWER 99 FM
Atlanta
P.D.: Rick Stacy

- 1 Chicago, What Kind Of Man Would I Be?
- 2 Michael Bolton, How Am I Supposed To
- 3 Paula Abdul (Duet With The Wild Pair),
- 4 Seduction, Two To Make It Right
- 5 Jody Watley, Everything
- 6 Janet Jackson, Escape
- 7 Rod Stewart, Downtown Train
- 8 Motley Crue, Without You
- 9 Lou Gramm, Just Between You And Me
- 10 Michelle, No More Lies
- 11 Roxette, Dangerous
- 12 The Cover Girls, We Can't Go Wrong
- 13 Eddie Money, Peace In Our Time
- 14 Milli Vanilli, All Or Nothing
- 15 Aerosmith, Janie's Got A Gun
- 16 The B-52's, Room
- 17 Young M.C., Principal's Office
- 18 Skid Row, I Remember You
- 19 Linda Ronstadt (Featuring Aaron Nev
- 20 D-Mob Introducing Cathy Dennis, C'Mon
- 21 Tears For Fears, Woman In Chains
- 22 Bad English, Price Of Love
- 23 Technotronic Featuring Felly, Pump Up
- 24 EX Alanah Myles, Black Velvet
- 25 Technotronic, Get Up! (Before The Nig
- 26 Billy Joel, I Go To Extremes
- 27 EX Whitesnake, The Deeper The Love
- 28 Jane Child, Don't Want To Fall In Lov
- 29 EX Jody Watley, Everything
- 30 Taylor Dayne, Love Will Lead You Back
- A Lisa Stansfield, All Around The World
- A A'Me Lorain, Whole Wide World
- A Kevin Paige, Anything I Want
- EX Jive Bunny, That's What I Like

93Q
Detroit
P.D.: Gary Berkowitz

- 1 Rod Stewart, Downtown Train
- 2 Tom Petty, Free Fallin'
- 3 Elton John, Sacrifice
- 4 Lou Gramm, Just Between You And Me
- 5 Phil Collins, Another Day In Paradise
- 6 Linda Ronstadt (Featuring Aaron Nev
- 7 Taylor Dayne, With Every Beat Of My H
- 8 Chicago, What Kind Of Man Would I Be?
- 9 Jody Watley, Everything
- 10 Roxette, Dangerous
- 11 Eddie Money, Peace In Our Time
- 12 Michael Damian, Was It Nothing At All
- 13 Gloria Estefan, Here We Are
- 14 Bad English, Price Of Love
- 15 Milli Vanilli, Blame It On The Rain
- 16 Billy Joel, I Go To Extremes
- 17 Kenny G, Going Home
- 18 Saraya, Timeless Love (From "Shocker")
- 19 Joe Cocker, When The Night Comes
- 20 Richard Marx, Too Late To Say Goodbye
- 21 The B-52's, Room
- 22 Taylor Dayne, Love Will Lead You Back
- 23 Phil Collins, I Wish It Would Rain Do
- 24 Phil Collins, How Am I Supposed To
- 25 Linda Ronstadt (Featuring Aaron Nev
- 26 Beinda Carlisle, Summer Rain
- 27 Luthar Vandross, Here And Now
- 28 John Farnham, You're The Voice

93Q
Houston
P.D.: Randy Brown

- 1 Seduction, Two To Make It Right
- 2 Jody Watley, Everything
- 3 Rod Stewart, Downtown Train
- 4 Paula Abdul (Duet With The Wild Pair),
- 5 Phil Collins, Another Day In Paradise
- 6 Sybil, Walk On By
- 7 The Cover Girls, We Can't Go Wrong
- 8 Anything Box, Living In Oblivion
- 9 The Big Supreme, Oon't Walk
- 10 Expose, Tell Me Why
- 11 Ymxox, Imagination
- 12 Belinda Carlisle, Leave A Light On
- 13 Roxette, Dangerous
- 14 Skid Row, I Remember You
- 15 Michael Bolton, How Am I Supposed To
- 16 Janet Jackson, Escape
- 17 Erasure, Blue Savannah
- 18 Gloria Estefan, Here We Are
- 19 The B-52's, Room
- 20 Lou Gramm, Just Between You And Me
- 21 Aerosmith, Janie's Got A Gun
- 22 Milli Vanilli, All Or Nothing
- 23 Technotronic Featuring Felly, Pump Up
- 24 Bad English, Price Of Love
- 25 D-Mob Introducing Cathy Dennis, C'Mon
- 26 The Cure, Lullaby
- 27 Tears For Fears, Woman In Chains
- 28 EX Biz Markie, Just A Friend
- 29 EX Electronic, Getting Away With It
- 30 EX Kevin Paige, Anything I Want
- EX Taylor Dayne, Love Will Lead You Back
- EX T 4 2, Don't Let My Love Push
- EX Belinda Carlisle, Summer Rain
- EX Impedance, Tainted Love
- EX EX Michael Damian, Was It Nothing At All
- A Technotronic, Get Up! (Before The Nig
- A Madonna, Keep It Together
- A Warrant, Sometimes She Cries
- A Lisa Stansfield, All Around The World
- A Richard Marx, Too Late To Say Goodbye

POWER 95
New York
P.D.: Gary Bryan

- 1 Michael Bolton, How Am I Supposed To
- 2 Seduction, Two To Make It Right
- 3 Phil Collins, Another Day In Paradise
- 4 Rod Stewart, Downtown Train
- 5 Pajama Party, Over And Over
- 6 Aerosmith, Janie's Got A Gun
- 7 Linda Ronstadt (Featuring Aaron Nev
- 8 Paula Abdul (Duet With The Wild Pair),
- 9 Jody Watley, Everything
- 10 Expose, Tell Me Why
- 11 Technotronic Featuring Felly, Pump Up
- 12 Gloria Estefan, Here We Are
- 13 Lou Gramm, Just Between You And Me
- 14 Milli Vanilli, All Or Nothing
- 15 Shana, I Want You
- 16 Marcia Griffiths, Electric Boogie
- 17 D-Mob Introducing Cathy Dennis, C'Mon
- 18 Janet Jackson, Escape
- 19 Chicago, What Kind Of Man Would I Be?
- 20 Richard Marx, Too Late To Say Goodbye
- 21 Sybil, Walk On By
- 22 Steve B, Love Me For Life
- 23 Billy Joel, We Didn't Start The Fire
- 24 Expose, Tell Me Why
- 25 Madonna, Keep It Together
- 26 Michelle, No More Lies
- 27 Billy Joel, I Go To Extremes
- 28 Luthar Vandross, Here And Now
- 29 Taylor Dayne, Love Will Lead You Back
- 30 EX Roxette, Dangerous
- A A'Me Lorain, Whole Wide World
- A Lisa Stansfield, All Around The World
- A Warrant, Sometimes She Cries

108 FM
Boston
P.D.: Sunny Joe White

- 1 Seduction, Two To Make It Right
- 2 Rod Stewart, Downtown Train
- 3 Eddie Money, Peace In Our Time
- 4 Expose, Tell Me Why
- 5 Paula Abdul (Duet With The Wild Pair),
- 6 Janet Jackson, Escape
- 7 Shana, I Want You
- 8 Jody Watley, Everything
- 9 Aerosmith, Janie's Got A Gun
- 10 Pat LaBelle, Yo Mister
- 11 Michelle, No More Lies
- 12 D-Mob Introducing Cathy Dennis, C'Mon
- 13 Gloria Estefan, Here We Are
- 14 Michael Damian, Was It Nothing At All
- 15 Richard Marx, Too Late To Say Goodbye
- 16 Milli Vanilli, All Or Nothing
- 17 Tears For Fears, Woman In Chains
- 18 The B-52's, Room
- 19 The Cover Girls, We Can't Go Wrong
- 20 Chicago, What Kind Of Man Would I Be?
- 21 A'Me Lorain, Whole Wide World
- 22 Babyface, Tender Lover
- 23 The Smithereens, A Girl Like You
- 24 Alanah Myles, Black Velvet
- 25 Billy Joel, I Go To Extremes
- 26 Linda Ronstadt (Featuring Aaron Nev
- 27 Luthar Vandross, Here And Now
- 28 Elton John, Sacrifice
- 29 D-Mob Introducing Cathy Dennis, C'Mon
- 30 Roxette, Dangerous
- 31 EX Taylor Dayne, Love Will Lead You Back
- 32 The Chimes, 1-2-3
- 33 EX Bad English, Price Of Love
- 34 Despeche Mode, Personal Jesus
- 35 EX Michael Penn, No Myth
- A Madonna, Keep It Together
- A Kiss, Forever
- A Lisa Stansfield, All Around The World
- A Kevin Paige, Anything I Want
- A Technotronic, Get Up! (Before The Nig
- A Belinda Carlisle, Summer Rain
- EX EX Eddie Brickett, A Hard Rain Is A Gonn
- EX Whitesnake, The Deeper The Love

EAGLE 106
Philadelphia
P.D.: Todd Fisher

- 1 Michael Bolton, How Am I Supposed To
- 2 New Kids On The Block, This One's For
- 3 Phil Collins, Another Day In Paradise
- 4 Technotronic Featuring Felly, Pump Up
- 5 Skid Row, I Remember You
- 6 Jody Watley, Everything
- 7 Taylor Dayne, With Every Beat Of My H
- 8 Seduction, Two To Make It Right
- 9 Jody Watley, Everything
- 10 Linda Ronstadt (Featuring Aaron Nev
- 11 Aerosmith, Janie's Got A Gun
- 12 Expose, Tell Me Why
- 13 Milli Vanilli, All Or Nothing
- 14 Gloria Estefan, Here We Are
- 15 Lou Gramm, Just Between You And Me
- 16 Jody Watley, Everything
- 17 Jody Watley, Everything
- 18 Jody Watley, Everything
- 19 Jody Watley, Everything
- 20 Jody Watley, Everything
- 21 Jody Watley, Everything
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- 24 Jody Watley, Everything
- 25 Jody Watley, Everything
- 26 Jody Watley, Everything
- 27 Jody Watley, Everything
- 28 Jody Watley, Everything
- 29 Jody Watley, Everything
- 30 Jody Watley, Everything
- A25 The B-52's, Room

Q105 TAMPA BAY
Tampa
P.D.: Randy Kabrich

- 1 Michael Bolton, How Am I Supposed To
- 2 Lou Gramm, Just Between You And Me
- 3 Rod Stewart, Downtown Train
- 4 Joe Cocker, When The Night Comes
- 5 Tom Petty, Free Fallin'
- 6 Seduction, Two To Make It Right
- 7 Skid Row, I Remember You
- 8 Gloria Estefan, Here We Are
- 9 New Kids On The Block, This One's For
- 10 Soul II Soul (Featuring Caron Wheeler),
- 11 Technotronic Featuring Felly, Pump Up
- 12 Expose, Tell Me Why
- 13 Chicago, What Kind Of Man Would I Be?
- 14 Tesla, Love Song
- 15 Roxette, Dangerous
- 16 Aerosmith, Janie's Got A Gun
- 17 Babyface, Tender Lover
- 18 Phil Collins, Another Day In Paradise
- 19 Janet Jackson, Escape
- 20 Paula Abdul (Duet With The Wild Pair),
- 21 Taylor Dayne, Love Will Lead You Back
- 22 Linda Ronstadt (Featuring Aaron Nev
- 23 EX Bad English, Price Of Love
- 24 Milli Vanilli, All Or Nothing
- 25 EX Richard Marx, Too Late To Say Goodbye
- 26 Linda Ronstadt (Featuring Aaron Nev
- 27 Billy Joel, I Go To Extremes
- 28 A'Luthar Vandross, Here And Now
- 29 EX Elton John, Sacrifice
- 30 EX Warrant, Sometimes She Cries
- EX EX Michael Penn, No Myth

KOWB 101.3
Minneapolis
P.D.: Brian Philips

- 1 Tom Petty, Free Fallin'
- 2 Technotronic Featuring Felly, Pump Up
- 3 Paula Abdul (Duet With The Wild Pair),
- 4 Linda Ronstadt (Featuring Aaron Nev
- 5 Rod Stewart, Downtown Train
- 6 Jody Watley, Everything
- 7 Roxette, Dangerous
- 8 Janet Jackson, Escape
- 9 Seduction, Two To Make It Right
- 10 Soul II Soul (Featuring Caron Wheeler),
- 11 Aerosmith, Janie's Got A Gun
- 12 Milli Vanilli, All Or Nothing
- 13 Skid Row, I Remember You
- 14 Eddie Money, Peace In Our Time
- 15 Warrant, Sometimes She Cries
- 16 Chicago, What Kind Of Man Would I Be?
- 17 Lou Gramm, Just Between You And Me
- 18 Joe Cocker, When The Night Comes
- 19 Tesla, Love Song
- 20 Michael Bolton, How Am I Supposed To
- 21 The Cover Girls, We Can't Go Wrong
- 22 Bad English, Price Of Love
- 23 Despeche Mode, Personal Jesus
- 24 Billy Joel, I Go To Extremes
- 25 EX Richard Marx, Too Late To Say Goodbye
- 26 EX Elton John, Sacrifice
- 27 EX Taylor Dayne, Love Will Lead You Back
- 28 EX Madonna, Keep It Together
- A Kiss, Forever
- A Bobby Z, Lie By Lie
- A A
- EX EX Belinder Marx, Too Late To Say Goodbye
- EX EX Whitesnake, The Deeper The Love

POWER 104 KRBE
Houston
P.D.: Adam Cook

- 1 Seduction, Two To Make It Right
- 2 The Cover Girls, We Can't Go Wrong
- 3 Michael Bolton, How Am I Supposed To
- 4 Paula Abdul (Duet With The Wild Pair),
- 5 Milli Vanilli, All Or Nothing
- 6 Rod Stewart, Downtown Train
- 7 Jody Watley, Everything
- 8 Expose, Tell Me Why
- 9 Janet Jackson, Escape
- 10 Roxette, Dangerous
- 11 Babyface, Tender Lover
- 12 Technotronic Featuring Felly, Pump Up
- 13 Phil Collins, Another Day In Paradise
- 14 The B-52's, Room
- 15 D-Mob Introducing Cathy Dennis, C'Mon
- 16 Belinda Carlisle, Summer Rain
- 17 Gloria Estefan, Here We Are
- 18 Taylor Dayne, Love Will Lead You Back
- 19 Tears For Fears, Woman In Chains
- 20 EX Billy Joel, I Go To Extremes
- 21 Biz Markie, Just A Friend
- 22 Erasure, Blue Savannah
- 23 EX Madonna, Keep It Together
- 24 EX Kevin Paige, Anything I Want
- 25 EX Technotronic, Get Up! (Before The Nig
- EX EX Michael Damian, Was It Nothing At All
- EX A'Me Lorain, Whole Wide World
- EX EX Michelle, No More Lies
- EX EX Ymxox, Imagination
- EX EX The Smithereens, A Girl Like You
- A Luthar Vandross, Here And Now
- A Calloway, I Wanna Be Rich
- A The Cover Girls, We Can't Go Wrong
- A Michael Penn, No Myth

B96
Chicago
P.D.: Dave Shakes

- 1 Technotronic Featuring Felly, Pump Up
- 2 Shana, I Want You
- 3 Michael Bolton, How Am I Supposed To
- 4 Jody Watley, Everything
- 5 Seduction, Two To Make It Right
- 6 Jody Watley, Everything
- 7 Jody Watley, Everything
- 8 Jody Watley, Everything
- 9 Jody Watley, Everything
- 10 Jody Watley, Everything
- 11 Jody Watley, Everything
- 12 Jody Watley, Everything
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- 25 Jody Watley, Everything
- 26 Jody Watley, Everything
- 27 Jody Watley, Everything
- 28 Jody Watley, Everything
- 29 Jody Watley, Everything
- 30 Jody Watley, Everything
- A22 Madonna, Keep It Together
- A23 Jody Watley, Everything
- A24 Jody Watley, Everything
- A25 Jody Watley, Everything
- A26 Jody Watley, Everything
- A27 Jody Watley, Everything
- A28 Jody Watley, Everything
- A29 Jody Watley, Everything
- A30 Jody Watley, Everything

BOSTON'S WZOU 94.3
Boston
P.D.: Steve Rivers

- 1 Michael Bolton, How Am I Supposed To
- 2 Seduction, Two To Make It Right
- 3 Rod Stewart, Downtown Train
- 4 Jody Watley, Everything
- 5 Skid Row, I Remember You
- 6 Jive Bunny & The Mastermizers, Swing
- 7 Tesla, Love Song
- 8 Aerosmith, Janie's Got A Gun
- 9 Shana, I Want You
- 10 Jody Watley, Everything
- 11 Jody Watley, Everything
- 12 Tom Petty, Free Fallin'
- 13 Phil Collins, Another Day In Paradise
- 14 Janet Jackson, Rhythm Nation
- 15 The Cover Girls, We Can't Go Wrong
- 16 Gloria Estefan, Here We Are
- 17 Michael Damian, Was It Nothing At All
- 18 D-Mob Introducing Cathy Dennis, C'Mon
- 19 Chicago, What Kind Of Man Would I Be?
- 20 Janet Jackson, Escape
- 21 Milli Vanilli, All Or Nothing
- 22 Milli Vanilli, All Or Nothing
- 23 Milli Vanilli, All Or Nothing
- 24 Lou Gramm, Just Between You And Me
- 25 Bad English, Price Of Love
- 26 Lou Gramm, Just Between You And Me
- 27 Taylor Dayne, Love Will Lead You Back
- 28 The B-52's, Room
- 29 The B-52's, Room
- 30 The B-52's, Room
- A28 Whitesnake, The Deeper The Love
- EX EX Michael Penn, No Myth
- EX EX Richard Marx, Too Late To Say Goodbye

WASH DC 97
Washington
P.D.: Lorrin Palagi

- 1 Rod Stewart, Downtown Train
- 2 Michael Bolton, How Am I Supposed To
- 3 Technotronic Featuring Felly, Pump Up
- 4 Jody Watley, Everything
- 5 Joe Cocker, When The Night Comes
- 6 Chicago, What Kind Of Man Would I Be?
- 7 Taylor Dayne, With Every Beat Of My H
- 8 Phil Collins, Another Day In Paradise
- 9 Skid Row, I Remember You
- 10 Soul II Soul (Featuring Caron Wheeler),
- 11 Motley Crue, Kickstart My Heart
- 12 Eddie Money, Peace In Our Time
- 13 Lou Gramm, Just Between You And Me
- 14 Expose, Tell Me Why
- 15 Aerosmith, Janie's Got A Gun
- 16 Kevin Paige, Don't Shut Me Out
- 17 Roxette, Dangerous
- 18 The B-52's, Room
- 19 Billy Joel, I Go To Extremes
- 20 Quincy Jones Featuring Ray Charles &
- 21 New Kids On The Block, This One's For
- 22 Seduction, Two To Make It Right
- 23 Milli Vanilli, All Or Nothing
- 24 Paula Abdul (Duet With The Wild Pair),
- 25 Linda Ronstadt (Featuring Aaron Nev
- 26 Richard Marx, Too Late To Say Goodbye
- A27 Tom Petty, Free Fallin'
- A28 Bad English, Price Of Love
- A29 Janet Jackson, Escape
- A30 Taylor Dayne, Love Will Lead You Back

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

- 1 Paula Abdul (Duet With The Wild Pair),
- 2 Young & Restless, Poison Ivy
- 3 Aerosmith, Janie's Got A Gun
- 4 Seduction, Two To Make It Right
- 5 Skid Row, I Remember You
- 6 Janet Jackson, Escape
- 7 Tesla, Love Song
- 8 Rod Stewart, Downtown Train
- 9 Milli Vanilli, All Or Nothing
- 10 D-Mob Introducing Cathy Dennis, C'Mon
- 11 Motley Crue, Kickstart My Heart
- 12 Biz Markie, Just A Friend
- 13 Jody Watley, Everything
- 14 Technotronic Featuring Felly, Pump Up
- 15 Bon Jovi, Living In Sin
- 16 Janet Jackson, Rhythm Nation
- 17 Michael Bolton, How Am I Supposed To
- 18 Chicago, What Kind Of Man Would I Be?
- 19 Milli Vanilli, All Or Nothing
- 20 Babyface, Tender Lover
- 21 Tom Petty, Free Fallin'
- 22 EX The Cover Girls, We Can't Go Wrong
- 23 EX Richard Marx, Too Late To Say Goodbye
- 24 EX The B-52's, Room
- 25 EX Michelle, No More Lies
- EX EX Roxette, Dangerous
- EX EX Alice Cooper, House Of Fire
- EX EX Expose, Tell Me Why
- EX EX Sky, Real Love
- EX EX Isaac, Dirty Deeds
- EX EX A'Me Lorain, Whole Wide World
- A Madonna, Keep It Together
- A Technotronic, Get Up! (Before The Nig
- A Heavy D & The Boyz, Gyriz, They Love

RIQI
Chicago
P.D.: Bill Gamble

- 1 Rod Stewart, Downtown Train
- 2 Michael Bolton, How Am I Supposed To
- 3 Lou Gramm, Just Between You And Me
- 4 Jody Watley, Everything
- 5 Linda Ronstadt (Featuring Aaron Nev
- 6 Despeche Mode, Personal Jesus
- 7 Elton John, Sacrifice
- 8 Phil Collins, Another Day In Paradise
- 9 Tom Petty, Free Fallin'
- 10 Eddie Money, Peace In Our Time
- 11 Chicago, What Kind Of Man Would I Be?
- 12 Gloria Estefan, Here We Are
- 13 Michael Damian, Was It Nothing At All
- 14 Paula Abdul (Duet With The Wild Pair),
- 15 Taylor Dayne, With Every Beat Of My H
- 16 Billy Joel, We Didn't Start The Fire
- 17 Seduction, Two To Make It Right
- 18 Milli Vanilli, Blame It On The Rain
- 19 Janet Jackson, Escape
- 20 Bad English, Price Of Love
- 21 Richard Marx, Too Late To Say Goodbye
- 22 EX Despeche Mode, Personal Jesus
- 23 EX Joe Cocker, When The Night Comes
- 24 EX Michael Penn, No Myth
- 25 EX Richard Marx, Angelia
- 26 EX Billy Joel, I Go To Extremes
- 27 EX Paula Abdul, (It's Just) The Way That
- 28 EX Taylor Dayne, Love Will Lead You Back
- 29 EX Linda Ronstadt (Featuring Aaron Nev
- 30 EX

X100
San Francisco
P.D.: Bill Richards

- 1 Michael Bolton, How Am I Supposed To
- 2 Jody Watley, Everything
- 3 After 7, Heat Of The Moment
- 4 The Cover Girls, We Can't Go Wrong
- 5 Seduction, Two To Make It Right
- 6 Chicago, What Kind Of Man Would I Be?
- 7 Milli Vanilli, All Or Nothing
- 8 Janet Jackson, Escape
- 9 Rod Stewart, Downtown Train
- 10 Expose, Tell Me Why
- 11 Technotronic Featuring Felly, Pump Up
- 12 Aerosmith, Janie's Got A Gun
- 13 Tom Petty, Free Fallin'
- 14 Roxette, Dangerous
- 15 Taylor Dayne, With Every Beat Of My H
- 16 D-Mob Introducing Cathy Dennis, C'Mon
- 17 Michelle, No More Lies
- 18 Jody Watley, Everything
- 19 Jody Watley, Everything
- 20 Bad English, Price Of Love
- 21 Skid Row, I Remember You
- 22 Paula Abdul (Duet With The Wild Pair),
- 23 Eddie Money, Peace In Our Time
- 24 Billy Joel, I Go To Extremes
- 25 Kevin Paige, Anything I Want
- 26 Gloria Estefan, Here We Are
- 27 Linda Ronstadt (Featuring Aaron Nev
- 28 EX Richard Marx, Too Late To Say Goodbye
- 29 EX Michael Damian, Was It Nothing At All
- 30 EX Biz Markie, Just A Friend
- A Taylor Dayne, Love Will Lead You Back
- A US 40, Here I Am
- A Michael Penn, No Myth
- EX EX Tears For Fears, Woman In Chains
- EX EX Entouch Featuring Keith Sweat, All Ni
- EX EX Belinda Carlisle, Summer Rain
- EX EX Luthar Vandross, Here And Now

Z95
Chicago
P.D.: Brian Kelly

- 1 Michael Bolton, How Am I Supposed To
- 2 Tom Petty, Free Fallin'
- 3 Billy Joel, We Didn't Start The Fire
- 4 Skid Row, I Remember You
- 5 Lou Gramm, Just Between You And Me
- 6 Michael Damian, Was It Nothing At All
- 7 Technotronic Featuring Felly, Pump Up
- 8 Seduction, Two To Make It Right
- 9 Eddie Money, Peace In Our Time
- 10 The Cover Girls, We Can't Go Wrong
- 11 Phil Collins, Another Day In Paradise
- 12 Paula Abdul (Duet With The Wild Pair),
- 13 Milli Vanilli, All Or Nothing
- 14 Warrant, Sometimes She Cries
- 15 Milli Vanilli, All Or Nothing
- 16 Aerosmith, Janie's Got A Gun
- 17 Chicago, What Kind Of Man Would I Be?
- 18 The B-52's, Room
- 19 Roxette, Dangerous
- 20 Jody Watley, Everything
- 21 Janet Jackson, Escape
- 22 EX New Kids On The Block, This One's For
- 23 EX Richard Marx, Too Late To Say Goodbye
- 24 Janet Jackson, Rhythm Nation
- 25 Linda Ronstadt (Featuring Aaron Nev
- 26 Milli Vanilli, Blame It On The Rain
- 27 Billy Joel, I Go To Extremes
- 28 The B-52's, Love Shack
- 29 Gloria Estefan, Here We Are

96 TIC-FM
Hartford
P.D.: Matt Farber

- 1 Seduction, Two To Make It Right
- 2 Michelle, No More Lies
- 3 Quincy Jones Featuring Ray Charles &
- 4 Lou Gramm, Just Between You And Me
- 5 Michael Bolton, How Am I Supposed To
- 6 Paula Abdul (Duet With The Wild Pair),
- 7 Rod Stewart, Downtown Train
- 8 Expose, Tell Me Why
- 9 Jody Watley, Everything
- 10 Milli Vanilli, All Or Nothing
- 11 Babyface, Tender Lover

WASH DC 97
Washington
P.D.: Matt Farber

- 1 Rod Stewart, Downtown Train
- 2 Michael Bolton, How Am I Supposed To

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

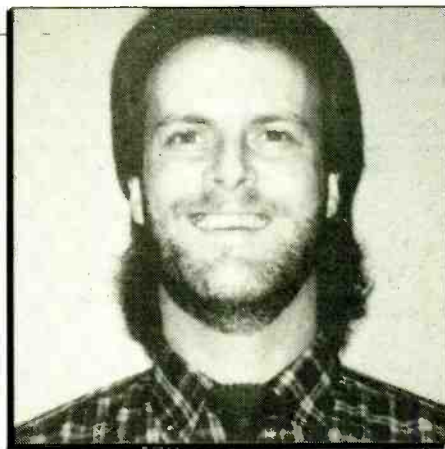
- 1 Paula Abdul (Duet With The Wild Pair),
- 2 Young & Restless, Poison Ivy
- 3 Aerosmith, Janie's Got A Gun
- 4 Seduction, Two To Make It Right
- 5 Skid Row, I Remember You
- 6 Janet Jackson, Escape
- 7 Tesla, Love Song
- 8 Rod Stewart, Downtown Train
- 9 Milli Vanilli, All Or Nothing
- 10 D-Mob Introducing Cathy Dennis, C'Mon
- 11 Motley Crue, Kickstart My Heart
- 12 Biz Markie, Just A Friend
- 13 Jody Watley, Everything
- 14 Technotronic Featuring Felly, Pump Up
- 15 Bon Jovi, Living In Sin
- 16 Janet Jackson, Rhythm Nation
- 17 Michael Bolton, How Am I Supposed To
- 18 Chicago, What Kind Of Man Would I Be?
- 19 Milli Vanilli, All Or Nothing
- 20 Babyface, Tender Lover
- 21 Tom Petty, Free Fallin'
- 22 EX The Cover Girls, We Can't Go Wrong
- 23 EX Richard Marx, Too Late To Say Goodbye
- 24 EX The B-52's, Room
- 25 EX Michelle, No More Lies
- EX EX Roxette, Dangerous
- EX EX Alice Cooper, House Of Fire
- EX EX Expose, Tell Me Why
- EX EX Sky, Real Love
- EX EX Isaac, Dirty Deeds
- EX EX A'Me Lorain, Whole Wide World
- A Madonna, Keep It Together
- A Technotronic, Get Up! (Before The Nig
- A Heavy D & The Boyz, Gyriz, They Love

99.5
Dallas
P.D.: Charlie Quinn

- 1 Michael Bolton, How Am I Supposed To
- 2 Seduction, Two To Make It Right
- 3 Paula Abdul (Duet With The Wild Pair),
- 4 Technotronic Featuring Felly, Pump Up
- 5 Chicago, What Kind Of Man Would I Be?
- 6 Jody Watley, Everything
- 7 Aerosmith, Janie's Got A Gun
- 8 Tesla, Love Song
- 9 Babyface, Tender Lover
- 10 Janet Jackson, Escape
- 11 Rod Stewart, Downtown Train
- 12 Phil Collins, Another Day In Paradise
- 13 The B-52's, Room
- 14 Gloria Estefan, Here We Are
- 15 Milli Vanilli, All Or

Billboard's
PD
of the week

Eric Marshall
WSIX-FM Nashville



"COUNTRY STATIONS have been taking a lot of heat from people who say we're all over the road," says Eric Marshall, program manager of Nashville's new No. 1 radio station, WSIX-FM. "That's a statement that's usually meant in a derogatory manner. I say it's true, but they're looking at it wrong. I think it's the strength of our format that we can appeal to such a wide cross-section of listeners."

"What surprises me when I go to Arbitron is the varied demographic. There are younger people who list [top 40 WYHY] Y107 or [urban WQQK] 92Q or [album] WKDF as their top preference, then list us as their second preference. I think that's a very positive trend for the industry."

Marshall is talking about country music's available product, but he could as easily be talking about the mix of elements on WSIX-FM. There's the relatively laid-back Gerry House—probably country radio's highest-profile morning man—and high-energy p.m. driver C.C. McCartney. There are research ballads like Alabama's "There's No Way" every third record or so, and there is an unusual number of up-tempo ravers in between.

And despite the fact that heavy giveaways and promotion have made WSIX-FM famous for the past several years, the bumper-sticker promotion that helped send it over the top this time was a *client tie-in*, albeit an elaborate one backed by TV, print, and direct mail.

Prizes in WSIX's Tag You Win promotion included his-and-hers Fords, a Jeep Laredo 4x4, a \$5,000 Hawaiian vacation, and \$10,000 in cash. (That doesn't count the separate conversion van in your choice of the Vanderbilt or Univ. of Tennessee colors that was the grand prize in another contest.) And while no winner actually chose the \$10,000 shopping spree at a lighting fixtures store, it's still unusual to hear a megagiveaway described as something that "brought money to the radio station."

Tag You Win was just one salvo in a giveaway-heavy fall that saw both WSIX-FM and Y107 offering "over \$1 million in cash and prizes." Album rocker WKDF did "\$10,000 Thursdays," with 10 different \$1,000 winners. Country rival WSM-FM kept what PD Bruce Sherman considers a relatively low profile. It gave away only \$1,000 a day in its long-running "back-to-back payoff" contest, bought out an entire Restless Heart concert as part of a bumper-sticker promotion, and gave away \$10,000 at the climax.

When the fall Arbitron came back, WSIX-FM was up 8.9-12.4 12-plus. WSM-FM was up 8.2-9.2 for third place. Y107, after five straight books in No. 1, was in second, 17.3-11.6. Oldies WRMX, which is located between the two country FMs, and which seemed to cut into both last time, was down 6.8-6.1, while the country share

was up from 24.1% to 28% of the market. Even the mix of simulcast country and eclectic talk on WSIX-AM was up to a 1.3 from its usual perch in the .4-.6 range.

Sherman's take on the battle is that WSM-FM "didn't do a lot of outside marketing, so WSIX had the top-of-mind awareness." With that happening, he says, "WSM-FM remains the country station, but WSIX seems to draw people from other formats over to the morning show in particular, because that's where their numbers are. Gerry is pulling phenomenal numbers and that's just Gerry House."

Marshall doesn't entirely contest that assessment. "We've always drawn from other formats. Our cume duplication with WSM-FM is actually very small, compared to other markets, at about 28%. I think the strength of the station is that it's attractive to people who listen to the radio, not just to one format."

But he also points out that, for the first time since House's 1987 return to the market, WSIX's major contest "was centered around the station, not around any daypart. It certainly started in mornings, but it crossed all dayparts and didn't mention House specifically. Our previous promotions were all centered around Gerry, and got us off the ground, but this was designed to help the other dayparts as well."

"Everybody knows Gerry. He's certainly the cornerstone of our efforts. But he's complemented by [midday man] Hoss Burns, who posted some of his best numbers yet, or McCartney, who pumps a world of energy into us. We have a lot of multitalented people here, including promotion director Lou Moseley, who also does C.C.'s afternoon news."

And WSIX-FM continues to have, more than any other large-market country station, the affection of the record industry. WSIX-FM bills itself as "Country Music's Country Station," and while House is the best-known for talking about the music business on-air, even McCartney can be heard talking about who wrote a song as well as who sings it.

"One of the first things Steve Hicks did when he bought the station was to give us a building on Music Row," Marshall says. "That was a statement that we were going to continue to be country and wanted to be where country was made. We back up our commitment by playing the music made here."

"I know we're bucking a trend among country programmers that's been in place for a long time. I would be the first to admit that there are a lot of things we do that wouldn't work in other markets, but by the nature of what this city is, it was an obvious choice to make."

A recent monitor of afternoons shows WSIX-FM's music to be about one-third hip, one-third unhip, and a third somewhere (Continued on page 46)

11	2	Taylor Dayne, With Every Beat Of My Heart
12	13	Expose, Tell Me Why
13	16	Paula Abdul (Duet With The Wild Pair)
14	10	Phil Collins, Another Day In Paradise
15	15	Billy Joel, We Didn't Start The Fire
16	20	Seduction, Two To Make It Right
17	21	Billy Joel, I Go To Extremes
18	26	Luther Vandross, Here And Now
19	23	Janet Jackson, Escapade
20	14	Sybil, Don't Make Me Over
21	27	Milli Vanilli, All Or Nothing
22	18	Soul II Soul (Featuring Caron Wheeler)
23	EX	Elton John, Sacrifice
24	24	Roxette, Listen To Your Heart
25	EX	Taylor Dayne, Love Will Lead You Back
A26	—	Phil Collins, I Wish It Would Rain Do
A27	—	The Cover Girls, We Can't Go Wrong
28	25	Bad English, When I See You Smile
A28	—	Madonna, Keep It Together
30	30	Milli Vanilli, Blame It On The Rain
A	—	Bad English, Price Of Love

Y107
THE OUTRAGEOUS FM

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

WNCI 97.9

Columbus		P.D.: Dave Robbins
1	1	Michael Bolton, How Am I Supposed To
2	2	Lou Gramm, Just Between You And Me
3	4	Chicago, What Kind Of Man Would I Be?
4	7	Paula Abdul (Duet With The Wild Pair)
5	6	Rod Stewart, Downtown Train
6	3	David And The Giants, Here's My Heart
7	12	Jody Watley, Everything
8	15	Phil Collins, Another Day In Paradise
9	10	The B-52's, Room
10	9	Cher, Just Like Jesse James
11	14	Milli Vanilli, All Or Nothing
12	13	Billy Joel, I Go To Extremes
13	15	Aerosmith, Janie's Got A Gun
14	17	Janet Jackson, Escapade
15	16	Michael Damian, Was It Nothing At All
16	11	Joe Cocker, When The Night Comes
17	18	Richard Marx, Too Late To Say Goodbye
18	19	Gloria Estefan, Here We Are
19	20	Roxette, Dangerous
20	21	Bad English, Price Of Love
21	22	Skid Row, I Remember You
A22	—	Elton John, Sacrifice
A23	—	Taylor Dayne, Love Will Lead You Back
A24	—	Expose, Tell Me Why

POWER 106.5

Cleveland		P.D.: Cat Thomas
1	4	Skid Row, I Remember You
2	5	Rod Stewart, Downtown Train
3	7	Seduction, Two To Make It Right
4	1	Technotron Featuring Felly, Pump Up
5	8	Aerosmith, Janie's Got A Gun
6	6	Jody Watley, Everything
7	12	Paula Abdul (Duet With The Wild Pair)
8	10	Gloria Estefan, Here We Are
9	9	Eddie Money, Peace In Our Time
10	11	Chicago, What Kind Of Man Would I Be?
A11	—	Depeche Mode, Personal Jesus
12	13	Milli Vanilli, All Or Nothing
13	14	Bad English, Price Of Love
14	19	Roxette, Dangerous
15	17	Babyface, Tender Lover
16	15	Michael Damian, Was It Nothing At All
17	21	Janet Jackson, Escapade
18	20	Warrant, Sometimes She Cries
19	22	The B-52's, Room
20	24	Billy Joel, I Go To Extremes
21	25	Richard Marx, Too Late To Say Goodbye
22	27	The Smithereens, A Girl Like You
23	32	Alannah Myles, Black Velvet
24	23	Expose, Tell Me Why
25	28	D-Mob Introducing Cathy Dennis, C'Mon
26	29	Michael Penn, No Myth
27	EX	The Cover Girls, We Can't Go Wrong
28	30	Whitesnake, The Deeper The Love
29	EX	Taylor Dayne, Love Will Lead You Back
30	EX	Kiss, Forever
31	31	Linda Ronstadt (Featuring Aaron Nev
32	EX	Elton John, Sacrifice
33	EX	Joan Jett, Dirty Deeds
34	EX	Lenny Kravitz, Let Love Rule
35	EX	Belinda Carlisle, Summer Rain
A	—	Biz Markie, Just A Friend
A	—	Technotron, Get Up! (Before The Nig
A	—	Madonna, Keep It Together
A	—	Paul Carrack, Battlefield

4 WKTI

Milwaukee		P.D.: Casey Keating
1	1	Linda Ronstadt (Featuring Aaron Nev
2	3	Michael Bolton, How Am I Supposed To
3	4	Milli Vanilli, Blame It On The Rain
4	2	Paula Abdul, (It's Just) The Way That
5	5	Jody Watley, Everything
6	7	Taylor Dayne, Love Will Lead You Back
7	6	Chicago, What Kind Of Man Would I Be?
8	9	Eddie Money, Peace In Our Time
9	10	Janet Jackson, Escapade
10	11	Lou Gramm, Just Between You And Me
11	12	Roxette, Dangerous
12	13	Paula Abdul (Duet With The Wild Pair)

13	15	Billy Joel, I Go To Extremes
14	14	Technotron Featuring Felly, Pump Up
15	16	Richard Marx, Too Late To Say Goodbye
16	17	Bad English, Price Of Love
17	18	Tom Petty, Free Fallin'
18	8	Bon Jovi, Living In Sin
19	EX	The B-52's, Room
A	—	Michael Penn, No Myth
A	—	Gloria Estefan, Here We Are
A	—	The Cover Girls, We Can't Go Wrong
A	—	Seduction, Two To Make It Right

WLOL 99.5

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

Q106.5

St. Louis		P.D.: Lyndon Abell
1	2	Warrant, Sometimes She Cries
2	4	Roxette, Dangerous
3	7	Aerosmith, Janie's Got A Gun
4	8	Paula Abdul (Duet With The Wild Pair)
5	6	Billy Joel, I Go To Extremes
6	5	Technotron Featuring Felly, Pump Up
7	EX	Chicago, What Kind Of Man Would I Be?
8	14	Milli Vanilli, All Or Nothing
9	11	Bad English, Price Of Love
10	1	Eddie Money, Peace In Our Time
11	17	Richard Marx, Too Late To Say Goodbye
12	18	The B-52's, Room
13	15	Bon Jovi, The Boys Are Back
14	28	Janet Jackson, Escapade
15	3	Rod Stewart, Downtown Train
16	30	Seduction, Two To Make It Right
17	23	Phil Collins, I Wish It Would Rain Do
18	10	Babyface, Tender Lover
19	12	Poco, Nothin' To Die For
20	12	Young M.C., Principal's Office
21	25	Saraya, Timeless Love (From "Shocker")
22	16	Michael Damian, Was It Nothing At All
23	29	Motley Crue, Without You
24	26	Kevin Paige, Anything I Want
25	13	Michael Morales, I Don't Know
26	34	Gloria Estefan, Here We Are
27	31	Michael Penn, No Myth
28	36	Expose, Tell Me Why
29	33	Alice Cooper, House Of Fire
30	34	Jody Watley, Everything
31	EX	Def Leppard, Tear It Down
A32	—	Michael Bolton, How Am I Supposed To
33	39	Enuff Z'Nuff, Fly High Michelle
34	38	Madonna, Keep It Together
35	27	Tom Petty, Free Fallin'
36	EX	Fine Young Cannibals, I'm Not Satisfi
37	EX	Alannah Myles, Black Velvet
A38	—	The Cover Girls, We Can't Go Wrong
39	37	Shooting Star, Touch Me Tonight
40	32	Robin Beck, Save Up All Your
A	—	Linda Ronstadt (Featuring Aaron Nev
EX	EX	Tears For Fears, Woman In Chains

Q106

San Diego		P.D.: Garry Wall
1	1	Seduction, Two To Make It Right
2	2	Michelle, No More Lies
3	4	Janet Jackson, Escapade
4	6	Stevie B., Love Me For Life
5	5	Joyce "Fenderella" Irby, I'll Be Ther
6	7	Linear, Sending A Little Love
7	8	Biz Markie, Just A Friend
8	14	Paula Abdul (Duet With The Wild Pair)
9	11	The Cover Girls, We Can't Go Wrong
10	3	Phil Collins, Another Day In Paradise
11	12	D-Mob Introducing Cathy Dennis, C'Mon
12	9	Technotron Featuring Felly, Pump Up
13	19	Depeche Mode, Personal Jesus
14	17	Sky, Real Love
15	16	High Impact, Never Stop Loving You
16	10	Babyface, Tender Lover
17	24	Timmy Tee, Time After Time
18	13	Jody Watley, Everything
19	22	Aimee Lorain, Whole Wide World
20	18	Michael Bolton, How Am I Supposed To
21	23	Technotron, Get Up! (Before The Nig
22	25	Luther Vandross, Here And Now
23	EX	The B-52's, Room
24	EX	Anything Box, Living In Oblivion
A25	—	Babyface, Whip Appeal
26	28	Milli Vanilli, All Or Nothing
27	29	Lisa Stansfield, All Around The World
A28	—	Tommy Page, I'll Be Your Everything
29	15	Janet Jackson, Rhythm Nation
30	EX	Young & Restless, Poison Ivy
A	—	Kaoma, Lambada
A	—	Madonna, Keep It Together
A	—	Taylor Dayne, Love Will Lead You Back
A	—	Lela K., Got To Get
EX	EX	Linda Ronstadt (Featuring Aaron Nev
EX	EX	Billy Joel, I Go To Extremes

KPLZ

Seattle		P.D.: Casey Keating
1	1	Rod Stewart, Downtown Train
2	8	Seduction, Two To Make It Right
3	3	Jody Watley, Everything
4	10	Paula Abdul (Duet With The Wild Pair)
5	7	Chicago, What Kind Of Man Would I Be?
6	6	Tom Petty, Free Fallin'
7	9	Aerosmith, Janie's Got A Gun
8	2	Michael Bolton, How Am I Supposed To
9	11	Skid Row, I Remember You

10	12	Eddie Money, Peace In Our Time
11	4	Lou Gramm, Just Between You And Me
12	14	Expose, Tell Me Why
13	15	Roxette, Dangerous
14	5	Technotron Featuring Felly, Pump Up
15	17	Babyface, Tender Lover
16	18	Michael Damian, Was It Nothing At All
17	20	Gloria Estefan, Here We Are
18	21	Bad English, Price Of Love
19	22	Milli Vanilli, All Or Nothing
20	23	The B-52's, Room
21	25	Janet Jackson, Escapade
22	26	Billy Joel, I Go To Extremes
23	19	Quincy Jones Featuring Ray Charles &
24	27	The Cover Girls, We Can't Go Wrong
25	28	Richard Marx, Too Late To Say Goodbye
26	29	Warrant, Sometimes She Cries
27	30	Whitesnake, The Deeper The Love
28	EX	D-Mob Introducing Cathy Dennis, C'Mon
29	EX	Michael Penn, No Myth
30	EX	Linda Ronstadt (Featuring Aaron Nev
EX	EX	Alice Cooper, House Of Fire
EX	EX	Taylor Dayne, Love Will Lead You Back
EX	EX	Joan Jett, Dirty Deeds
EX	EX	Alannah Myles, Black Velvet
A	—	Madonna, Keep It Together
A	—	Kiss, Forever
A	—	Lisa Stansfield, All Around The World

KUBE 93FM

FOR WEEK ENDING
FEBRUARY 3, 1990

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★★ NO. 1 ★★					
1	1	4	8	QUINCY JONES QWEST 26020/WARNER BROS. (9.98) (CD) 2 weeks at No. 1	BACK ON THE BLOCK
2	3	1	27	BABYFACE ▲ SOLAR FZ 45288/E.P.A. (CD)	TENDER LOVER
3	2	2	14	LUTHER VANDROSS ● EPIC E2T 45320/E.P.A. (CD)	THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
4	4	3	18	JANET JACKSON ▲ A&M 3920 (9.98) (CD)	JANET JACKSON'S RHYTHM NATION 1814
5	5	5	21	REGINA BELLE ● COLUMBIA FC44367 (CD)	STAY WITH ME
6	7	9	9	3RD BASS DEF JAM FC 45415/COLUMBIA (CD)	THE CACTUS ALBUM
7	6	7	31	HEAVY D. & THE BOYZ ▲ UPTOWN 42302/MCA (8.98) (CD)	BIG TYME
8	10	11	9	BOBBY BROWN ▲ MCA 6342 (9.98) (CD)	DANCE!... YA KNOW IT!
9	12	14	11	QUEEN LATIFAH TOMMY BOY 1022 (8.98) (CD)	ALL HAIL THE QUEEN
10	9	8	29	STEPHANIE MILLS ● MCA 6312 (9.98) (CD)	HOME
11	8	6	20	MAZE FEATURING FRANKIE BEVERLY ● WARNER BROS. 25802 (9.98) (CD)	SILKY SOUL
12	17	17	12	MIKI HOWARD ATLANTIC 82024 (9.98) (CD)	MIKI HOWARD
13	11	10	18	M C LYTE FIRST PRIORITY 91304/ATLANTIC (CD)	EYES ON THIS
14	16	16	18	SYBIL NEXT PLATEAU 1018 (8.98) (CD)	SYBIL
15	14	15	18	BIG DADDY KANE ● COLD CHILLIN' 25941/REPRISE (9.98) (CD)	IT'S A BIG DADDY THING
16	13	12	19	YOUNG M.C. ▲ DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
17	20	25	31	SOUL II SOUL ▲ VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
18	19	22	19	WRECKS-N-EFFECT MOTOWN 6281 (8.98) (CD)	WRECKS-N-EFFECT
19	15	13	14	BIZ MARKIE COLD CHILLIN' 26003/WARNER BROS. (9.98) (CD)	THE BIZ NEVER SLEEPS
20	18	18	14	ANGELA WINBUSH MERCURY 838 866/POLYGRAM (CD)	THE REAL THING
21	22	20	12	RANDY CRAWFORD WARNER BROS. 26002 (9.98) (CD)	RICH AND POOR
22	23	24	9	ROB BASE PROFILE 1285 (8.98) (CD)	THE INCREDIBLE BASE
23	21	21	28	THE 2 LIVE CREW ▲ SKYYWALKER 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
24	34	49	5	MICHEL'LE RUTHLESS 91282/ATLANTIC (9.98) (CD)	MICHEL'LE
25	25	23	13	JERMAINE JACKSON ARISTA 8493 (9.98) (CD)	DON'T TAKE IT PERSONAL
26	26	27	13	SIR MIX-A-LOT NASTY MIX 70150 (9.98) (CD)	SEMINAR
27	30	32	13	BARRY WHITE A&M 5256 (8.98) (CD)	THE MAN IS BACK
28	29	28	11	D.J. JAZZY JEFF & THE FRESH PRINCE ● JIVE 1188/RCA (9.98) (CD)	AND IN THIS CORNER
29	27	26	37	THE O'JAYS EMI 90921 (9.98) (CD)	SERIOUS
30	28	29	29	PATTI LABELLE MCA 6292 (9.98) (CD)	BE YOURSELF
31	31	33	10	THE GAP BAND CAPITOL 90799 (8.98) (CD)	ROUND TRIP
32	32	30	30	DAVID PEASTON GEFEN 24228/REPRISE (9.98) (CD)	INTRODUCING... DAVID PEASTON
33	37	35	7	KENNY G ● ARISTA 8613 (1.3.98) (CD)	LIVE
34	24	19	14	ICE-T SIRE 26028/WARNER BROS. (9.98) (CD)	THE ICEBERG/FREEDOM OF SPEECH...
35	35	38	12	TROOP ATLANTIC 82035 (9.98) (CD)	ATTITUDE
36	39	46	7	TECHNOTRONIC SBK 93422 (9.98) (CD)	PUMP UP THE JAM - THE ALBUM
37	38	34	45	MILLI VANILLI ▲ ARISTA 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
38	36	36	10	BY ALL MEANS ISLAND 91319 (9.98) (CD)	BEYOND A DREAM
39	33	31	21	AFTER 7 VIRGIN 91061 (9.98) (CD)	AFTER 7
40	40	40	21	THE TEMPTATIONS MOTOWN 6275 (8.98) (CD)	SPECIAL
41	42	39	26	BOBBY "BLUE" BLAND MALACO 7450 (8.98) (CD)	MIDNIGHT RUN
42	44	55	12	STACY LATTISAW MOTOWN 6280 (8.98) (CD)	WHAT YOU NEED
43	53	59	5	ACE JUICE CAPITOL 90925 (8.98) (CD)	ACE JUICE
44	50	54	79	PAULA ABDUL ▲ VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
45	45	53	10	CLUB NOUVEAU WARNER BROS. 25991 (9.98) (CD)	UNDER A NOUVEAU GROOVE
46	41	41	8	CHUNKY A MCA 6354 (9.98) (CD)	LARGE AND IN CHARGE
47	55	68	7	THE GHETTO BOYS RAP-A-LOT 103 (8.98) (CD)	GRIP IT ON THAT OTHER LEVEL
48	48	45	45	ALYSON WILLIAMS DEF JAM FC 40515/COLUMBIA (CD)	RAW
49	46	57	9	THE GOOD GIRLS MOTOWN 6278 (8.98) (CD)	ALL FOR YOUR LOVE

50	47	42	25	THE D.O.C. ● RUTHLESS 91275/ATLANTIC (8.98) (CD)	NO ONE CAN DO IT BETTER
51	43	37	28	ENTOUCH VINTERTAINMENT 60858/ELEKTRA (9.98) (CD)	ALL NITE
52	49	44	27	SHARON BRYANT WING 837 313/POLYGRAM (CD)	HERE I AM
53	51	52	8	JUNGLE BROTHERS WARNER BROS. 26072 (9.98) (CD)	DONE BY THE FORCES OF NATURE
54	57	64	7	NICE & SMOOTH SLEEPING BAG 82013 (8.98) (CD)	NICE & SMOOTH
55	61	58	11	STEADY B JIVE 1284/RCA (8.98) (CD)	GOING STEADY
56	52	43	25	EPMD ● FRESH 92012/SLEEPING BAG (9.98) (CD)	UNFINISHED BUSINESS
57	54	56	9	JODY WATLEY MCA 6343 (9.98) (CD)	YOU WANNA DANCE WITH ME?
58	58	48	65	SURFACE ● COLUMBIA FC 44284 (CD)	2ND WAVE
59	63	62	24	REDHEAD KINGPIN & THE F.B.I. VIRGIN 91269 (9.98) (CD)	A SHADE OF RED
60	59	47	14	KASHIF ARISTA 8595 (8.98) (CD)	KASHIF
61	73	88	3	SEDUCTION VENETTA 5280/A&M (8.98) (CD)	NOTHING MATTERS WITHOUT LOVE
62	65	66	25	CHRISTOPHER WILLIAMS GEFEN 24220/REPRISE (9.98) (CD)	ADVENTURES IN PARADISE
63	64	65	5	DEF JEF DELICIOUS VINYL 30001 (8.98) (CD)	JUST A POET WITH SOUL
64	71	63	10	ARABIAN PRINCE ORPHEUS 75614/EMI (8.98) (CD)	BROTHER ARAB
65	79	87	16	CHERYL LYNN VIRGIN 91254 (9.98) (CD)	WHATEVER IT TAKES
66	60	50	23	THE ISLEY BROTHERS FEATURING RONALD ISLEY WARNER BROS. 25940 (9.98) (CD)	SPEND THE NIGHT
67	56	51	26	ERIC GABLE ORPHEUS 75603/EMI (8.98) (CD)	CAUGHT IN THE ACT
68	68	94	3	JOHNNIE TAYLOR MALACO 7452 (8.98) (CD)	CRAZY BOUT YOU
69	67	67	9	MAZE FEATURING FRANKIE BEVERLY CAPITOL 92810 (8.98) (CD)	LIFELINES VOLUME I
70	69	70	8	GRANDMASTER SLICE & IZZY CHILL CREATIVE FUNK 7001/SELECT-O-HITS (8.98)	SHALL WE DANCE
71	81	75	5	CALLOWAY SOLAR FZ 75310/E.P.A. (CD)	ALL THE WAY
72	76	78	12	M.C. A.D.E. 4-SIGHT 5526 (8.98) (CD)	HOW MUCH CAN YOU TAKE
73	80	80	5	TYLER COLLINS RCA 9642 (8.98) (CD)	GIRLS NITE OUT
74	75	72	7	D.J. MAGIC MIKE & THE ROYAL POSSE CHEETAH 9401 (8.98) (CD)	D.J. MAGIC MIKE & THE ROYAL POSSE
75	74	84	12	BILLY OCEAN JIVE 1271/RCA (9.98) (CD)	GREATEST HITS
76	77	83	9	THE MAIN INGREDIENT POLYDOR 841 249/POLYGRAM (CD)	I JUST WANNA LOVE YOU
77	72	73	13	MARVIN SEASE LONDON 838 593/POLYGRAM (CD)	THE REAL DEAL
78	70	69	28	SUCCESS-N-EFFECT ON TOP 9002 (8.98) (CD)	IN THA HOOD
79	82	92	3	CHILL ROB G WILD PITCH 2002 (8.98)	RIDE THE RHYTHM
80	62	60	10	ROXANNE SHANTE COLD CHILLIN' 25809/REPRISE (9.98) (CD)	BAD SISTER
81	66	61	21	FULL FORCE COLUMBIA FC 45216 (CD)	SMOOVE
82	78	74	13	SHIRLEY BROWN MALACO 7451 (8.98) (CD)	FIRE & ICE
83	86	86	8	WILL DOWNING ISLAND 91286 (9.98) (CD)	COME TOGETHER AS ONE
84	84	77	34	KOOL MOE DEE ● JIVE 1182/RCA (9.98) (CD)	KNOWLEDGE IS KING
85	90	—	9	DONALD-D RHYME SYNDICATE FE 45298/E.P.A. (CD)	NOTORIOUS
86	95	91	7	TONY M.F. ROCK EFFECT 3000/SKYYWALKER (8.98) (CD)	LET ME TAKE YOU TO THE ROCK HOUSE
87	NEW	1	1	MICHAEL JEFFRIES WARNER BROS. 25925 (9.98) (CD)	MICHAEL JEFFRIES
88	NEW	1	1	VARIOUS ARTISTS PANDISC 8806 (8.98) (CD)	MIAMI BASS EXPRESS
89	RE-ENTRY	8	8	PIECES OF A DREAM EMI 92050 (8.98) (CD)	'BOUT DAT TIME
90	NEW	1	1	BOSE ROCKWELL 3316/HOT PRODUCTIONS (8.98) (CD)	SPREAD THE WORD
91	91	82	10	AFRO RICAN SKYYWALKER 109 (8.99) (CD)	AGAINST ALL ODDS
92	RE-ENTRY	22	22	FUNKADELIC WESTBOUND 2007 (8.98) (CD)	MAGGOT BRAIN
93	85	79	66	M.C. HAMMER ▲ CAPITOL 90924 (8.98) (CD)	LET'S GET IT STARTED
94	87	—	14	VARIOUS ARTISTS ICHIBAN 1048 (8.98) (CD)	NASTY BLUES
95	88	81	67	NEW KIDS ON THE BLOCK ▲7 COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
96	89	—	2	JOYCE SIMS SLEEPING BAG 52017 (9.98) (CD)	ALL ABOUT LOVE
97	98	99	3	NEMESIS PROFILE 1283 (9.98) (CD)	TO HELL AND BACK
98	92	89	10	TERENCE TRENT D'ARBY COLUMBIA OC 45351 (CD)	NEITHER FISH NOR FLESH
99	94	71	20	GUCCI CREW II GUCCI 3314/HOT PRODUCTIONS (8.98) (CD)	EVERYBODY WANTS SOME
100	83	85	11	SLY & ROBBIE ISLAND 91277 (8.98) (CD)	SILENT ASSASSIN

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

INNER CITY

The album...



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"What cha Gonna Do With My Lovin'"
Follow-up to four No. 1 dance hits.
On Virgin Compact Discs, Cassettes and Records.
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QUINCY JONES
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Co-hosted by



Patti LaBelle



Dionne Warwick



Luther Vandross

Scheduled for live telecast before a black-tie audience from the Shrine Auditorium, Los Angeles, CA.

Wednesday, March 14, 1990, 5PM PST

Musical Direction by George Duke

For information please call: 213.859.1633

Now is the time to

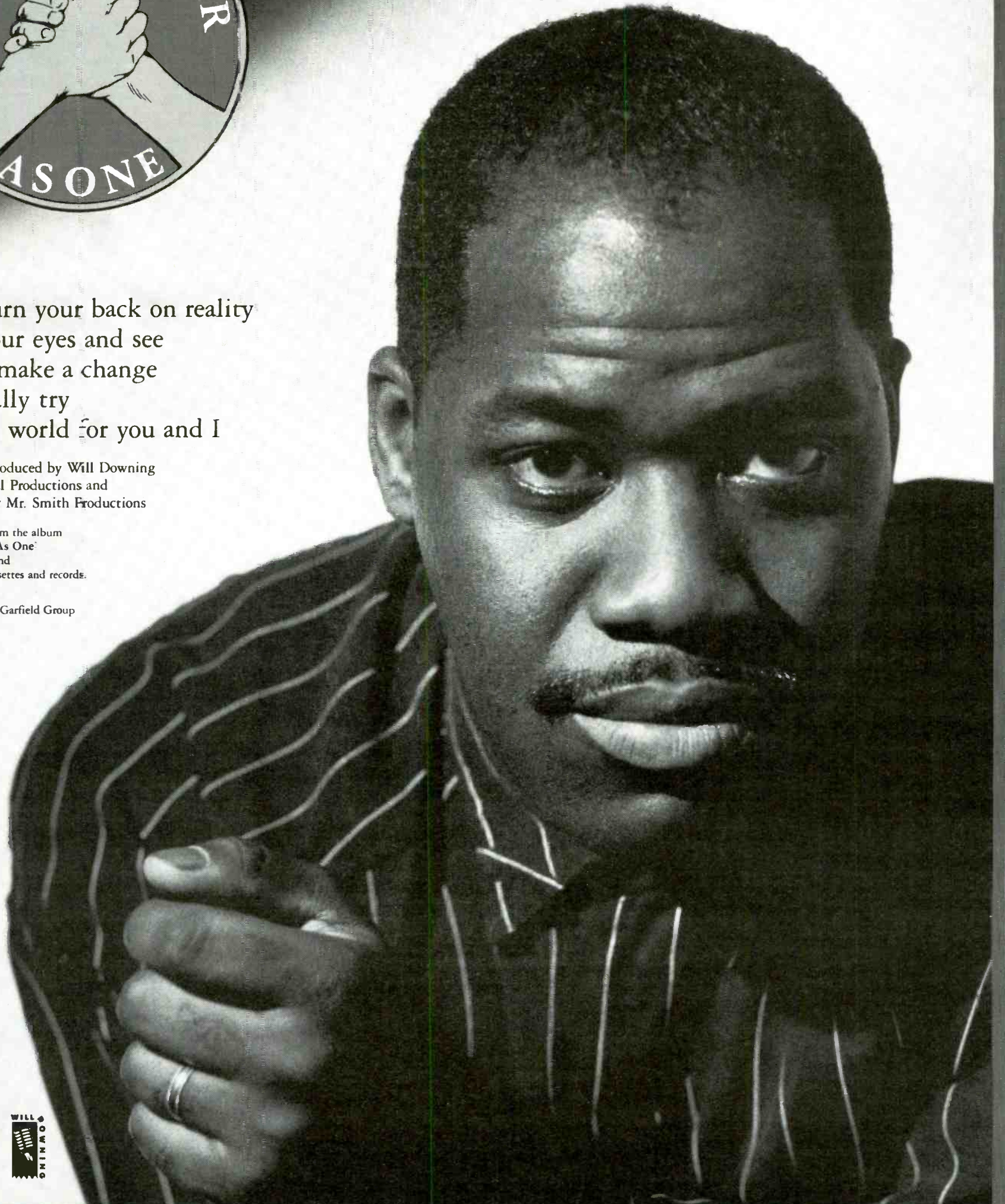


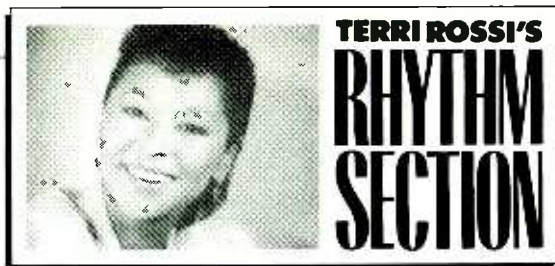
Don't turn your back on reality
Open your eyes and see
We can make a change
If we really try
A better world for you and I

Written and produced by Will Downing
for Blue Crystal Productions and
Greg Smith for Mr. Smith Productions

The new single from the album
'Come Together As One'
is available on Island
compact discs, cassettes and records.

Management: The Garfield Group





FOR WEEK ENDING FEBRUARY 3, 1990

Billboard. Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	I'LL BE GOOD TO YOU	QUINCY JONES	4
2	2	MAKE IT LIKE IT WAS	REGINA BELLE	1
3	5	REAL LOVE	SKYY	2
4	8	WALK ON BY	SYBIL	3
5	9	I WANNA BE RICH	CALLOWAY	5
6	11	NO MORE LIES	MICHEL'LE	8
7	12	SCANDALOUS!	PRINCE	7
8	16	YOUR SWEETNESS	GOOD GIRLS	6
9	4	SILKY SOUL	MAZE FEATURING FRANKIE BEVERLY	17
10	17	IT'S GONNA BE ALRIGHT	RUBY TURNER	9
11	13	NO FRIEND OF MINE	CLUB NOUVEAU	15
12	3	LET'S GET IT ON	BY ALL MEANS	20
13	19	CAN WE SPEND SOME TIME	SURFACE	12
14	20	JAZZIE'S GROOVE	SOUL II SOUL	14
15	7	TURN IT OUT	ROB BASE	25
16	24	OPPOSITES ATTRACT	PAULA ABDUL	13
17	18	SPECIAL	THE TEMPTATIONS	10
18	21	SHOULD HAVE BEEN YOU	MICHAEL COOPER	11
19	26	EXPRESSION	SALT-N-PEPA	18
20	25	BUDDY	DE LA SOUL	28
21	30	WHERE DO WE GO FROM HERE	STACY LATTISAW	16
22	10	RHYTHM NATION	JANET JACKSON	31
23	39	WELCOME TO THE TERRORDOME	PUBLIC ENEMY	39
24	6	ALL NITE	ENTOUCH FEATURING KEITH SWEAT	29
25	15	PUMP UP THE JAM	TECHNOTRONIC FEATURING FELLY	38
26	28	(I'LL BE YOUR) DREAM LOVER	RICHARD ROGERS	19
27	29	WHATEVER IT TAKES	CHERYL LYNN	26
28	34	I GET THE JOB DONE	BIG DADDY KANE	33
29	35	GYRLZ, THEY LOVE ME	HEAVY D. & THE BOYZ	35
30	—	WHAT CAN I DO	PIECES OF A DREAM	23
31	14	SERIOUS HOLD ON ME	O'JAYS	41
32	—	PROMISES, PROMISES	CHRISTOPHER WILLIAMS	21
33	22	TENDER LOVER	BABYFACE	40
34	33	HERE AND NOW	LUTHER VANDROSS	49
35	—	THE GAS FACE	3RD BASS	44
36	—	JUICY	WRECKS-N-EFFECT	36
37	40	NOT THRU BEING WITH YOU	MICHAEL JEFFRIES	32
38	—	TOUCH	CHUCKII BOOKER	24
39	—	HEAVEN	MILES JAYE	22
40	23	RIGHT AND HYPE	ABSTRAC'	56

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	MAKE IT LIKE IT WAS	REGINA BELLE	1
2	3	WALK ON BY	SYBIL	3
3	5	REAL LOVE	SKYY	2
4	7	YOUR SWEETNESS	GOOD GIRLS	6
5	4	I WANNA BE RICH	CALLOWAY	5
6	9	SCANDALOUS!	PRINCE	7
7	6	SPECIAL	THE TEMPTATIONS	10
8	10	SHOULD HAVE BEEN YOU	MICHAEL COOPER	11
9	12	IT'S GONNA BE ALRIGHT	RUBY TURNER	9
10	13	CAN WE SPEND SOME TIME	SURFACE	12
11	2	I'LL BE GOOD TO YOU	QUINCY JONES	4
12	14	OPPOSITES ATTRACT	PAULA ABDUL	13
13	15	NO MORE LIES	MICHEL'LE	8
14	16	WHERE DO WE GO FROM HERE	STACY LATTISAW	16
15	17	JAZZIE'S GROOVE	SOUL II SOUL	14
16	22	PROMISES, PROMISES	CHRISTOPHER WILLIAMS	21
17	20	HEAVEN	MILES JAYE	22
18	11	NO FRIEND OF MINE	CLUB NOUVEAU	15
19	23	(I'LL BE YOUR) DREAM LOVER	RICHARD ROGERS	19
20	30	LOVE UNDER NEW MANAGEMENT	MIKI HOWARD	27
21	26	TOUCH	CHUCKII BOOKER	24
22	25	WHAT CAN I DO	PIECES OF A DREAM	23
23	29	EXPRESSION	SALT-N-PEPA	18
24	34	ESCAPADE	JANET JACKSON	34
25	27	(YOU MAKE ME FEEL LIKE) A NATURAL MAN	J. INGRAM	30
26	33	WHATEVER IT TAKES	CHERYL LYNN	26
27	38	YOUR PRECIOUS LOVE	TAMIKA PATTON	37
28	35	NOT THRU BEING WITH YOU	MICHAEL JEFFRIES	32
29	—	HERITAGE	EARTH, WIND & FIRE (FEATURING THE BOYS)	45
30	40	HEARTBEAT	SEDUCTION	42
31	—	I NEED YOUR LOVIN'	ALYSON WILLIAMS	43
32	—	NEVER TOO FAR	DIANNE REEVES	46
33	—	SECRET WISH	S.O.S. BAND	47
34	—	WE'RE ALL IN THIS TOGETHER	DAVID PEASTON	48
35	37	JUICY	WRECKS-N-EFFECT	36
36	8	SILKY SOUL	MAZE FEATURING FRANKIE BEVERLY	17
37	—	ALL AROUND THE WORLD	LISA STANSFIELD	50
38	—	I GET THE JOB DONE	BIG DADDY KANE	33
39	19	ALL NITE	ENTOUCH FEATURING KEITH SWEAT	29
40	—	SECRET GARDEN	QUINCY JONES	51

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC
57 1-2-3 (CRGI, BMI)	BMI/Lorna Lee, BMI/Pony Boy, BMI)
90 AIN'T NOTHIN LIKE THE LOVIN WE GOT (Criterion, ASCAP/Field Day, ASCAP)	52 HOT LITTLE LOVE AFFAIR (CBS, ASCAP)
72 ALL ABOUT LOVE (Beach House, ASCAP/Tawanne Lamont, ASCAP)	62 I CHOOSE YOU (TONIGHT) (Dujan, BMI/Aruba, ASCAP)
50 ALL AROUND THE WORLD (BMG, ASCAP/Block & Gilbert, ASCAP)	74 I FOUND LOVIN' (Clita, BMI/Sign Of The Twins, ASCAP)
76 ALL NIGHT LONG (Willesden, BMI)	33 I GET THE JOB DONE (Cal-Gene, BMI/Virgin Songs, BMI/AZ, ASCAP/Cold Chillin', ASCAP/WB, ASCAP) CPP
29 ALL NITE (Deep Sound, ASCAP/Bliss 69, ASCAP/Vinterment, ASCAP)	97 I JUST WANNA LOVE YOU (Knight Crew, BMI/American League, BMI)
60 ALL OF MY LOVE (Rajaca, BMI/Day Ta Day, ASCAP/Good Choice, BMI)	43 I NEED YOUR LOVIN' (Def Jam, ASCAP/First Impulse, BMI/Def American, BMI)
86 ALL OR NOTHING (MCA, ASCAP/EMI Blackwood, BMI/Bay, BMI)	79 I SLEEP MUCH BETTER (IN SOMEONE ELSE'S BED) (Zomba, ASCAP)
77 BABY DON'T FOOL AROUND (Alva, BMI/Songcase, BMI)	5 I WANNA BE RICH (Hip Trip, BMI/Calloco, BMI/Screen Gems-EMI, BMI/Jig-A-Watt Jams, BMI) WBM
80 BACK TO LIFE (Virgin, ASCAP/Virgin Songs, BMI/WB, ASCAP/Law Music) CPP/WBM	4 I'LL BE GOOD TO YOU (Kidada, BMI/Warner-Tamerlane, BMI) WBM
71 BEEPERS (Locked Up, ASCAP)	19 (I'LL BE YOUR) DREAM LOVER (Misam, ASCAP/Monsterous, ASCAP)
69 BLAME IT ON THE RAIN (Realsongs, ASCAP) WBM	9 IT'S GONNA BE ALRIGHT (Zomba, ASCAP) WBM
95 BODY REACTION (Father Thunder, BMI/Bullwhip, ASCAP)	14 JAZZIE'S GROOVE (Virgin, ASCAP) CPP
28 BUDDY (Tee Girl, BMI/We Blows Up, BMI/EMI, BMI/Kama Sutra, BMI/Ducktur, BMI/Kenix, ASCAP)	36 JUICY (Cal-Gene, BMI/Virgin Songs, BMI) CPP
12 CAN WE SPEND SOME TIME (Colgems-EMI, ASCAP) WBM	96 JUST A FRIEND (Cold Chillin', ASCAP/Biz Markie, ASCAP/WB, ASCAP)
54 COMFORT OF A MAN (Virgin Songs, BMI/Bufalo Music Factory, BMI/Compulsive, BMI/Freehand, BMI)	70 KNOCKS ME OFF MY FEET (Jobete, ASCAP/Black Bull, ASCAP)
99 DON'T CHA' THINK (Hip Trip, BMI/Kear, BMI/Green Skirt, BMI)	20 LET'S GET IT ON (Jobete, ASCAP/Stoned Diamond, BMI) CPP
85 ELECTRIC BOOGIE (Solomonic, ASCAP)	27 LOVE UNDER NEW MANAGEMENT (Gabeson, BMI/On The Move, BMI)
34 ESCAPADE (Black Ice, BMI/Flyte Tyme, ASCAP)	1 MAKE IT LIKE IT WAS (For Our Children/Zomba, ASCAP)
92 EVERY LITTLE BIT HURTS (Not Listed)	91 ME SO HORNY (Pac-Jam, BMI)
81 EVERYTHING (Sizzling Blue, BMI/Newton House, BMI) WBM	89 THE MESSAGE IS LOVE (Shakin' Baker, BMI/MCA, ASCAP/RC, ASCAP)
53 EVERYTHING YOU TOUCH (Lease-A-Tune, ASCAP/Reswick-Werfel, ASCAP/Rent-A-Song, BMI/Beseme West, ASCAP)	84 NEVER TOO MUCH OF U (Istand, BMI/Onid, BMI)
18 EXPRESSION (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)	46 NEVER TOO FAR (Duncanne Hille, BMI)
100 FOOLISH HEART (EMI April, ASCAP/Random Notes, ASCAP/Street Talk, ASCAP)	15 NO FRIEND OF MINE (Jay King IV, BMI/Clarity, BMI)
78 FRIENDS B-4 LOVERS (Forceful, BMI/Willesden, BMI)	8 NO MORE LIES (Ruthless Attack, ASCAP)
44 THE GAS FACE (Rhyming Is Fundamental, ASCAP/Def Jam, ASCAP/Prince Pawl, BMI)	32 NOT THRU BEING WITH YOU (Flyte Tyme, ASCAP)
66 GOING HOME (Brenez, BMI/High Tech, BMI/Kuzu, BMI/EMI Blackwood, BMI/Wallyworld, ASCAP)	13 OPPOSITES ATTRACT (Virgin, ASCAP/Ollie Leiber, ASCAP) CPP
83 GOT TO HAVE YOUR LOVE (Colgems-EMI, ASCAP/Mantronik International, ASCAP/Bryce Luv, ASCAP/Jescilla, ASCAP)	93 PIPE DREAMS (Juiced Up, ASCAP/Def Jam, ASCAP/Sam I Am, ASCAP)
35 GYRLZ, THEY LOVE ME (EMI April, ASCAP/Across 110th Street, ASCAP/E-Z-Duz-It, ASCAP/E.M. Marl International, ASCAP)	94 POISON IVY (Jerry Leiber, ASCAP/M.Stoller, ASCAP/Candy Girl, BMI)
42 HEARTBEAT (Sugarbiscuit, ASCAP)	87 PRINCIPAL'S OFFICE (Varry White, ASCAP/Young Man Moving, ASCAP)
22 HEAVEN (Abana, BMI/Virgin Songs, BMI) CPP	21 PROMISES, PROMISES (Julian Caine, ASCAP/Vertim, ASCAP/Wokie, ASCAP/Whole Nine Yards, ASCAP)
63 HELP THE CHILDREN (Jobete, ASCAP/Bust-It, BMI)	38 PUMP UP THE JAM (BMC, ASCAP/Bogam, ASCAP/Colgems-EMI, ASCAP) WBM
49 HERE AND NOW (EMI April, ASCAP/Ollie Brown Sugar, ASCAP/DLE, ASCAP)	2 REAL LOVE (Skyyzoo, ASCAP)
45 HERITAGE (CBS, ASCAP/Maurice White, ASCAP/CRGI,	31 RHYTHM NATION (Black Ice, BMI/Flyte Tyme, ASCAP) WBM
	56 RIGHT AND HYPE (Cal-Gene, BMI/Virgin Songs, BMI) CPP
	7 SCANDALOUS! (Controversy, ASCAP/WB, ASCAP)

HOT, HOT SHOT DEBUT: Normally a record that debuts with 83 stations (a record-setting number) out of a panel of 101 would definitely be the Hot Shot Debut. But when the battle is among giants, the results can be unexpected. "The Secret Garden" by Quincy Jones Featuring El DeBarge And Barry White (Warner Bros.) enters the chart at No. 51 with 66 stations, gaining 58 this week. "Everything You Touch" by Smokey Robinson (Motown) enters at No. 53, gaining 66 stations this week for a total of 83. (The margin between the two records was only a few points.) Converting reports from tremendous album airplay gave Jones an edge, with such reports as No. 18 at KSOL San Francisco; No. 17 at WOWI Norfolk, Va.; and No. 26 at WDKX Rochester, N.Y. Robinson fared well with the majority of adds listed as numbers: No. 39 at KJLH Los Angeles; No. 32 WJMO Cleveland, which recently converted from AM to FM; and No. 37 KATZ St. Louis.

HOW BIG IS BIG: In its second week on the chart, "Heritage" by Earth, Wind & Fire (Columbia) is reported by 92 stations, gaining 34 this week. Close behind in airplay point gains is "Love Under New Management" by Miki Howard (Atlantic). It is on 94 stations and new at nine, including WVEE Atlanta and WPEG Charlotte, N.C. It is already No. 8 at WJLB Detroit and No. 10 at WVKO Columbus, Ohio. Two records are tied for radio point increases: "Escapade" by Janet Jackson (A&M) is now on 84 stations, gaining 11 this week. It moves 19-8 at WFXC Durham, N.C., and 25-11 at WZAK Cleveland. "All Around The World" by Lisa Stansfield (Arista) gets 32 new reports, totaling 78. Some impressive reports are 24-12 at WAMO Pittsburgh and 29-18 at WYLD New Orleans.

TOO NUMEROUS TO MENTION: These records made great station and point gains this week: "Spread Your Wings" by Troop (Atlantic) gains 25 stations for a total of 62 reports; "I Found Lovin'" by Jeff Redd (Uptown) is on 56 stations, netting 20 this week; "I Need Your Lovin'" by Alyson Williams (OBR) gains 21 stations for a total of 88 reporters; and "Never Too Far" by Dianne Reeves (EMI) adds 18 for a total of 84.

WHAT BETTER WAY to start black history month than with a debut by the legendary Johnnie Taylor. "Still Crazy" (Malaco) debuts at No. 82 with 34 station reports. Taylor is best known for "Disco Lady" (Columbia), which topped the black charts in 1976 and is the first single to be certified platinum by the Recording Industry Assn. of America.

LIL' BITS: "Maggot Brain" by Funkadelic (Westbound) re-enters the Hot Black Albums chart. Weeks on the chart are shown correctly. It was charted for 21 weeks in 1971. The reissue is available on CD.

MORE THAN I CAN BEAR: With great sorrow, I note the passing of three dear friends and industry legends. Condolences to the family and friends of Miami radio veteran Milton "Butterball" Smith; former WQIM Montgomery, Ala., PD Frenchie Bé, and Sadye Gibson, wife of publisher Jack "The Rapper" Gibson and the organizing force behind many of the Rapper's Family Affair conventions.

HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 19 REPORTERS	SILVER ADDS 31 REPORTERS	BRONZE/ SECONDARY ADDS 51 REPORTERS	TOTAL ADDS 101 REPORTERS	TOTAL ON
EVERYTHING YOU TOUCH					
SMOKEY ROBINSON MOTOWN	10	19	37	66	83
SECRET GARDEN					
QUINCY JONES QWEST	14	15	29	58	66
TREAT YOU RIGHT					
LUTHER VANDROSS EPIC	10	15	27	52	57
HERITAGE					
EARTH, WIND & FIRE COLUMBIA	4	9	21	34	92
ALL AROUND THE WORLD					
LISA STANSFIELD ARISTA	3	10	19	32	78
SPREAD MY WINGS					
TROOP ATLANTIC	2	8	15	25	62
WRAP-U-UP					
RANDY CRAWFORD WARNER BROS	4	3	15	22	34
I NEED YOUR LOVIN'					
ALYSON WILLIAMS OBR	5	7	9	21	88
I FOUND LOVIN'					
JEFF REDD UPTOWN	4	4	12	20	56
NEVER TOO FAR					
DIANNE REEVES EMI	3	3	12	18	84

Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Billboard. The full panel of radio reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

ARTIST DEVELOPMENTS

BOOKER HAS THE TOUCH

Los Angeles-based singer/songwriter/producer Chuckii Booker's debut album on Atlantic Records, "Chuckii," yielded two top 10 black singles, "Turned Away" and "(Don't U Know) I Love You" last year; currently, his "Touch" is battling into the top 40. In 1989 Booker also produced hit singles for veteran R&B band Kool & the Gang and new jack outfit Troop. What more could an up-and-coming artist ask for?

A tour with one of the hottest black/pop acts of 1989-90, that's what. Starting March 1 in Miami, Booker will not only play opening sets but serve as musical director for Janet Jackson's "Rhythm Nation 1814" tour, the first such national trek the enormously popular Jackson has ever undertaken. Talk about your lucky breaks—according to Booker, the opportunity fell into his lap.

"I was invited to the 'Rhythm Nation' party for the opening of [Jackson's longform] video [last September in Los Angeles], and I happened to run into her. We introduced ourselves and she asked me to be musical director of her tour. I was shocked. I didn't know what to say, I didn't even really know her," says Booker in amazement. "It was great, but I was wondering if it was real or not."

Booker's doubts were eradicated a week later when Jackson's manager contacted him to finalize details.

Gearing up for the tour has meant intense rehearsal with his band for his own set, which Booker says he will limit to a few cuts from "Chuckii," and for backing Jackson on the intricate Jimmy Jam & Terry Lewis tracks that comprise the bulk of "Rhythm Nation." The show—which will

feature six dancers and 11 musicians—will be an intensely high-energy, dance-funk extravaganza, Booker promises. Initial dates beyond Miami include stops in Charlotte, N.C., Columbia, S.C., Louisville, Ky., Cincinnati, Cleveland, and Pittsburgh; other dates will be announced later this month.

Meanwhile, Booker plans to complete a second album while on the road. He has also begun an anti-drug promotion called Do Music, Don't Do Drugs that involves TV/radio PSAs and a national contest in which each high school's attendance and grade average is monitored by Booker for a year; the winning school receives \$1,000 in musical equipment. 1990 will also see Booker producing material for new artists Leyla Hathaway (Donny's daughter) on Virgin and Kimiko & Stacy and Dupont on MCA, among others. **JANINE McADAMS**

NEW DAY FOR MICHEL'LE

A funny thing happened to Ruthless/Atco recording artist Michel'le's first single, "No More Lies," on the way up the Hot Black Singles chart: it became a pop crossover hit.

"Pop radio came on to the track very quickly," says Atco VP of promotion Craig Lambert. "Instead of going after pop after having a top 10 at black [radio], we were forced to cross this record over much sooner than we expected."

Despite her growing pop persona, the 18-year-old Los Angeles-born singer regards her early success with black programmers with pride. "These are the people who played my record first," she says. "I love it that lots of people like my music, but I'll always remember how it all started."

Actually, it all started when Michel'le formed a partnership

with producer Dr. Dre. "Dre has been a big influence on my development as an artist," she says. "Putting together your first album is not easy; you're expected to know exactly which musical direction you're going in. Dr. Dre helped me see what my strengths and weaknesses are."

Apparently the team has struck a harmonious chord. Michel'le's self-titled debut has received critical kudos for the way it deftly straddles the fence between state-of-the-charts dance grooves and torchy blues ballads. On the flip side, "No More Lies" continues to stride up the charts, moving toward the top 10 on the Hot Black Singles chart, and scaling the top 40 on the Hot 100. Lambert says the single held strong amid the turmoil of the recent holiday retail glut.

"It's one of those records that has continued to sell through," he says. "And we're very committed to keeping this record visible on all levels, especially at retail."

Part of Lambert's plan includes a follow-up single and video for "Nicety," as well as a series of track dates in a number of key markets. **LARRY FLICK**

BACK ON THE MAIN LINE

Asked about the theme to the Main Ingredient's latest album, "Just Say You Will" (Polydor), veteran member/producer Tony Silvester says, "You know what it is: Love! That's what we're about."

Formed as trio the Poets in 1964, the Main Ingredient has been singing about love since its first chart hit, "You've Been My Inspiration," in 1970. With lead singer Cuba Gooding—who joined in 1971—the act charted a string of memorable songs in the '70s ("Everybody Plays The Fool," "Just Don't Want To Be Lonely," "Happiness Is Just Around The Bend," "Rolling Down A Mountainside"). Despite a hiatus of nearly

THE ISLEY BROTHERS HAVE EARNED PLACE IN POP HISTORY

(Continued from page 30)

Evelyn "Champagne" King's latest album) have become R&B standards.

Touring every year, the Isley Brothers built up a hardcore fol-

lowing and scored numerous hit singles until 1984, when the three younger members recorded their own album as Isley Jasper Isley, against the advice of their older colleagues.

Shifting to Warner Bros. in 1985, the Isleys' first album was marginally successful; the follow-up, "Smooth Sailing," with production by Angela Winbush, took the act back to gold status. With the passing of brother O'Kelly, Ronald worked with Rudolph on that first album project with Winbush. "I feel that meeting and then working with Angela has been the most significant development in recent years for me," says Isley, who serves as Winbush's personal manager.

The success of 1989's "Spend The Night," an album that is strongly ballad oriented, pinpoints the black-music-buying public's love of Ronald's smooth, sensuous, and soulful vocal style. "I take it as a great compliment when people—especially my peers—express their love of what I consider a God-

given gift," says Isley, whose sound has unquestionably influenced many of today's male balladeers.

However, Isley remains understandably miffed that the group—which has been awarded just one Grammy, for "It's Your Thing," through 30 years of recording—has not received its due in the U.S. media, as typified by the lack of Grammy and Rock and Roll Hall of Fame nominations. "Maybe it's something we didn't do. I can't put my finger on it," says Isley, "but I would like to see it change. During this new decade, I'd like to bring our name to the peak the way that Tina Turner has, for instance, on a worldwide basis, and I'm going to do all I can to make that happen."

U-Krew has rapped up a Hot 100 hit ... see page 40

10 years, Gooding's signature silken sound and the group's vocal harmonies are as strong as ever on "I Just Wanna Love You," the new album's first single, which rose into the Hot Black Singles chart's top 20.

"Cuba has the most unique sound in the world," says Silvester, explaining the group's enduring appeal. "We never stopped making hit records. We might have taken a break after 'Just Don't Want To Be Lonely' when we decided we didn't want to look at each other any more, but it wasn't that we ran out of steam and our style got pushed off to the side. We just stopped."

The album contains signature ballads like the second single, "Nothing's Too Good For My Baby," and up-tempo grooves, like a cover of Hall & Oates' 1979 smash "I Can't Go For That"; besides Silvester, the group worked with writers/producers Ray Barnes & Tony Coleman,

writer Ricky Timus, and co-producer Charles Wallert.

"We're going all the way with this," says Ron Ellison, Polydor VP of R&B promotion, who is planning a national retail push to coincide with the release of a third single. "This group is a household name to older demographics. Now we want to bring the younger people into the Main Ingredient. It's a slow process, but we're going back to basics."

The back-to-basics approach is fine with Main Ingredient, which has maintained and perfected its smooth performing style both on and off record since its inception.

Says Gooding: "Polydor did not sign the Main Ingredient for us to sound like Babyface, Rick James, Bobby Brown, or anybody else. So we give Polydor what it is that they signed. We didn't feel that we had to change." **J.M.**

FOR WEEK ENDING FEBRUARY 3, 1990

Billboard. HOT RAP SINGLES™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	8	EXPRESSION NEXT PATEAU 50101 (M)	★★ NO. 1 ★★ ◆ SALT-N-PEPA 3 weeks at No. 1
2	2	3	5	BUDDY TOMMY BOY 943 (C) (M)	◆ DE LA SOUL
3	5	6	8	PUMP IT HOTTIE VIRGIN 96516 (C)	◆ REDHEAD KINGPIN & THE F.B.I.
4	6	22	4	WELCOME TO THE TERRORDOME DEF JAM 44-731 35/COLUMBIA (C)	◆ PUBLIC ENEMY
5	3	2	14	BEEPERS NASTY MIX 76980 (C)	◆ SIR MIX-A-LOT
6	4	4	10	TURN IT OUT PROFILE 7275 (C)	ROB BASE
7	8	15	5	JUICY SOUND OF NEW YORK 4682/MOTOWN (C)	WRECKS-N-EFFECT
8	11	24	4	LADIES FIRST TOMMY BOY 942 (M)	◆ QUEEN LATIFAH FEAT. MONIE LOVE
9	10	12	7	I GET THE JOB DONE COLD CHILLIN' 0-21 389/WARNER BROS. (C)	◆ BIG DADDY KANE
10	13	11	9	POISON IVY PANDISC 036 (C)	THE YOUNG AND THE RESTLESS
11	15	9	9	PRINCIPAL'S OFFICE DELICIOUS VINYL 0-96511 (C)	◆ YOUNG M.C.
12	14	23	7	NOTHING CAN STOP US ARISTA 9865	◆ SERIOUS-LEE-FINE
13	9	7	22	ME SO HORNY SKYYWALKER 127 (C) (M)	◆ THE 2 LIVE CREW
14	7	5	13	THE D.O.C. & THE DOCTOR RUTHLESS 0-96523/ATLANTIC (C)	◆ THE D.O.C.
15	27	—	2	THE GAS FACE DEF JAM 44-731 21/COLUMBIA (C)	◆ 3RD BASS
16	12	8	20	NEW JACK SWING SOUND OF NEW YORK 4654/MOTOWN (C)	◆ WRECKS-N-EFFECT
17	16	20	8	GOING STEADY JIVE 1286/RCA (C)	◆ STEADY B
18	28	—	2	THE HUMPTY DANCE TOMMY BOY 944 (M)	◆ DIGITAL UNDERGROUND
19	20	21	8	SHALL WE DANCE CREATIVE FUNK 1 701/SELECT-O-HITS	◆ GRANDMASTER SLICE & IZZY CHILL
20	21	16	16	JUST A FRIEND COLD CHILLIN' 0-21 342/WARNER BROS. (C)	◆ BIZ MARKIE
21	22	13	18	CHA CHA CHA FIRST PRIORITY 0-96529/ATLANTIC (C)	◆ M C LYTE
22	26	27	4	GET BUSY JIVE 1274/RCA (C)	◆ MR. LEE
23	NEW ▶	1	1	SAY IT LOUD ATLANTIC 0-86243 (C)	◆ RODNEY O - JOE COOLEY
24	30	30	3	PUMP THAT BEAT GUCCI 12146/HOT PRODUCTIONS	T-SKI
25	NEW ▶	1	1	AIN'T SAYIN' NOTHIN' RHYME SYNDICATE 49-731 23/E.P.A. (C)	◆ DIVINE STYLER/SCHEME TEAM
26	17	14	16	SOMEBODY FOR ME UPTOWN 23982/MCA (C)	◆ HEAVY D. & THE BOYZ
27	23	25	7	STOP THAT TRAIN SELECT 62352 (C)	◆ CHUBB ROCK
28	NEW ▶	1	1	SWEET THING ATLANTIC 0-86266 (C)	◆ KWAME
29	NEW ▶	1	1	976-BOOM SEDONA 7520/JCI (C)	DEF DAMES
30	29	—	2	GYRLZ. THEY LOVE ME UPTOWN 18111/MCA (C)	◆ HEAVY D. & THE BOYZ

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



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Latin Notas



by Carlos Agudelo

A NATIONAL TOUR by Spanish-language rock musicians—20 gigs, 18 cities, 8 states—started in San Diego Jan. 15. and will culminate in Los Angeles' Hollywood Palace Feb. 12. The tour will test the viability of Spanish-language rock in the U.S., after several successful appearances by Argentinians **Miguel Mateos** and **Soda Stereo** and the Spanish pop group **Mecano** in L.A. This time, Mateos is teaming up with **Duncan Dhu**, one of Spain's best-known duos, and **Git**, a Mexican rock band. The stops include Phoenix, Albuquerque, N.M., San Antonio, Texas, Houston, Chicago, New York, Miami, and Puerto Rico, mostly in 2,000-5,000-seat halls. The tour is promoted by Safe At The Plate Productions and sponsored by Paul Mitchell Salon's Hair Care Products. According to news reports, the promoters "have assembled an ad-hoc network of Hispanic television stations to co-promote the tour."

THE DISTINGUISHED RECORDING career of Puerto Rican singer **Danny Rivera** will continue with Discos CBS, which has signed him to a two-album deal with an option for a third. His first album is expected to be ready at the beginning of the summer, to coincide with his yearly performances at the Bellas Artes concert hall in San Juan, P.R., in August. "We are going to maximize his potential internationally," says Discos CBS GM **Frank Welzer**, adding, "I saw him performing last fall at Madison Square Garden and ever since we have had the idea of signing him." **Angie García**, Rivera's manager, says, "For us it is a very good deal... that will give us the opportunity to reach other markets we couldn't reach because we didn't have the distribution."

According to Welzer, the company plans to team Rive-

ra with other artists. "When that happens, it's going to knock people's socks off!" he says. Already, several well-known composers, including Luis Angel and Rudy, are working on material for the album.

On his current release, the critically lauded "Qué Tiene El," Rivera displays his versatility by performing four salsa tunes among the 10 cuts on the disk. Rivera's previous works, including "Qué Tiene El," were issued on DNA, an independent label of which he is a partner.

WHAT WOULD LATIN MUSIC BE without the invaluable help of noncommercial radio mavericks who keep its true spirit alive with a few hours of programming a week? These segments, which together make up

A tour by Spanish-language rockers will hit 18 cities

hundreds of Latin music radio programs scattered across the country, raise awareness of the genre to unprecedented levels. One such radio pioneer is **Nando Alvericci**, who, along with **Nikki Meléndez**, produces "Con Sabor Latino," aired Sunday afternoons on WBAI New York. Alvericci's struggle to keep Afro-Cuban and Afro-Caribbean music on the airwaves has been an inspiration to thousands of listeners, even more so during the dark times when commercial radio all but ignored it. It is difficult to assess how much this constant hammering at the indifference of commercial radio for our cultural heritage has influenced programming in recent years, but one thing is sure: "Sabor Latino" had a profound effect on the indie scene, promoting music on labels that mainstream stations consistently ignore.

Programs like Alvericci's also allow musicians to speak about their work and share their experiences with the public. And the fact that "Sabor Latino" is the biggest fund raiser for this public station speaks volumes of the show's importance and popularity.

Fortunately, folks like Alvericci and Meléndez are not alone. Others will be showcased in upcoming columns.

Gospel LECTERN



by Bob Darden

THE RESURGENCE OF TRADITIONAL gospel music has benefited few labels more than **Malaco**. **Tommy Couch**, Malaco's affable president, says that the time was just ripe for the **Mississippi Mass Choir's** debut album, which has ruled the Spiritual charts recently.

"First of all, it has to be pretty good to have done this well," he says. "But second, I think it has to do with the way it is presented. People all over the country were just ready for that real believable, emotional sound."

Malaco has just signed **Walter Hawkins** and **Bobby Jones**. Both were major players in the traditional gospel field until they tried more contemporary sounds. Jones, of course, hosts the dominant black gospel show on national television, "The Bobby Jones Show" on BET. Hawkins, from the enormously talented Hawkins clan, directed the popular "Love Alive" series of albums.

"We're going to be doing really churchy, basic music with both of them," Couch says. "I'm seeing a trend in gospel music whereby a number of contemporary acts are going back to a more traditional flavor—and that's what we're suggesting to our artists."

TELEVISION: **Reunion's Michael W. Smith** was all over the TV screen the past few months. Smith appeared on NBC's "Christmas In Washington," CBS' "Pat Sajak Show," the "Thanks For Giving" telethon for Juvenile Diabetes, the "Lou Rawls Parade Of Stars" for the United Negro College Fund, The Nashville Network's "Crook & Chase," and CBN's "700 Club."

"Spike Lee & Co.: Do It A Cappella," which will be aired sometime this spring on both the BBC and PBS, features at least three groups with gospel or inspirational backgrounds: **Take 6**, **Ladysmith Black Mambazo**,

and the always incredible **Sweet Honey In The Rock**. The music and video will be released by Elektra.

NOTES: At Sparrow/StarSong Distribution's 1989 fourth-quarter international sales conference, Sparrow president **Billy Ray Hearn** said the label experienced its most productive year ever—with a 30% sales increase over 1988. Sparrow began distributing Warner Bros. Nashville's contemporary Christian label on Jan. 1.

Gospel legends the **Cathedrals** had a nice surprise during their performance at the recent National Quartet Convention. Organizers of the **NQC** honored the **Home-land Records** artists for their 25 years in the business

'People were ready for that believable, emotional sound'

by arranging an appearance by the **Rev. Rex Humbard** during their performance. Humbard helped found the **Cathedrals** as part of his "Cathedral Of Tomorrow" TV series.

Michael Omartian, one of the premier producer/composer/keyboardists in the country, recently signed with **Myrrh Records** and is slated to produce a couple of tracks on **Amy Grant's** next album. The three-time Grammy winner released two all-time Christian music classics in the mid-'70s—"White Horse" and "Adam Again"—and produced two of the **Imperials'** finest albums—"One More Song For You" and "Priority"—before producing such superstars as Donna Summer, Rod Stewart, and Christopher Cross.

NEW RELEASES: **Charlie Peacock's** long-awaited "The Secret Time," **Rickey Grundy's** "Chorale," and **Nu Colors'** "Man Within" are all due Feb. 15 from Sparrow. Reclusive and brilliant composer/performer **Jeff Johnson's** "Similitude," also expected Feb. 15, will be on Sparrow-distributed **Ark Records**. Canadian band **Higher Power's** first release for **Pan-Trax Records**, "Cast A Light," is now on the shelves. Also from Pan-Trax is **Lex Rex's** "Beat The Heat."

FOR WEEK ENDING FEBRUARY 3, 1990

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HOT LATIN TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
				Compiled from national Latin radio airplay reports.	
				★★ NO. 1 ★★	
1	1	2	11	RICARDO MONTANER TH-RODVEN	◆ LA CIMA DEL CIELO 2 weeks at No. One
(2)	2	6	7	KAOMA EPIC	◆ LAMBADA
3	4	10	10	DANIELA ROMO CAPITOL-EMI LATIN	QUIERO AMANECER CON ALGUIEN
4	3	1	24	LOS BUKIS FONOVISA	COMO FUI A ENAMORARME DE TI
5	6	3	8	GIPSY KINGS ELEKTRA	VAMOS A BAILAR
6	5	7	5	TERESA GUERRA TH-RODVEN	◆ LAMBADA-LLORANDO SE FUE
(7)	12	12	7	RAPHAEL CBS	MARAVILLOSO, CORAZON, MARAVILLOSO
(8)	24	—	2	ANA GABRIEL CBS	SOLEDAD
9	9	4	11	ISABEL PANTOJA RCA	SE ME ENAMORA EL ALMA
10	11	13	15	MIRIAN HERNANDEZ CAPITOL-EMI LATIN	EL HOMBRE QUE YO AMO
11	8	8	18	ROBERTO CARLOS CBS	SI ME VAS A OLVIDAR
12	7	5	15	EMMANUEL CBS	LA CHICA DE HUMO
13	10	15	11	LUIS MIGUEL WEA LATINA	SEPARADOS
14	13	11	4	XUXA GLOBO	ILARIE
15	15	24	7	LISSETTE CAPITOL-EMI LATIN	AMANTES POR ATRACCION
16	18	19	3	MIJARES CAPITOL-EMI LATIN	◆ PARA AMARNOS MAS
17	19	26	3	A MIGUEL/D. VERDAGER WEA LATINA	VOLVAMOS A EMPEZAR
18	16	25	30	JOSE JOSE RCA	PIEL DE AZUCAR
(19)	34	—	2	SUZY GONZALES WEA LATINA	POR QUE NO ESTAS CONMIGO
(20)	33	—	2	FRANCO DE VITA CBS	ESTA VEZ
				★★★ POWER PICK ★★★	
(21)	32	—	2	ANA GABRIEL CBS	HICE BIEN QUERERTE
22	14	9	19	DYANGO CAPITOL-EMI LATIN	EL QUE MAS TE HA QUERIDO
23	17	18	13	LOS YONICS FONOVISA	FRENTE A FRENTE
				★★★ HOT SHOT DEBUT ★★★	
(24)	NEW		1	GILBERTO SANTARROSA COMBO	PARA DECIR TE AMO
25	22	27	3	LUCIA MENDEZ CBS	◆ NO HAY HOMBRES
26	20	14	18	CHAYANNE CBS	◆ FUISTE UN TROZO DE HIELO EN LA...
27	25	21	4	ANGELA CARRASCO CAPITOL-EMI LATIN	ESE HOMBRE ES
28	28	32	3	LA PATRULLA 15 RINGO	CANTINERO
29	23	23	4	LALO RODRIGUEZ TH-RODVEN	AMAME
30	21	20	9	MARISELA ARIOLA	DEMASIADO TARDE
31	27	—	5	FRANCO CAPITOL-EMI LATIN	NENA
32	29	29	14	BRONCO FONOVISA	QUE NO QUEDE HUELLA
33	30	16	25	LUCERITO MELODY	CUENTAME
34	31	36	5	JUAN LUIS GUERRA Y LA 440 KAREN	COMO AVEJA AL PANAL
35	35	22	13	LUCIA MENDEZ CBS	NOS ABURRIREMOS JUNTOS
(36)	NEW		1	ROCIO BANQUELLS ARIOLA	PRIMERA VEZ
(37)	NEW		1	PEDRO ARROYO M.P.I.	DE CARNE Y HUESO
38	37	31	19	FRANCO DE VITA CBS	◆ LOUIS
39	40	30	7	PAOLO SALVATORE CAPITOL-EMI LATIN	LAMBADA
40	36	34	4	LOS CAMINANTES LUNA	TU NUEVO CARINITO

○ Products with the greatest airplay gains this week. ◆ Video clip availability. Chart is compiled weekly, but appears in the magazine bi-weekly.

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HOT DANCE MUSIC™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
CLUB PLAY Compiled from a national sample of dance club playlists.					
★★ NO. 1 ★★					
1	2	4	9	1-2-3/UNDERESTIMATE COLUMBIA 44 73136 1 week at No. 1	◆ THE CHIMES
2	4	6	8	I'LL BE GOOD TO YOU QWEST 0-21408/WARNER BROS.	◆ QUINCY JONES
3	1	3	12	C'MON AND GET MY LOVE FFRR 886 799-1/POLYGRAM	◆ D-MOB
4	9	13	5	JAZZIE'S GROOVE VIRGIN 0-96517	◆ SOUL II SOUL
5	6	10	7	SUENO LATINO CAPITOL V 15538 SUENO LATINO FEATURING CAROLINA DAMAS	
6	3	1	11	LET THE RHYTHM PUMP ATLANTIC 0-86273	DOUG LAZY
7	11	11	7	WALK ON BY NEXT PLATEAU NP5011W	◆ SYBIL
8	16	21	4	TELL ME WHY ARISTA ADI-9918	◆ EXPOSE
9	8	9	8	FOR THOSE WHO LIKE TO GROOVE PROFILE PRO-7270	TWIN HYPE
10	10	7	10	NO MORE LIES RUTHLESS 0-96521/ATCO	◆ MICHEL'LE
11	17	22	5	WHATCHA GONNA DO WITH MY LOVIN' VIRGIN 0-96507	◆ INNER CITY
12	18	19	7	DON'T YOU WANT MY LOVE BIG BEAT BB-0010	◆ JOMANDA
13	13	12	10	STOMP (MOVE JUMP JACK YOUR BODY) WARNER BROS. 0-21339	◆ KYZE
14	15	17	7	RIGHT FROM THE START REPRISE 0-21280/WARNER BROS.	INDIA
15	7	5	12	IT'S GONNA BE ALRIGHT JIVE 1290-1-JD/RCA	◆ RUBY TURNER
16	12	8	9	I'M NOT THE MAN I USED TO BE I.R.S. 23996/MCA	◆ FINE YOUNG CANNIBALS
17	30	—	2	GET UP (BEFORE THE NIGHT IS OVER) SBK V-19704	◆ TECHNOTRONIC
18	14	14	10	ROCK TO THE BEAT/MOVE YOUR BODY WING 873 143-1/POLYGRAM	101
19	19	18	7	CONTACT/IN FULL EFFECT COLUMBIA PROMO	◆ BIG AUDIO DYNAMITE
20	45	—	2	ESCAPADE A&M SP-12352	JANET JACKSON
★★★ POWER PICK ★★★					
21	29	—	2	TAINTED LOVE EPIC 49 73145/E.P.A.	IMPEDANCE
22	5	2	11	TWO TO MAKE IT RIGHT VENETTA VE-7031/A&M	◆ SEDUCTION
23	21	24	7	TOUCH ME WITH YOUR HEART MICMAC 524	EILEEN FLORES
24	22	26	8	TELL ME WHEN THE FEVER ENDED MERCURY 876 405-1/POLYGRAM	◆ ELECTRIE 101
25	24	29	5	OPPOSITES ATTRACT VIRGIN 0-96528	◆ PAULA ABDUL (DUET WITH THE WILD PAIR)
26	28	34	4	SINGING IN THE SHOWER VIRGIN 0-96509	◆ LES RITA MITSOUKO & SPARKS
27	32	47	3	GOT TO HAVE YOUR LOVE CAPITOL V-15521	MANTRONIX FEATURING WONDRESS
28	34	46	3	WHOLE WIDE WORLD RCA 9099-1-RD	A'ME LORAIN
29	20	20	7	NOTHING CHANGES PROFILE PRO-7272	UROHAUZ
30	35	50	3	SET ME FREE D.J. INTERNATIONAL 994	STERLING VOID
31	31	39	4	A LITTLE BIT OF LOVIN' SLEEPING BAG SLX-40152	CHOCOLLETTE
32	25	30	5	FEEL IT FOR YOU RCA 9132-1-RD	ALTERNATIONS
33	49	—	2	GOT TO GET ARISTA ADI-9932	LEILA K FEATURING ROB 'N' RAZ
34	23	23	7	TURN IT OUT (GO BASE) PROFILE PRO-7275	◆ ROB BASE
35	38	42	3	I DON'T NEED YOUR LOVE NEXT PLATEAU NP50112	JO ANN JONES
36	48	—	2	YA BA YE SIRE 0-21382/WARNER BROS.	OFRA HAZA
37	46	—	2	HEARTBEAT OF LOVE CBS ASSOCIATED 429 73143/E.P.A.	◆ PIA ZADORA
★★★ HOT SHOT DEBUT ★★★					
38	NEW ▶	1	1	ALL AROUND THE WORLD ARISTA ADP-9937	LISA STANSFIELD
39	39	41	3	THE MESSAGE IS LOVE A&M SP-12323	◆ ARTHUR BAKER WITH AL GREEN
40	47	—	2	LAMBADA EPIC 49 73139/E.P.A.	KAOMA
41	33	37	3	STEAMY WINDOWS CAPITOL V 15543	◆ TINA TURNER
42	42	—	2	BUDDY TOMMY BOY TB 943	◆ DE LA SOUL
43	50	—	2	I WILL SURVIVE MERCURY 876 369-1/POLYGRAM	◆ SAFIRE
44	NEW ▶	1	1	CHAIN OF FOOLS ATLANTIC 0-96245	RISSE
45	NEW ▶	1	1	BITING MY NAILS/THE PHANTOM'S IN THERE ENIGMA PROMO	RENEGADE SOUNDWAVE
46	26	16	11	JUST KEEP ROCKIN' DESIRE 889 971-1/POLYGRAM	DOUBLE THE TROUBLE & THE REBEL MC
47	NEW ▶	1	1	DROPPIN' RHYMES ON DRUMS DELICIOUS VINYL DV 1008/ISLAND	◆ DEF JEF FEAT. ETTA JAMES
48	NEW ▶	1	1	OH WORLD 4TH & B'WAY 494/ISLAND	PAUL RUTHERFORD
49	NEW ▶	1	1	MY LOVE IS RIGHT MCA 23994	SHANA DOUGLAS
50	43	49	3	WISHING ON A STAR VIRGIN 0-96510	FRESH 4 FEATURING LIZZ.E

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
12-INCH SINGLES SALES Compiled from a national sample of retail store and one-stop sales reports.					
★★ NO. 1 ★★					
1	1	1	10	TWO TO MAKE IT RIGHT VENETTA VE-7031/A&M 3 weeks at No. 1	◆ SEDUCTION
2	2	4	7	JAZZIE'S GROOVE VIRGIN 0-96517	◆ SOUL II SOUL
3	6	6	8	NO MORE LIES RUTHLESS 0-96521/ATCO	◆ MICHEL'LE
4	5	5	9	WALK ON BY NEXT PLATEAU NP5011W	◆ SYBIL
5	7	7	10	LET THE RHYTHM PUMP ATLANTIC 0-86273	DOUG LAZY
6	3	2	11	RHYTHM NATION A&M SP-12335	◆ JANET JACKSON
7	4	3	18	PUMP UP THE JAM SBK V-19701	◆ TECHNOTRONIC FEATURING FELLY
8	8	12	9	C'MON AND GET MY LOVE FFRR 886 799-1/POLYGRAM	◆ D-MOB
9	10	15	5	I'LL BE GOOD TO YOU QWEST 0-21408/WARNER BROS.	◆ QUINCY JONES
10	12	13	7	WHATCHA GONNA DO WITH MY LOVIN' VIRGIN 0-96507	◆ INNER CITY
11	13	14	7	OPPOSITES ATTRACT VIRGIN 0-96507	◆ PAULA ABDUL (DUET WITH THE WILD PAIR)
12	9	10	13	GET BUSY JIVE 1274-1-JD/RCA	◆ MR. LEE
13	17	42	3	WELCOME TO THE TERRORDOME DEF JAM 44 73135/COLUMBIA	◆ PUBLIC ENEMY
14	16	19	5	1-2-3/UNDERESTIMATE COLUMBIA 44 73136	◆ THE CHIMES
15	25	36	3	BUDDY TOMMY BOY TB 943	◆ DE LA SOUL
16	11	9	12	TENDER LOVER SOLAR 429-74502/E.P.A.	◆ BABYFACE
17	27	34	4	EXPRESSION NEXT PLATEAU NP50101W	◆ SALT-N-PEPA
18	24	28	5	RIGHT FROM THE START REPRISE 0-21280/WARNER BROS.	INDIA
19	18	17	9	TURN IT OUT (GO BASE) PROFILE PRO-7275	◆ ROB BASE
20	14	11	13	LOVE ON TOP OF LOVE - KILLER KISS CAPITOL V-15508	◆ GRACE JONES
21	21	25	5	TOUCH ME WITH YOUR HEART MICMAC 524	EILEEN FLORES
22	29	41	4	YOUR SWEETNESS MOTOWN MOT-4651	◆ GOOD GIRLS
23	22	22	7	PUMP IT HOTTIE VIRGIN 0-96516	◆ REDHEAD KINGPIN & THE F.B.I.
24	19	20	5	SCANDALOUS WARNER BROS. 0-21422	◆ PRINCE
25	35	—	2	LAMBADA EPIC 49 73139/E.P.A.	KAOMA
★★★ POWER PICK ★★★					
26	47	—	2	TAINTED LOVE EPIC 49 73145/E.P.A.	IMPEDANCE
27	33	39	5	I WANNA BE RICH SOLAR 429 74503/E.P.A.	◆ CALLOWAY
28	20	21	11	DOWN IN IT TVT 2611	◆ NINE INCH NAILS
29	45	—	2	IT'S GONNA BE ALRIGHT JIVE 1290-1-JD/RCA	◆ RUBY TURNER
30	26	24	7	WISHING ON A STAR VIRGIN 0-96510	FRESH 4 FEATURING LIZZ.E
31	34	35	8	STOMP (MOVE JUMP JACK YOUR BODY) WARNER BROS. 0-21339	◆ KYZE
32	15	8	15	OVER AND OVER ATLANTIC 0-86282	PAJAMA PARTY
★★★ HOT SHOT DEBUT ★★★					
33	NEW ▶	1	1	JUICY SOUND OF NEW YORK 4682/MOTOWN	WRECKS-N-EFFECT
34	32	32	17	IF YOU LEAVE ME NOW LMR 7000	JAYA
35	43	49	3	NEVER TOO MUCH EPIC 49 73141/E.P.A.	LUTHER VANDROSS
36	NEW ▶	1	1	GET UP: (BEFORE THE NIGHT IS OVER) SBK V-19704	◆ TECHNOTRONIC
37	NEW ▶	1	1	BURNING THE GROUND/DECADANCE CAPITOL V-15546	◆ DURAN DURAN
38	31	29	9	LET'S GET IT ON ISLAND 0-96522	◆ BY ALL MEANS
39	28	18	16	NEW JACK SWING SOUND OF NEW YORK MOT-4654/MOTOWN	◆ WRECKS-N-EFFECT
40	42	37	9	ELECTRIC BOOGIE MANGO 7832/ISLAND	◆ MARCIA GRIFFITHS
41	NEW ▶	1	1	TELL ME WHY ARISTA ADI-9918	EXPOSE
42	38	30	15	SOMEBODY FOR ME UPTOWN 23982/MCA	◆ HEAVY D. & THE BOYZ
43	30	23	22	ME SO HORNY SKYYWALKER GR-127	◆ THE 2 LIVE CREW
44	23	16	12	SWING THE MOOD ATCO 0-96512	◆ JIVE BUNNY AND THE MASTERMIXERS
45	41	44	3	I'M NOT THE MAN I USED TO BE I.R.S. 23996/MCA	◆ FINE YOUNG CANNIBALS
46	40	43	16	PERSONAL JESUS/DANGEROUS SIRE 0-21328/REPRISE	◆ DEPECHE MODE
47	50	—	2	PRINCIPAL'S OFFICE DELICIOUS VINYL 0-96511/ISLAND	◆ YOUNG M.C.
48	NEW ▶	1	1	I WILL SURVIVE MERCURY 876 369-1/POLYGRAM	◆ SAFIRE
49	NEW ▶	1	1	IN YOUR FACE PANDISC PD-050	FREESTYLE
50	37	26	15	LOVE SHACK REPRISE 0-21318/WARNER BROS.	◆ THE B-52'S

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

SO HOT THEY SWEAT!

IMPEDANCE's "TAINTED LOVE" —
the English club sensation scorching the dance charts! Available
on 12" and maxi-cassette with extra house mixes.

Produced by Color Sound Productions



ANYTHING BOX's "LIVING IN OBLIVION" —
just shipping end of month. Already massive requests from
cassette airplay! Available on 12" and cassette single.

Produced by Jon St. James for Formula 1 Music Group
Direction: Formula 1 Music Group

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Holloway Steals Hearts With New Single

ANOTHER PAGE in your book: the venerable Loleatta Holloway is back in the thick of it with a fab new import from Holland called "Heart Stealer" (Rams Horn, 023-292154 or fax: 23293724). The Ian Levine, R. Tee & S. Wagner production recalls the essence of Holloway's classics with a contemporary R&B club feel. *Singing* (complete with vintage Loleatta ad libs) about a broken heart as only Holloway can, this charmer sports a tasty **Freddy Bastone** mix. All the "Ride On Time" lawsuits aside, it's great to hear one of the original club divas reclaim her de-



by Bill Coleman

served territory. Holloway can be reached through her management at 312-722-2443... **Madonna** has taken it back to the streets with some fab new mixes of "Keep It Together" (Sire), a highlight from her "Like A Prayer" album. **Shep Pettibone** delivers a **Soul II Soul**-vibed remix and dub that in theory is a weathered idea but in practice works quite well. With some hip-hop and go-go elements tossed in, this one's sure to bring the star back to the dance floors. Great *inspirational* break. On its flip are alternative, more skeletal versions from the hot DJ **Mark "The 45 King"** with producer **Stephen Bray**... The Pettibone/**Janet Jackson** marriage (see Big Beats) remains intact for yet another release, "Escapade" (A&M). The poppy, **Prince-ish** groove (dust off "Take Me With You" or "Raspberry Beret") is accented on one side by some thoughtful treatments while the flip offers a house-tailored option... Rack up another smash for **Seduction** with its slammin' contempo-
(Continued on next page)

5 WINTER MUSIC CONFERENCE

THE DANCE MUSIC CONFERENCE

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FORT. LAUDERDALE, FL.
MARRIOTT HOTEL MARINA

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- NATIONAL DANCE MUSIC AWARDS BANQUET
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TUESDAY, MARCH 13, 1990
10:00 A.M. REGISTRATION OPENS
1:00 P.M. DJ MEETINGS
3:00 P.M. MOBILE DISC JOCKEY
5:00 P.M. SPINNERS DEMONSTRATION
10:00 P.M. OPENING PARTY

WEDNESDAY, MARCH 14, 1990
10:00 A.M. REGISTRATION OPEN
10:00 A.M. TRADE SHOW EXHIBITS OPEN
11:00 A.M. ALTERNATIVE DANCE MUSIC
1:00 P.M. NATIONAL "DJ" PANEL
2:30 P.M. RETAIL AND MARKETING
2:30 P.M. VIDEO PROMOTION/PRODUCTION
4:00 P.M. PUBLISHING
5:30 P.M. CLUBS, BOOKING & ARTIST MNGMT
5:30 P.M. REMIXERS / EDITING
10:00 P.M. Artist Showcase

THURSDAY, MARCH 15, 1990
10:00 A.M. REGISTRATION OPENS
10:00 A.M. EXHIBITS OPEN
11:00 A.M. RECORD POOL DIRECTORS
11:00 A.M. MANUFACTURING / DISTRIBUTION
1:00 P.M. 12" DANCE PROMOTION
1:00 P.M. CROSSOVER RADIO
2:30 P.M. PRODUCERS
4:00 P.M. ARTISTS
4:00 P.M. RAP MUSIC
5:30 P.M. RECORD POOLS & LABELS
5:30 P.M. A & R
10:00 P.M. Artist Showcases

FRIDAY, MARCH 16, 1990
10:00 A.M. REGISTRATION OPENS
10:00 A.M. EXHIBITS OPEN
11:00 A.M. INDEPENDENT LABELS
1:00 P.M. CHARTS, PUBLICATIONS
1:00 P.M. LEGAL
2:30 P.M. CROSSOVER PROMOTION
4:00 P.M. OPEN FORUM
7:30 P.M. COCKTAILS
8:00 P.M. AWARDS BANQUET
10:00 P.M. Artist Showcases

SATURDAY, March 17, 1990
1:00 P.M. BILLBOARD MAGAZINE ...
BARBECUE / PICNIC at Snyder Park (Ft. Laud.)
10:00 P.M. Artist Showcases



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HOT DANCE BREAKOUTS

CLUB PLAY

1. HEARTBEAT SEDUCTION VENDETTA
2. DRESS TO IMPRESS LIEUTENANT STITCHIE ATLANTIC
3. IN YOUR FACE! FREESTYLE PANDISC
4. BURNING THE GROUND/DECADANCE DURAN DURAN CAPITOL
5. BLUE SAVANNAH ERASURE SIRE

12" SINGLES SALES

1. GOT TO HAVE YOUR LOVE MANTRONIX FEATURING WONDRESS CAPITOL
2. WHERE DO WE GO FROM HERE STACY LATTISAW WITH JOHNNY GILL MOTOWN
3. THE GAS FACE/WORDZ OF WIZDOM 3RD BASS DEF JAM
4. BEEPERS SIR MIX-A-LOT NASTY MIX
5. SAY IT LOUD RODNEY O JOE COOLEY ATLANTIC STREET

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



It's No Shame. Resident diva Evelyn "Champagne" King is shown here with executives from her label EMI's New York offices, who gathered to celebrate the release of her latest project, "The Girl Next Door," which features the single "Day To Day." Shown, from left, are Dwayne Alexander, A&R; King; and Glynice Coleman, Northeast regional director.

DANCE TRAX

(Continued from preceding page)

rary interpretation of the **Taana Gardner** classic "Heartbeat" (Vendetta/A&M), with new mixes by producers **David Cole & Robert Clivilles**. You know what it sounds like so we'll spare you the rhetoric, but take note of the **Dante Ross**-tailored hip-hop dub.

We have succumbed to the **Dave Morales** mixes of **Technotronic's** "Get Up! (Before The Night Is Over)" (SBK). Though admittedly I'm not excited by the prospects of this being released as a single, the new mixes add a spacy, almost **Jungle Wonz**-ish vibe, accenting the party-time lyrics. From the rumor mill: Technotronic is apparently scheduled to be the opening act for 35 dates of **Madonna's** tour, beginning early May. If you've been wondering (as we knew you were) why **Felly** is no longer prominently featured in the group, it's because the act's talented 17-year-old co-songwriter **Manuella Kamosi** aka **Ya Kid K** is actually the voice you've been hearing. Who knew? You can catch a glimpse of Manuella along with Felly in the new videoclip for "Get Up." Also, Ya Kid K makes a guest appearance on a fab new import, "Spin That Wheel" by **High Tech 3**. The single has been picked up by SBK and will be out in March as the leadoff track to the soundtrack to "Teenage Mutant Ninja Turtles." Where's the PMRC when you need it?

New Jersey DJ and Billboard reporter **John Matarazzo** points out that those who have questioned the validity of clubs in breaking new music should take a look at the phenomenal crossover success of Technotronic's "Pump Up The Jam." The underground house track has been a staple in clubs for months and unquestionably broke from the ground up. The single has been certified *platinum*!

BIG BEATS: **Matt Adell** is heading up Wax Trax's newly formed dance department. Expect two **Psychic TV** compilations as a two-record set, a new remix album from **Meat Beat Manifesto** called "Armed Audio Warfare," and a **Feetus** greatest-hits package. Give him a buzz at 312-252-1000... It's been reported that **Monie Love's** long-awaited debut, "Down To Earth," will be a double-album affair. Not surprising, seeing who the fierce rapper is down with. Expect contributions from **Ultra Nate**, **Adeva**, **De La Soul**, **Fine Young Cannibals**, **Jungle Brothers**, **Soul II Soul**, and the **Stone Roses**... **Young M.C.'s** "I Come Off" has been remixed for single release by hot U.K. duo **C.J. McIntosh & Dave Dorrell**... **Linear's** regional hit "I Am Somebody" has been picked up by Atlantic while **Chrysalis** is readying **Sonia's** bubbling crossover import pop release "You'll Never Stop Me From Loving You" for immediate stateside release.

In the It's About Time department, **Smith & Mighty** have been signed to the U.K. **FFRR** label... **Breakout/A&M U.K.** has picked up a remake of **Dusty Springfield's** fab "Nothing Has Been Proved" by **String Of Life**, set to be remixed by **Paul Oakenfold**. By the way, **Breakout** is going with **Janet Jackson's** "Alright" as its next release featuring all new **Shep Pettibone** mixes and a guest rap by **Heavy D**. The label has apparently

put together a collectors' edition two-record set featuring eight versions of "Alright" and three of its flip, "Come Back To Me" (the official A side) by **Jimmy Jam & Terry Lewis**. Sure hope a set falls our way. Also for the label, **C. J. Mackintosh** has remixed **Roxanne Shante's** "Independent Woman" and "Silly Games" by **Arthur Baker & His Backbeat Disciples Featuring Robert Owens** has been remixed by **Mike Pickering & Graeme Park** and **Frankie Bones & Tommy Musto**. Incidentally, Baker has reportedly been asked to remix **David Bowie's** classic "Fame." Is a Bowie remix package the next step?

HOW SOON IS NOW? **The Brat Pack** previews its forthcoming album with a cover of **Ambrosia's** "You're The Only Woman" (Vendetta/A&M). Hot crossover nugget is served up in a variety of house-inspired and new jack versions... **Concept Of One Featuring Tony Moran** delivers "Dance With Me" (Cutting, 212-569-4589), which captures the essence of many Latin/pop releases with a strong production and vocal performance... Also recommended for crossover radio and clubs is the pop/house offering "Girl You Are The One" (Tempest, 312-271-5696) by **Georgie Porgie**. Spirited hooks abound in the number of workable mixes provided by **Bad Boy Bill**, **Ralphie Rosario**, **LNR**, and **Georgie & Lloyd**... Don't miss the ethereal house offering from **Mr. Fingers** called "What About This Love" (Alleviated, 312-880-5580) because it's real good... Also of interest: "You're My Type" (Virgin) by **One On One** aka **Juan Atkins & Rona Johnson**; "Bombers In The Sky" (Warner Bros.) by **Thompson Twins**; "Reach Up To Mars" (Underworld, 718-786-8473) by **Earth People**; "Remember" (Lumar, 212-567-4900) by **Fascination**; "I Lost The Love" (Active, 212-691-1200) by **The Girls Club Featuring Eileen**; "Let Me Be The One" (Clubhouse, 201-687-2344) by **Simon**; "2 Far" (Paris Club, 718-786-8473) by the **Paris Ford Project** and "Special" (Strictly Rhythm, 212-246-0026) by **Sir James**.

LIL PIECES: Congratulations to **Richard and Arlene Weinman**, president and VP, respectively, of **Best Performances Inc.**, on the birth of their daughter, **Shane Nicole**, Dec. 26... **Pat Monaco**, formerly of **Landmark Distributors**, is taking over as head of independent distribution for **Island**, which includes the 4th & B'Way, **Mango**, and **Antilles** labels. Not so surprising since wife **Cathy Jacobson** just left the position to head up new indie **Cardiac Records** (Billboard, Jan. 27). Monaco can be reached at 212-995-7800... **Justin Strauss** has just completed postproduction and mixes for **808 State's** "Pacific," **Colours' "I Wanna Make Love,"** and **Money** by **Bros**... **Keith Cohen** was busy at **Larrabee Studios** mixing "Round & Round" and "Tick Tick Bang" for **Prince's** new movie project. Cohen also handled the remix chores on "Moonlight On Water" from **Laura Branigan**... **Daniel Abraham** has been adding finishing touches to a postproduction and mix of "Dangerous."

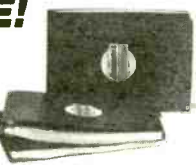
U.K.-stationed **Bruce Forest** has just completed remixes of **Boy George's** new "Generations Of Life" and **Alyson Williams' "Be My Number One."** Hey Bruce, how about hearing it from the horse's mouth... **John Foxx** (ex-Ultravox?) is back under the pseudonym **Nation 12** and being produced by **Bomb The Bass' Tim Simenon**... **Coldcut** has been adding final touches to a new album due in early spring... The brilliant **Electrabe 101** track "Talking With Myself" has been rereleased in the U.K. with new mixes by **Frankie Knuckles** with additional mixes by **Larry "Mr. Fingers" Heard** and **Smith & Mighty** to follow... From **XL Recordings** (01-870-8511) in the U.K. expect new mixes of **Ellis D's** "Just Like A Queen." Expect the fab **Ellis D.** album to resurface shortly stateside on **Quark**... **BET** went to Seattle last week to film two one-hour specials on **Nastymix Records**, focusing on the label's roster, including such homegrown talent as **Sir Mix-A Lot** and **High Performance**.

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NEW ON THE CHARTS

Arista recording artist **Leila K.** has experience being on the run—not only up the charts, but also from the law.

When **Leila** was 14 years old, she resisted her Muslim parents' efforts to force her into an arranged marriage. She ran away twice and was apprehended once by the police after a club gig. "My parents are strictly Muslim and hate what I'm doing," she says. "My father says that it's only whores who do the things I do. My father also forbids me to use his family name, that's why I call myself **Leila K.**"

Undaunted, the 17-year-old artist has forged onward, and is at the threshold of a breakout hit. Her debut single, "Got To Get," an infectious club-inspired stomper featuring **Rob 'n Raz**, has

scored well internationally while jocks and programmers stateside are taking heed. **LARRY FLICK**



LEILA K.

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TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
1	2	23	HARRY CONNICK, JR. COLUMBIA SC45319 (CD) ★ ★ NO. 1 ★ ★ 5 weeks at No. 1 MUSIC FROM "WHEN HARRY MET SALLY ..."	
2	1	15	DAVID BENOIT GRP 9595 (CD)	WAITING FOR SPRING
3	3	13	MICHEL CAMILO EPIC ET 45295/E.P.A. (CD)	ON FIRE
4	4	9	FRANK MORGAN ANTILLES 91320/ISLAND (CD)	MOOD INDIGO
5	5	11	CHET BAKER ENJA 79600/MESA/BLUEMOON (CD) MY FAVOURITE SONGS: THE LAST GREAT CONCERT	
6	8	7	AHMAD JAMAL ATLANTIC 82029 (CD)	PITTSBURGH
7	6	11	SOUNDTRACK GRP 2002 (CD)	THE FABULOUS BAKER BOYS
8	7	15	EARL KLUGH WARNER BROS. 26018 (CD)	SOLO GUITAR
9	10	7	MICHEL PETRUCCIANI BLUE NOTE 92563/CAPITOL (CD)	MUSIC
10	11	7	ANDRE PREVIN, JOE PASS & RAY BROWN TELARC 83302 (CD)	AFTER HOURS
11	9	27	GEORGE BENSON WARNER BROS. 25907 (CD)	TENDERLY
12	12	7	SOUNDTRACK COLUMBIA SC 45358 (CD)	STRAIGHT NO CHASER
13	13	37	DR. JOHN WARNER BROS. 25889 (CD)	IN A SENTIMENTAL MOOD
14	NEW		GENE HARRIS & THE PHILLIP MORRIS SUPERBAND CONCORD 4397 (CD) LIVE AT TOWN HALL, N.Y.C.	
15	15	3	DIZZY GILLESPIE PROJAZZ 698 (CD)	THE SYMPHONY SESSIONS

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	7	QUINCY JONES QWEST 26020/WARNER BROS. (CD) ★ ★ NO. 1 ★ ★ 3 weeks at No. 1 BACK ON THE BLOCK	
2	2	13	VARIOUS ARTISTS GRP 9596 (CD)	HAPPY ANNIVERSARY, CHARLIE BROWN
3	6	7	KENNY G ARISTA 8613 (CD)	LIVE
4	3	15	GROVER WASHINGTON, JR. COLUMBIA OC 45253 (CD)	TIME OUT OF MIND
5	4	11	RANDY CRAWFORD WARNER BROS. 26002 (CD)	RICH AND POOR
6	5	17	DAVE GRUSIN GRP 9592 (CD)	MIGRATION
7	13	5	HUGH MASEKELA RCA 3070 (CD)	UPTOWNSHIP
8	10	9	FATBURGER INTIMA 73503/ENIGMA (CD)	TIME WILL TELL
9	12	9	SADAO WATANABE ELEKTRA 60906 (CD)	FRONT SEAT
10	7	27	LOU RAWLS BLUE NOTE 91937/CAPITOL (CD)	AT LAST
11	14	9	GARY HERBIG HEADFIRST 31311/K-TEL (CD)	FRIENDS TO LOVERS
12	16	29	PAT METHENY GEFEN 24245/WARNER BROS. (CD)	LETTER FROM HOME
13	15	13	ANDY NARELL WINDHAM HILL JAZZ 0120/A&M (CD)	LITTLE SECRETS
14	17	33	TUCK & PATTI WINDHAM HILL JAZZ 0116/A&M (CD)	LOVE WARRIORS
15	19	3	GIPSY KINGS ELEKTRA 60892 (CD)	MOSAIQUE
16	18	7	VARIOUS ARTISTS LUAKA BOP/SIRE 26019/WARNER BROS. (CD)	BRAZIL CLASSICS 2: O SAMBA
17	9	21	JEAN LUC PONTY COLUMBIA FC 45252 (CD)	STORYTELLING
18	21	3	KIM PENSYL OPTIMISM 3223 (CD)	PENSYL SKETCHES #2
19	11	17	LEE RITENOUR GRP 9594 (CD)	COLOR RIT
20	8	15	GREG MATHIESON HEADFIRST 215/K-TEL (CD)	FOR MY FRIENDS
21	22	7	KENNY GARRETT ATLANTIC 82046 (CD)	PRISONER OF LOVE
22	24	3	CHARNETT MOFFETT BLUE NOTE 91650/CAPITOL (CD)	BEAUTY WITHIN
23	20	43	JOE SAMPLE WARNER BROS. 25781 (CD)	SPELLBOUND
24	23	33	MILES DAVIS WARNER BROS. 25873 (CD)	AMANDLA
25	NEW		DAVID DIGGS ARTFUL BALANCE 7216/JCI (CD)	NOTHING BUT THE TRUTH

Albms with the greatest sales gains during the last two weeks. (CD) Compact disk available.
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DANCE

Zadora's 'Pia Z.' Tries For True Audience Singer/Actress Sees 4th Album As Artistic Debut

BY LARRY FLICK

NEW YORK—Pia Zadora cannot seem to get any respect. The mere mention of her name provokes leering grins and sarcastic jibes.

However, with the release of her new CBS Associated album, "Pia Z.," the singer/actress is out to prove herself as an artist who deserves to be taken seriously—and she just may succeed.

The set, a spritely mix of pop/dance grooves and ballads, takes Zadora out of her previously identified context of big band standards and places her firmly into the thick of contemporary action. Although this is Zadora's fourth album, she views it as a debut of sorts—an unveiling of her talents as a songwriter and interpretive vocalist. She credits her working relationship with Grammy award-winning producer/songwriter Narada Michael Walden with providing what she calls the perfect artistic environment.

"I had more input into the material and the overall sound of this album than any other I've worked on in the past, and that's because of the trust and confidence that Narada instilled in me," she says. "He didn't nurse me or lead me, he listened to me. He has great instincts and knew exactly when to guide me and when to leave me alone and let

me groove."

Zadora claims that she has not always had such freedom in the past. "Pia Z." comes on the heels of an album recorded with Jimmy Jam & Terry Lewis, which was issued in Europe, but halted for stateside release by the singer due to a "lack of vocal identity."

"Jam and Lewis are great guys and very talented, but there really wasn't any room for me to be myself on that album," she says. "And it was important to me that, in making such a dramatic move away from singing the standards, I showcase a strong identity for myself in the dance music arena."

The project may have fallen short of her expectations, but it did serve as a formidable introduction to Walden. It also clued him into what Zadora needed from a producer.

"No one has been able to capture her true personality on record, and it was a challenge for me to try and do that," he says. "I went to her home and composed music with her right there, writing songs for her like a tailor-made dress."

Once the material was written, Walden says finding a vocal niche for Zadora fell into place with relative ease.

"She's got great range, and can really belt a ballad," he says, "but her lower range is a little too operatic for dance music. We worked most

of the songs in her upper range, which sounds softer and sexier."

At press time, the album's first single, "Heartbeat Of Love," is struggling to find its audience, but no one involved seems worried. "We're all very committed to making this record a hit," says Dave Costanza, director of dance music at Epic and CBS Associated. "Pia has been out there meeting people, and the response is beginning to build."

A new single is imminent, with the lushly orchestrated ballad "Eternally" or the new-jack-inspired "I Wanna Be The Woman" among the front-running choices. A tour with Walden is being discussed, although both Zadora and Walden have already begun exploring the option of reteaming for another album next year.

"He's committed to following this through for me," Zadora says. "We have no intention of quitting."

Zadora recognizes that it may take more than one record to win the respect she wants. "I look at this album as a beginning of a new phase in my career, and new phases take time to develop," she says. "I've gathered the confidence to keep on pushing. I don't really care what the press has to say about me. I've had to deal with a lot of criticism in the past, and I've never let it get me down before, and I'm not going to start now."



by Jeff Levenson

THE LAST TWO YEARS HAVE SEEN THE release of a considerable number of CD commemorative boxed sets, many of which reflect the industry's practice of erecting aural monuments to great (and sometimes not so great) achievement. In the main, the material in these sets has added luster to the jazz lover's library. (For the labels' part, it should be noted, the M.O. is quite simple: they recycle their holdings in shiny new packages and hope that completists will find the goods irresistible. Easy.)

However, collecting these boxes is proving to be a cumbersome task. The large, cardboard carrier packages that house three or four CDs in a plastic inset, coupled with an LP-size booklet of detailed notes, is not always practical. Yes, their weight (as well as contents) confers iconographic status to the featured artist; legends, some enthusiasts maintain, deserve such treatment. But the availability of shelf space in one's home, as well as in the retail racks, is a legitimate cause for concern, especially with an onslaught of boxes undoubtedly slated for the future. I'm not sure that producing these oversized, "special edition" sets is essential for selling the music. In addition, this bulky type of packaging often gives rise to another annoyance: tightly wedged jewel packs that resist removal and need to be wrestled free from the plastic casing.

With this in mind, labels that choose to honor jazz masters with multidisk sets of vault-clearing music might take their lead from some recent issues by PolyGram and RCA. PolyGram's homage to Clifford Brown ("The Complete Emarcy Recordings...") is a handsome 10-CD package, complete with booklet, that is held together by a modest slip case; it is virtually cube-shaped,

and it packs a wallop considering its space-efficient dimensions. The same holds true for RCA's Bluebird tributes to Glen Miller ("The Popular Recordings, 1938-1942") and Fats Waller ("The Last Years, 1940-1943"). Though these CD sets contain only three disks each, there's plenty of choice music (and information) for the money. These packages were clearly intended to be used, not just showcased as decorative niceties for one's listening room. Let's hope other companies follow suit.

BLUES STUFF: Vanguard has just reissued three blues titles, each reflecting a regional bias and varietal richness within the idiom. The Delta Blues, arguably Mississippi's greatest contribution to American culture (no disrespect intended, Faulkner fans), are represented

PolyGram and RCA issue well-packaged boxed sets

by Skip James, accompanying himself with piano and guitar on "Devil Got My Woman." The joys of Kansas City blues are heard in "The Essential Jimmy Rushing." Mr. Five By Five, as he was affectionately known, was a robust belter who spent years fronting Count Basie's swing machine, where he picked up a thing or two about rockin' and rhythm. And Chicago blues, especially that stylistic strain practiced by young, white, rock-minded pioneers in the mid-'60s, are offered by harmonica cat Charley Musselwhite in "Stand Back!" (Musselwhite, incidentally, has a new album forthcoming on Alligator.)

MORE BLUES IN THE NIGHT: BluesStage, National Public Radio's broadcast series hosted by Tony Award winner Ruth Brown, kicks off its second season this month with some on-site performances from around the country. Scheduled to air on more than 100 stations (check your local listings), the series will devote programs to Little Milton, Johnny Copeland, and John Lee Hooker, all from Chicago, and Johnny Adams and Snooks Eaglin from New Orleans.

Talent

IN THIS SECTION

Knickerbocker Arena Bows In Albany, N.Y.

Enigma's U-Krew Is New On The Charts

The Cult Convenes In Dallas

Nine Inch Nails Drive It Home Live

Rock Acts Find Their Place In The Sun South Florida Scene Nurtures New Talent

BY JOHN LANNERT

MIAMI—After earning recognition primarily as a dance and Latin pop music mecca for the last 15 years, Miami and the South Florida area is now emerging as a center for rock music talent.

Music industry eyebrows first were raised when Epic Records signed Miami-based Nuclear Valdez in the fall of 1988. The hard-rock quartet, which recently released its debut album, "I AM I," is the only South Florida-based rock act signed to a major label in recent memory.

However, there are several rock-rooted bands from the area that have recently attracted record company interest, including Vesper Sparrow, a semifinalist in the Snickers New Music Search, Kru, the Groove Thangs, and the Mavericks.

Other rock acts that have gained strong followings in the three counties that comprise South Florida—Dade, Broward, and Palm Beach—are Beat The Press, Quit, Coral Gables, Question Reality, Napoleon Solo, Saigon Kick, Amazing Grace,

the Goods, Race, and Autodrive.

"There seems to be a bit more rock'n'roll coming out of Miami and South Florida," says Mike Lembo, manager of Nuclear Valdez and president of Mike's Artists Management. "Years ago, it was more of a northern Florida/southern rock scene. And the area seems to have been dominated in the last four or five years by the dance stuff and the Latin stuff."

"I think what's happening is that the younger kids are growing up and playing great rock'n'roll," he says.

But Lembo, who also heads the independent label First Warning Records, adds that Nuclear Valdez's record deal will not expand South Florida's rock image nationally unless the band is a commercial success.

"A lot of bands get signed out of a lot of countries and cities other than New York or L.A. It doesn't mean anything until something happens with them."

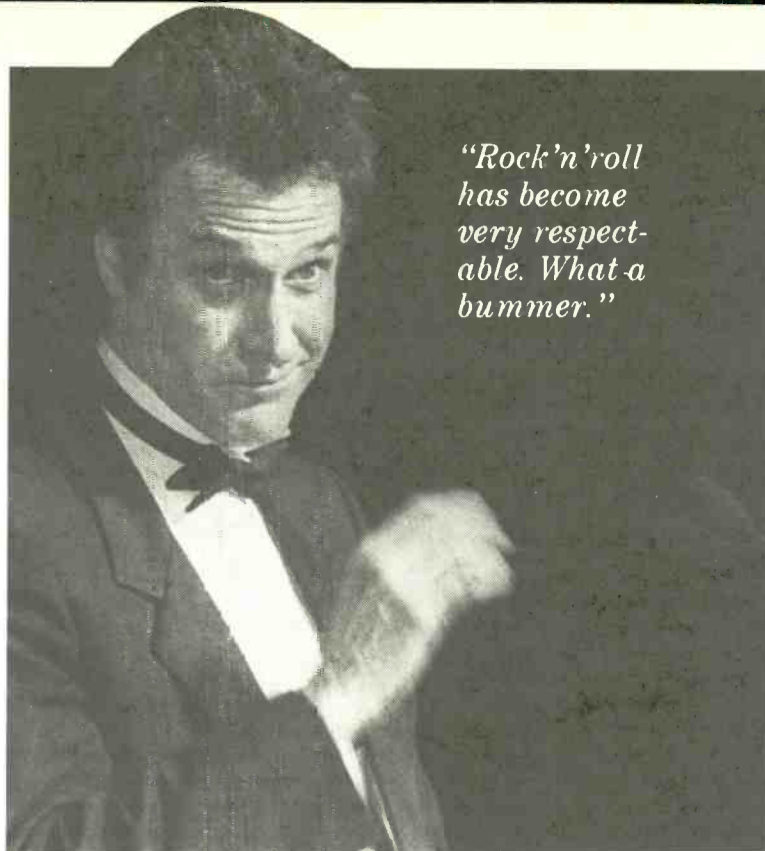
Still, in spite of the dearth of major-label deals, the South Florida rock scene continues to remain active.

Radio stations such as WKPX-FM, a 3,000-watt high school station locat-

ed in suburban Broward County, WVUM-FM, the Univ. of Miami's station, and Miami public station WLRN-FM offer extensive programming that features area rock artists. Local top 40 station WHYI (Y-100) has even played the Goods' "I'm Not Average" on its "PostModern" show.

Miami news/arts newspaper New Times provides weekly coverage of South Florida rock bands, while the Fort Lauderdale monthly magazine Tonight Today features profiles of area rock groups and a comprehensive listing of South Florida appear-

(Continued on page 42)



"Rock'n'roll has become very respectable. What a bummer."

Hall Of Fame Frames. Ray Davies, above, and others are captured in a gallery of photos from this year's Rock and Roll Hall of Fame induction dinner (see page 43). (Photo: Chuck Pulin.)

Will Future Rock Hall Of Fame Honorees Be Spared The Slap Of A Lyric Sticker?

BEFORE THE TRIBUTES and testimonials of the fifth annual Rock and Roll Hall of Fame induction dinner began at the Waldorf Astoria Hotel in New York Jan. 17, Elektra Entertainment chairman Bob Krasnow aimed to bring some cold perspective to the party. "While tonight we celebrate the idea of rock'n'roll," he said, "tomorrow we have to protect its future."

The idea of rock, from the start, has been unbridled musical and social expression; a voice for those who otherwise would go unheard. Its future looks bleak indeed.

Krasnow's comments at the Hall of Fame dinner came in a charged political context. As Billboard Washington bureau chief Bill Holland has reported, legislators in several states are looking at record-labeling bills (Billboard, Jan. 20, 27). One proposal in Missouri would impose a one-year prison term and a \$1,000 fine on retailers selling albums with explicit lyrics.

Undeniably, the incidence of violence, sexual degradation, bigotry, and other offensive subjects in some current recordings has increased—as those ills have escalated in society. But those who attack rock lyrics want to kill the messenger, then say their job is done.

What would record-labeling bills target? The Missouri measure takes aim at lyrics that appear to advocate or condone such things as violence, suicide, sexual deviation, drug and alcohol abuse, and more. In practice, of course, mere reference to a proscribed subject would likely earn a label. And while record-labeling advocates repeatedly say they're not for censorship, the effect of their actions in the marketplace would be the same, as retailers decline to stock stickered product.

WHAT MADE KRASNOW'S comments more striking is how they contrast with the deafening silence on this issue from most top wheels in the music industry (many of whom safely applauded from the induction dinner audience). Recording Industry Assn. of America president Jason Berman has, understandably, been tapped to man the front line in this opinion battle. But why should he be out there alone? What other industry "leaders" will live up to that description by speaking out?

(The lack of a bona fide response by the music industry to the record-labeling threat also has caused dissension in the anti-censorship ranks. Earlier this month, author and critic Dave Marsh bowed out of the group Mu-

sic In Action, saying the group "sends the message the record industry is doing something. It's not true." Marsh retains his own forum in the Rock & Roll Confidential newsletter. Howard Bloom continues to direct Music In Action's efforts, challenging the labels to act.)

It may well be that today's record company chiefs tacitly approve of efforts to rein in rock lyrics. After all, such efforts are really only aimed at fringe artists and troublesome indie acts, right?

Not a chance. Once legislators set themselves up as arbiters of acceptable language in the arts, no recording, past or future, is safe from the slap of a lyric sticker. Among this year's Hall of Fame inductees, the Who may well earn a warning label for Uncle Ernie's pedophilia in "Tommy." Simon & Garfunkel may see one on Columbia's reissue of "Sounds Of Silence" for the suicide in "Richard Cory." And even the late Bobby Darin may get one for the violent "oozing blood" imagery of "Mack The Knife."

CLIP AND SAVE: If record labels and distributors want to challenge labeling proposals, they'll need to stay abreast of those actions, state by state. For companies that send staffers hither and yon to sign talent, getting articulate spokesmen to statehouse hearings should not prove impossible. And if the labels fail to act, retailers, artists, and fans at the grass-roots level will need to do so. The public servants involved should be happy to keep concerned parties up to date on bill filings or hearing dates. The bill in Missouri has been filed by state Rep. Jean Dixon at 314-751-7670. Among others who are looking at the issue are Florida state Rep. Joseph Arnall, 904-488-0001; Arizona state Sen. Janice Brewer, 602-542-4136; Delaware state Rep. V. George Carey, 302-736-4119; Washington state Sen. Ellen Craswell, 206-786-7644; Pennsylvania state Rep. Ron Gamble, 717-787-6925; Oklahoma state Rep. Joan Greenwood, 405-557-7343; Iowa state Rep. Don Hermann, 515-281-3221; Kansas state Rep. Al Lane, 913-296-7681; Nebraska state Sen. Richard Peterson, 402-471-2929; New Mexico state Rep. Leonard Rawson, 505-984-9658; and Illinois state Rep. Gerald Weller, 217-782-8060. The list, unfortunately, is likely to grow.

Assistance in preparing this column was provided by Bill Holland in Washington, D.C.

Whitesnake's Success Fuels High Hopes For 'Tongue' Tour

BY ELIANNE HALBERSBERG

NEW YORK—Despite sales above the 9 million mark for "Whitesnake," success is no luxury to David Coverdale. Instead, he takes a pragmatic view of Whitesnake's latest Geffen release, "Slip Of The Tongue."

"There is an assortment of people who will call this album a failure if it sells 3 million copies," the vocalist says. "They judge by units. To me, this is the most musically successful album I have done. If it takes us further than the last, great, but I don't know why the last one flew. Was it God's reward for my grief? In that case, this one should sell more because it could have been called 'The Anxiety Attack From Hell!'"

Making its chart debut in the top 40

and leaping into the top 20 a week later, "Slip" may equal, if not surpass, its predecessor. The record was nine months in the making, a painstaking effort that saw Whitesnake, by then an American supergroup, face chaos when guitarist/co-writer Adrian Vandenberg was incapacitated by acute tendinitis. Steve Vai completed the tracks and Coverdale now quips, "We will tour in February with Steve, Adrian, Rudy [Sarzo], and Tommy [Aldridge] and hopefully they won't have a new singer by then!"

Regardless of his lighthearted attitude, the fact remains that Whitesnake is one of 1990's hottest tickets. Barbara Skydel of Premier Talent ranks the group alongside hard rock heavyweights Aerosmith and Motley

(Continued on page 42)



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Albany, N.Y., Gets New Concert Arena

■ BY MICHAEL ECK

ALBANY, N.Y.—This capital city challenges its status as a secondary concert market with the opening this month of the Knickerbocker Arena.

An inaugural gala Tuesday (30) features none other than Frank Sinatra in another of his bottle-breaking, ribbon-cutting performances. He will be followed in upcoming weeks by Bill Cosby (Feb. 2), Tom Petty (Feb. 3), Andrew "Dice" Clay (Feb. 14), Whitesnake (Feb. 15), and the Grateful Dead (Feb. 24-26).

There is also a full schedule of family events on tap, including the Moscow and Ringling Bros. circuses, the Harlem Globetrotters, and Stars On Ice.

"We are trying to establish Alba-

ny as a vibrant entertainment market," says marketing director Ken Staats.

Previously, the Capital Region—geographically located at a crossroads of Interstates 87 and 90 between New York, Boston, and Montreal—could only look toward the Saratoga Performing Arts Center's summer season for shows with a draw in excess of 6,000, roughly the capacity of two other area venues, the RPI Houston Fieldhouse and the Glens Falls Civic Center.

With the arrival of the county-owned downtown venue, the area can host indoor crowds in the 15,000-17,500 range. The latter figure is for full-capacity center stage seating, although Staats says the hall will soon be able to scale itself for smaller shows.

According to Staats, the market for the Spectator-managed facility is a 14-county area with a population of 1.3 million. He expects solid support from patrons within the six-county core area, within an hour's drive, for family events.

The Albany Patroons, a Continental Basketball Assn. team, will call the arena home, although executive director Patrick T. Lynch and the county are also actively looking for a professional hockey team.

Northeast Concerts, based in Hartford, Conn., is the arena's main promoter, but not its exclusive booker, notes Staats. The Knickerbocker Arena will "explore all areas" of in-house and co-promotion as well, he says. Ticketing for all events is exclusively through TicketMaster.

TALENT IN ACTION

**THE CULT
BONHAM
DANGEROUS TOYS**

Reunion Arena, Dallas

WITH A MINIMUM of stage setting and without pyrotechnics or props, the Cult got down to hard-rock business at this Dallas date Jan. 16, opening with a sparse but effective light show to introduce its first number. This was hard-working, plain Jane power rock.

Lead singer Ian Astbury was in strong voice, and it takes a strong voice to belt them out like he does. Guitarist Billy Duffy was all over the stage, playing well (within the limits of the genre), grinning madly, his long blond hair flying behind as he mounted pedestals at either end of the stage to titillate fans in the far mezzanine. Still, the band's style demanded megacharmisma to succeed. And the Cult's presentation was, excepting Duffy, different in few details from those of the opening acts, save that its wardrobe fit better, its sound wattage was more bone rattling, and its music generally more tightly written.

The 25-and-under crowd of 6,500 (in this 17,900-seat hall truncated by half) was not cheated in the 80-minute, 14-song set, though it took prompting from Astbury to get the response he wanted. The gate may have been hurt by the appearance of Motley Crue in the market a week earlier.

The Cult was professional, if sometimes underwhelming as a unit, but the openers have a way to go. Bonham's music was highly derivative of

drummer Jason Bonham's late father's band, Led Zeppelin. Worrisome to future prospects was that a Zeppelin encore was by far the most popular thing Bonham did all night. Austin's Dangerous Toys are a promising group of Southern power-party rockers whose music will have more impact in concert once the singer stops grabbing his crotch and spewing gratuitous sexual challenges.

BOB MILLARD

NINE INCH NAILS
*Phantasy Nite Club
Lakewood, Ohio*

QUASI-HOMEBODY and self-obsessed auteur Trent Reznor wowed an overflow crowd when his band, Nine Inch Nails, made its local debut in this venue just west of Cleveland.

NIN's debut TVT album, "Pretty Hate Machine," has been making alternative music waves and the band's brutal, hypnotic single "Down In It" is rising up the Modern Rock Tracks chart. The recordings are largely the work of Cleveland resident Reznor and a slew of computers.

But the material worked well on stage, as Reznor, guitarist Richard Patrick, keyboardist Mick Rushe, and drummer Chris Vrenna proved to 450 fans here Dec. 29.

Reznor is a scrawny figure of plastic, elastic voice and a magnetism equal parts charisma and curdle. His delivery of "Down In It," "Head Like A Hole," the ominous "Sanctified," and the desperate "The Only Time" defined a precise, pointed show of exactly an hour.

Reznor used arena-rock mainstays of dry ice and strobes to underline his refined, hostile, industrial dance-rock.

CARLO WOLFF

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NEW ON THE CHARTS

The U-Krew, a rap quintet from Portland, Ore., bows on the Hot 100 Singles chart with "If U Were Mine," a track from its debut album on Enigma Records. Formerly named the Untouchable Krew, the five-member team of James McClendon, Hakim Muhammad, Larry Bell, Lavell Alexander, and Kevin Morse met through West Coast rap contests and began playing together in 1984. In the early stages of its career, the band gained attention by working the L.A. club circuit and was heard on public radio stations in the Pacific Northwest.

Manager Michael Mavroles says the U-Krew's sound fills a void left

by many of today's rap acts. "Their style is uplifting," he says, "and their music is a fresh change of pace for this genre because it offers a positive message."

Mavroles, who co-produced the group's first project, founded the now defunct independent label Nuvision, which signed the Dan Reed Network before that group moved over to Mercury Records.

To promote its single, The U-Krew has just completed an accompanying video that can be seen on BET, and recently completed a tour with Young M.C. The Krew will continue touring over the next few months with Seduction and Biz Markie. **JIM RICHLIANO**



The U-Krew. Shown, from left, are Lavell Alexander, Hakim Muhammad, Kevin Morse, Larry Bell, and James McClendon.

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Bobby Darin's *Secret Love*, right, accepts recognition for his talent as Paul Simon, center, and Ahmet Ertegun look on.

Madonna's *Like a Virgin*, right, busses U2's Adam Clayton.

Gloria Estefan celebrates with boyfriend Emilio Estefan, Emilio's brother and sister-in-law, Holland.

ACM Selects Nominees For 25th Annual Awards

BY GERRY WOOD

LOS ANGELES—The first major country music organization to present awards, the Los Angeles-based Academy of Country Music is preparing to mail the initial nominations for its 25th annual awards presentation to the ACM voting members.

The winners will be announced during the national live, two-hour, prime time telecast on NBC-TV April 25. The site of the ceremonies has been switched to the historic Pantages Theatre in Hollywood, with a postawards gala planned for the nearby Palace. The telecast will be produced by Dick Clark Productions Inc., with newcomer performance segments shot at Universal Studios in Hollywood and Florida.

The initial balloting narrows the field from 10 to five finalists in each category, except in the newcomer field with its three finalists. Initial ballots will be mailed by Friday (2), and final ballots will be distributed March 9 to the voting membership, which will determine the winners of the prestigious "Hat" awards. The initial suggestions in each category were made by the academy's awards selection committee and were approved Jan. 9 during an ACM board meeting in Los Angeles. Among the criteria considered are recording and personal appearance achievement during the previous year.

The academy's executive director, Bill Boyd, announced the initial nominees, who run the gamut from new faces like Clint Black to veteran tal-

ents like Buck Owens, and such blazing newcomers as the Kentucky Headhunters and Canyon.

Vying for the top prize, entertainer of the year, are Alabama, Reba McEntire, K.T. Oslin, Kenny Rogers, Randy Travis, the Judds, Willie Nelson, Dolly Parton, Hank Williams Jr., and George Strait. Top-female-vocalist candidates are Rosanne Cash, k.d. lang, Kathy Mattea, Lorrie Morgan, Tanya Tucker, Parton, Oslin, McEntire, Holly Dunn, and Patty Loveless. The top-male-vocalist combatants are Dwight Yoakam, Clint Black, Merle Haggard, the late Keith Whitley, Travis, Ricky Van Shelton, Williams, Strait, Ronnie Milsap, and Rodney Crowell.

Battling for top vocal duet of the year are Sweethearts Of The Rodeo,

Buck Owens and ex-Beatle Ringo Starr, Baillie & the Boys, Foster & Lloyd, the Judds, Kenny Rogers & Anne Murray, Willie Nelson & Julio Iglesias, the Bellamy Brothers, Chris Hillman & Roger McGuinn (in a Byrds reincarnation), and Hank Williams Jr. & Hank Williams Sr. (in the audio/video triumph of the season of '89).

A solid lineup of would-bes strives for the top-vocal-group award: the Statler Brothers, the Charlie Daniels Band, Highway 101, the Oak Ridge Boys, Sawyer Brown, Shenandoah, Restless Heart, the Nitty Gritty Dirt Band, the Desert Rose Band, and Alabama.

The new-vocalist categories re-emphasize the explosion of new country talent—all are potent new artists, some of which have already broken out in major ways. On the female side are Mary Chapin Carpenter, Shelby Lynne, Daniele Alexander, Jann Browne, and Rebecca Holden. In the male sector are Clint Black, Travis Tritt, James House, Garth Brooks, and Lionel Cartwright. The top-new-vocal-duet-or-group area displays an equally potent assemblage of nominees—Canyon, the Kentucky Headhunters, Shenandoah, Wild Rose, and Mason Dixon.

The intense competition continues in the single-record-of-the-year, song, and album categories. Here are the

contenders:

Single record of the year:

"Baby's Gotten Good At Good-bye," recorded by George Strait/produced by Jimmy Bowen, George Strait/MCA; "Better Man," Clint Black/James Stroud, Mark Wright/RCA; "Deeper Than The Holler," Randy Travis/Kyle Leaning/Warner Bros.; "High Cotton," Alabama/Josh Leo, Alabama/RCA; "If Tomorrow Never Comes," Garth Brooks/Allen Reynolds/Capitol.

Also, "I'm No Stranger To The Rain," Keith Whitley/Garth Fundis, Keith Whitley/RCA; "Killin' Time," Clint Black/James Stroud, Mark Wright/RCA; "Let Me Tell You About Love," the Judds/Brent Maher/RCA-Curb; "There's A Tear In My Beer," Hank Williams Jr./Barry Beckett, Hank Williams Jr., Jim Ed Norman/Warner-Curb; and "Timber I'm Falling In Love," Patty Loveless/Tony Brown/MCA.

Song of the year:

"After All This Time," recorded by Rodney Crowell/written by Rodney Crowell/published by Granite, Coolwell; "I Sang Dixie," Dwight Yoakam/Dwight Yoakam/Coal Dust West; "I Wonder Do You Think Of Me," Keith Whitley/Sanger Shafer/Acuff-Rose; "If Tomorrow Never Comes," Garth Brooks/Kent Blazy, Garth Brooks/Evanlee, Major Bob; (Continued on page 46)

Nashville Extravaganza Showcases Rockers Annual Event Has Spawned 10 Major Signings

ROCKIN' IN MUSIC CITY: Nashville's Scene took a definite rock'n'roll turn Jan. 11-13 as the Nashville Entertainment Assn. sponsored another of its annual Extravaganzas. The event strives to do for Nashville's total music scene (jazz to classical with stops at various genres in between) what the Country Music Assn. has done to promote the growth and acceptance of country music.

Each year the talent level of the performing acts seems to go up a notch, and this year—the first time non-Nashville bands were invited to participate—the creative quotient went up a couple of notches.

Bands came from a 250-mile radius that included Atlanta, Louisville, Ky., Birmingham, Ala., and Memphis. Playing at several Nashville rock roosts—including the Exit/In, the Cannery, Elliston Square, and Sal's—the wall-to-wall entertainment drew thousands of fans and a healthy contingent of label execs, producers, publishers, promoters, managers, and lawyers from Nashville and other major music centers. More than 30 A&R reps from New York, Los Angeles, and elsewhere attended, along with officials from more than 40 companies. To date, 10 acts have been signed to major label deals because of NEA's Extravaganzas, and most of the groups took advantage of this shot at the rock merry-go-round.

Among those raising executive eyebrows, critics' praises, and the venue roofs with their steamy, original performances were such acts as Jerry Dale McFadden, F.U.C.T., Walk The West, and Colin Wade Monk (son of the Opryland Music Group's Charlie Monk, a country-to-the-core hillbilly who must be wondering how his son got all those rock genes in his jeans). Just as powerful were Chagall Guevera, Vova Nova (from Birmingham, Ala.), Follow For Now (a power-prodding band from Atlanta), the Planet Rockers, and the incredibly talented Mark Germino & the Sluggers (although his guitar-smashing finale is getting a little post-Pete Townshend dated, isn't it?).

Congratulations to the NEA, the outstanding performers, and Steve West, who heads the company that produced the shows. There are some names in this report who will someday be heard from via CD and DAT on labels based in New York, Los Angeles, and other music capitals. Two events in the same week dramatically depict the depth and diversity of the music coming from Nashville and its region: The NARAS Grammy Award nominations were announced, and Nashville talent splattered the genres, gaining final nominations in pop, rock, R&B, jazz, bluegrass, country, folk, video,

children's recordings, gospel, and blues. The other event was, of course, the NEA Extravaganza '90. The rainbow spawned by Nashville's talent spectrum has never seemed brighter or more promising.

LEADERS OF THE PACK: Songwriters Kix Brooks ("I'm Only In It For the Love" and "Modern Day Romance") and Don Cook (Somebody's Gonna Love You, "Tonight," and "Crying Again") will lead ASCAP's 10th Country Songwriter Workshop, sponsored by the ASCAP Foundation. The workshop, being held at the Society's Nashville offices, will begin March 20 at 7 p.m., and is slated to meet on six consecutive Tuesday nights from 7 to 9 p.m.

The sessions are free and open to anyone, regardless of performing rights society affiliation or nonaffiliation. Guest panelists, including composers, lyricists, publishers, producers, performers, arrangers, and others, will be discussing a variety of topics, as well as reviewing material of participants.

Writers interested in applying for the workshop are asked to submit a résumé, typed lyric sheets, and a cassette tape with two original songs—marked with name, address, and telephone number—to ASCAP Country Workshop, 66 Music Square W., Nashville, Tenn. 37203. The sessions are limited to 30 participants and deadline for entry is March 2. Accepted participants will be notified within 10 days.

PAVED WITH GOLD: "Billy Joe Royal is Gold!" is how the banner stretched across Atlantic Records' 16th Avenue office reads. The hoopla is in celebration of the label's first gold-selling release and the first gold album of Royal's career, "The Royal Treatment." The label also recently announced plans for a Young Guns Tour that will showcase two Atlantic newcomers—Robin Lee and Jeff Stevens & the Bullets. This nine-city club tour is scheduled to begin March 6 at Fine Line in Minneapolis, before heading to Cincinnati; Kansas City; Dallas; Atlanta; Bryan and Longview, Texas; Myrtle Beach, S.C.; and Charlotte, N.C.

THE FACE IN THE CROWD: You may be seeing singer/songwriter Johnny Russell "hanging around" in a lot more places in coming months. A line of T-shirts and sweatshirts bearing his face and name will be offered by a number of department stores and retail outlets this year. The line is licensed and marketed by the Arkansas-based Inman Co.



by Gerry Wood

Bennett At Home In Nashville Guitarist Finds Niche As Producer

BY DAVID WYKOFF

BOSTON—Producing records in Nashville is proving to be a happy "Song Sung Blue" for Richard Bennett. "Blue" as in Emmylou Harris' Grammy-nominated "Bluebird" album and "(Blue, Blue, Blue) Blue, Blue," the first single from the CD version of Jo-El Sonnier's just-released second album, "Have A Little Faith," both of which the longtime Neil Diamond guitarist co-produced.

Since relocating from Los Angeles to the Music City four years ago, the 40-year-old Bennett has forged for himself a comfortable niche as a session guitarist and producer in Nashville's recording community. As a guitarist, Bennett can be heard on a variety of recordings—Rodney Crowell, Buck Owens, Waylon Jennings, James House, the Oak Ridge Boys, Conway Twitty, Tom Kimmel, and many others.

As a producer, Bennett has been involved with some of Nashville's most talked-about records. His first two Music City efforts were as associate producer on Steve Earle's first two MCA albums, "Guitar Town" and "Exit O." Subsequently, he produced both of Jo-El Sonnier's RCA albums (with Bill Halverson), Marty Stuart's MCA debut (with Tony Brown), "Bluebird" (with Harris herself), and Becky Hobbs' "All Keyed Up," which was originally released on MTM in 1988 and rereleased by RCA last year.

"Producing eight records in four or five years really isn't all that many, but, given the amount of time and effort that goes into putting an album

together, the musicians and music have to be things that I'm very excited about personally," he says.

Passion and honesty head Bennett's list of the characteristics he looks for in artists he wishes to work with, and those are the words Hobbs uses to describe Bennett himself. Says Hobbs, "Richard came over to my house to hear some of the songs I wanted to record, and it was clear right from the beginning, when I played them for him in my living room, that we were on the same wavelength."

Bennett, who describes his initial meeting with Harris in a similar manner—right down to the playing in the living room—is now in the midst of recording Harris' next album. He also says he would like to produce some rock'n'roll acts in the future, adding, "I haven't really connected with Nashville's local rock scene yet, though I do listen to the college or alternative stations frequently."

It was Bennett's friendship with Earle, which dates back to Earle's early Epic recordings, that ultimately led to his move to Nashville.

"A lot of my old friends from Los Angeles who had come here—people like Tony Brown, Emory Gordy, and Rodney Crowell—started calling me to play in Nashville on some of the things they were doing, and I had flown back to Nashville to play quite a number of times. It was something I had been thinking about anyway, and when Steve got his MCA deal, it just seemed to be the right time to make a move," says Bennett, who notes that the Los Angeles recording (Continued on page 47)

TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	2	38	CLINT BLACK ● RCA 9668-1 (8.98) (CD)	KILLIN' TIME
2	2	1	16	RANDY TRAVIS ▲ WARNER BROS. 25988 (8.98) (CD)	NO HOLDIN' BACK
3	3	3	13	THE CHARLIE DANIELS BAND EPIC 45316/CBS (CD)	SIMPLE MAN
4	4	4	19	REBA MCENTIRE MCA 8034 (8.98) (CD)	REBA LIVE
5	5	5	33	DOLLY PARTON COLUMBIA 44384/CBS (CD)	WHITE LIMOZEEN
6	14	14	12	THE KENTUCKY HEADHUNTERS MERCURY 838 744-1 (CD)	PICKIN' ON NASHVILLE
7	7	7	33	LORRIE MORGAN RCA 9594-1 (8.98) (CD)	LEAVE THE LIGHT ON
8	10	10	38	GARTH BROOKS CAPITOL 90897 (8.98) (CD)	GARTH BROOKS
9	8	6	17	SAWYER BROWN CAPITOL/CURB 92358/CAPITOL (8.98) (CD)	THE BOYS ARE BACK
10	6	8	16	DWIGHT YOAKAM REPRISE 25989/WARNER BROS. (8.98) (CD)	JUST LOOKIN' FOR A HIT
11	13	17	28	VERN GOSDIN COLUMBIA 45104/CBS (CD)	ALONE
12	11	13	24	KEITH WHITLEY RCA 9809 (8.98) (CD)	I WONDER DO YOU THINK OF ME
13	9	9	68	RICKY VAN SHELTON ▲ COLUMBIA 44221/CBS (CD)	LOVING PROOF
14	12	11	50	SHENANDOAH COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
15	19	22	41	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
16	16	18	12	RODNEY CROWELL COLUMBIA 45242/CBS (CD)	KEYS TO THE HIGHWAY
17	17	15	49	GEORGE STRAIT ● MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
18	15	12	49	HANK WILLIAMS, JR. ▲ WARNER/CURB 25834/WARNER BROS. (8.98) (CD)	GREATEST HITS III
19	18	16	25	WILLIE NELSON COLUMBIA 45046 (CD)	A HORSE CALLED MUSIC
20	20	19	72	K.T. OSLIN ▲ RCA 8369 (8.98) (CD)	THIS WOMAN
21	21	20	41	THE JUDDS ● CURB/RCA 9595/RCA (8.98) (CD)	RIVER OF TIME
22	26	27	69	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
23	22	21	37	KENNY ROGERS REPRISE 1 25792/WARNER BROS. (8.98) (CD)	SOMETHING INSIDE SO STRONG
24	24	26	48	BILLY JOE ROYAL ATLANTIC 91064 (8.98) (CD)	TELL IT LIKE IT IS
25	23	25	34	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (8.98) (CD)	ABSOLUTE TORCH AND TWANG
26	25	24	141	RANDY TRAVIS ▲ ³ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
27	27	23	50	ALABAMA ● RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
28	30	31	85	KEITH WHITLEY ● RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
29	28	28	76	THE JUDDS ▲ RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
30	32	29	37	REBA MCENTIRE ● MCA 6294 (8.98) (CD)	SWEET SIXTEEN
31	31	32	129	PATSY CLINE ▲ ² MCA 12 (8.98) (CD)	GREATEST HITS
32	33	36	23	TANYA TUCKER CAPITOL 91814 (8.98) (CD)	GREATEST HITS
33	34	33	37	NITTY GRITTY DIRT BAND MCA 12500 (10.98) (CD)	WILL THE CIRCLE BE UNBROKEN, VOL. II
34	38	38	15	ANNE MURRAY CAPITOL 92072 (8.98) (CD)	GREATEST HITS, VOL. II
35	29	30	79	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
36	36	42	92	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
37	35	34	16	HIGHWAY 101 WARNER BROS. 25992 (8.98) (CD)	PAINT THE TOWN
38	41	39	19	THE OAK RIDGE BOYS MCA 42311 (8.98) (CD)	AMERICAN DREAMS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	44	37	206	ALABAMA ▲ ³ RCA AHL-1-7170 (8.98) (CD)	GREATEST HITS
40	45	48	15	PAUL OVERSTREET RCA 971 7-1 (8.98) (CD)	SOWIN' LOVE
41	40	40	13	THE STATLER BROTHERS MERCURY 838 231-1 (CD)	STATLER BROTHERS LIVE - SOLD OUT
42	39	41	152	RICKY VAN SHELTON ▲ COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
43	42	44	25	MARY CHAPIN CARPENTER COLUMBIA 44228/CBS (CD)	STATE OF THE HEART
44	43	45	189	RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
45	51	61	46	BAILLIE AND THE BOYS RCA 8454 (8.98) (CD)	TURN THE TIDE
46	NEW		1	RICKY VAN SHELTON COLUMBIA 45250/CBS (CD)	RVS III
47	48	46	123	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
48	49	51	16	SKIP EWING MCA 42301 (8.98) (CD)	THE WILL TO LOVE
49	37	43	220	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
50	46	50	131	K.T. OSLIN ▲ RCA 5924-1 (8.98) (CD)	80'S LADIES
51	47	35	15	RANDY TRAVIS WARNER BROS. 25972 (8.98) (CD)	AN OLD TIME CHRISTMAS
52	50	49	30	RICKY SKAGGS EPIC 45027/CBS (CD)	KENTUCKY THUNDER
53	54	56	14	MARTY STUART MCA 42312 (8.98) (CD)	HILLBILLY ROCK
54	55	54	38	THE CHARLIE DANIELS BAND ▲ EPIC 38795/CBS (CD)	A DECADE OF HITS
55	53	59	46	ROSANNE CASH COLUMBIA 45054/CBS (CD)	HITS 1979 - 1989
56	56	52	104	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
57	52	60	41	STEVE WARINER MCA 42272 (8.98) (CD)	I GOT DREAMS
58	57	57	85	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
59	74	—	65	RESTLESS HEART RCA 831 7-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
60	58	55	4	VINCE GILL MCA 42321 (8.98) (CD)	WHEN I CALL YOUR NAME
61	64	69	346	WILLIE NELSON ▲ ² COLUMBIA KC 237542/CBS (CD)	GREATEST HITS
62	62	62	31	EDDY RAVEN UNIVERSAL 76003/MCA (8.98) (CD)	TEMPORARY SANITY
63	59	58	32	SUZY BOGDUSS CAPITOL 90237 (8.98) (CD)	SOMEWHERE BETWEEN
64	67	66	90	BILLY JOE ROYAL ● ATLANTIC 90658-1 (8.98) (CD)	THE ROYAL TREATMENT
65	RE-ENTRY		14	DANIELE ALEXANDER MERCURY 838 352 (CD)	FIRST MOVE
66	63	63	33	GARY MORRIS UNIVERSAL 76005/MCA (8.98) (CD)	STONES
67	65	74	29	LIONEL CARTWRIGHT MCA 42276 (8.98) (CD)	LIONEL CARTWRIGHT
68	66	47	11	RICKY VAN SHELTON COLUMBIA 45269 CBS (CD)	SINGS CHRISTMAS
69	61	65	30	MERLE HAGGARD EPIC 44283/CBS (CD)	5:01 BLUES
70	RE-ENTRY		13	WAYNE NEWTON CURB 10607 (8.98)	COMING HOME
71	60	53	297	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
72	75	71	5	SOUNDTRACK COLUMBIA 45331/CBS (CD)	NEXT OF KIN
73	73	70	12	JANIE FRICKIE COLUMBIA 45087/CBS (CD)	LABOR OF LOVE
74	71	—	129	REBA MCENTIRE ▲ MCA 5979 (8.98) (CD)	GREATEST HITS
75	RE-ENTRY		25	CANYON 16TH AVENUE 70556 (8.98) (CD)	RADIO ROMANCE

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



COUNTRY CORNER



by Marie Ratliff

FOUR WEEKS AT NO. 1: Clint Black's "Nobody's Home" (RCA) is still the song heard by more people than any other record, racking up more than 30 million gross impressions (the number of people exposed to the song according to Arbitron's most current data) on the BDS monitors during the seven-day airplay monitoring period for the Hot Country Singles chart. That compares with approximately 1.3 million gross impressions showing on the No. 75 record this week—Mac McAnally's "Back Where I Come From" (Warner Bros.). Black's feat marks the first time a record has been at the top for four weeks since Waylon & Willie's "Mama Don't Let Your Babies Grow Up To Be Cowboys" (also on RCA) in 1978.

WILD ABOUT WILD ROSE: Thanks to a swinging version of "Go Down Swingin'" (Capitol), bulleted this week at No. 68, Wild Rose is inspiring enthusiastic reports from many programmers. "We went on it early," says PD Rick Mize, WKNN Pascagoula, Miss. "I have an Achilles heel for anything with a swing to it, and it tends to do very well in this area."

"Now that's a great song," adds MD Bozz Collins, KTWQ Casper, Wyo. "When I heard their first one ["Breaking New Ground"], I was impressed; and this one is even better. They can outpick a lot of guys who are making good money in the studio." New adds on Wild Rose this week include WDSY Pittsburgh and KEEN San Jose, Calif., with big moves showing at KRAK Sacramento, Calif., WWKA Orlando, Fla., and KMLE Phoenix.

Collins is also pleased to see a new release by Waylon Jennings, Willie Nelson, Johnny Cash, and Kris Kristofferson—"Silver Stallion" on Columbia. "It's just super. These guys got rich off their first one ["Highwayman" was a No. 1 single in 1985], and it's about time they came back and did another one for the folks." Among the adds credited to "Silver Stallion" this week: KSAN San Francisco, WLK Charlotte, N.C., KCKC San Bernardino, Calif., WKHK Richmond, Va., and KVOO Tulsa, Okla.

"I'M NUTS ABOUT IT," says PD Al Hamilton, KKAJ Ardmore, Okla., of Alan Jackson's "Here In The Real World" (Arista), bulleted at No. 51. "It's pure, clean, and simple and cuts right to the core of country music. I love his video too—it shows just how powerful a video can be in marketing an artist or song." Jackson's song is already in heavy rotation at WDAF Kansas City, Mo., showing more than a million gross impressions in that market alone, and has key adds at WYAY Atlanta, WNOE New Orleans, WMIL Milwaukee, and WFMS Indianapolis.

On the flip side of the coin, Eddy Raven's contemporary-sounding "Sooner Or Later" (Capitol) is used coming out of newscasts at KKAJ, says Hamilton, to hold its core audience. "Our core is in the 35-40 range and this kind of sound attracts yuppies and generally makes you feel real good."

"It's gonna be a big, big song for Raven," says MD Jim Howie, WPCM Burlington, N.C. "He's so hot that it's hard to measure. It seems like everything he does now is right." "Sooner Or Later" jumps 38-30 on the Hot Country Singles chart.

CARPENTER IS COOKIN': Mary Chapin Carpenter's "Quittin' Time" (Columbia) continues to show strong growth, with a 60-46 chart jump and good moves at KILT Houston, WXTU Philadelphia, and WDSY Pittsburgh, and adds at WYNY New York, KKAT Salt Lake City, WQIK Jacksonville, Fla., and WEZL Charleston, S.C. "It's doing great up here," says PD Denny Bice, WNWN Kalamazoo, Mich. "But then she always does well in this market."

"I liked her last single a lot," adds PD Mark Lewis, WYNE Appleton, Wis., "but this could very well be her best one yet. The album ["State Of The Heart," No. 43 on the Top Country Albums chart] is deep in singles, too. We're very high on her."

Billboard HOT COUNTRY RADIO BREAKOUTS

1. A BOTTLE OF WINE AND PATSY CLINE MARSHA THORNTON MCA
2. GHOST TOWN ZACA CREEK COLUMBIA
3. HE'S GOTTA HAVE ME THE GIRLS NEXT DOOR ATLANTIC
4. ONE STEP OVER THE LINE THE NITTY GRITTY DIRT BAND MCA
5. EVERYBODY WANTS TO BE HANK WILLIAMS LARRY BOONE MERCURY
6. RADIO ROMANCE CANYON 16TH AVENUE
7. SOMETHING WITH A RING TO IT MARK COLLIE MCA
8. I'D FALL IN LOVE TONIGHT ANNE MURRAY CAPITOL
9. WALKIN', TALKIN', CRYIN', BARELY... HIGHWAY 101 Warner Bros.
10. DID IT FOR LOVE SAWYER BROWN CAPITOL/CURB

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

COUNTRY

ACM SELECTS AWARDS NOMINEES

(Continued from page 44)

"Killin' Time," Clint Black/Clint Black, Hayden Nicholas/Howlin' Hits.

Also, "Living Proof," Ricky Van Shelton/Johnny MacRae, Steve Clark/Intersong USA, Hide-A-Bone; "Out Of Your Shoes," Lorrie Morgan/Jill Wood, Patty Ryan, Sharon Spivey/Ha-Deb, Patty Ryan, Mickey James; "There's A Tear In My Beer," Hank Williams Jr./Hank Williams/Acuff-Rose, Hiram; "What's Going On In Your World," George Strait/David Chamberlain, Royce Porter/Milene, Ha-Deb; and "Where've You Been," Kathy Mattea; Jon Vezner, Don Henry/Wrensong, Cross Keys.

Album of the year: "Beyond The Blue Neon," recorded by George Strait/produced by Jimmy Bowen, George Strait/MCA; "Diamonds & Dirt," Rodney Crowell/

Tony Brown, Rodney Crowell/Columbia; "Honky Tonk Angel," Patty Loveless/Tony Brown/MCA; "Killin' Time," Clint Black/James Stroud, Mark Wright/RCA; "Old 8X10," Randy Travis/Kyle Lehning/Warner Bros.; "River Of Time," the Judds/Brent Maher/RCA-Curb; "Road Not Taken," Shenandoah/Rick Hall, Rob-

ert Byrne/Columbia; "Sweet Sixteen," Reba McEntire/Jimmy Bowen, Reba McEntire, MCA; "Southern Star," Alabama/Josh Leo, Alabama, Barry Beckett/RCA; and "Will The Circle Be Unbroken, Vol. II," Nitty Gritty Dirt Band/Randy Scruggs/Nitty Gritty Dirt Band/Universal-MCA.

GMA To Present Program At NARM Meet

NASHVILLE—The Country Music Assn. will present a program on that genre at the National Assn. of Recording Merchandisers' convention in Los Angeles. The convention runs from March 10-13, and the country music pre-

sentation is set for March 12.

Reprise/Warner Bros. artist Dwight Yoakam will host a country-music video for NARM registrants, and Columbia Records' Rodney Crowell will perform.

PD OF THE WEEK

(Continued from page 25)

in between: George Strait, "Am I Blue"; Southern Pacific, "Time's Up"; Emmylou Harris, "Together Again"; Rosanne Cash, "I Don't Want To Spoil The Party"; Desert Rose Band, "One Step Forward"; Tanya Tucker, "My Arms Stay Open All Night"; Glen Campbell, "I Have You"; Eddy Raven, "Bayou Boys"; Billy Hill, "I Can't Help Myself" (after it had peaked nationally); Crystal Gayle, "You Never Gave Up On Me"; and Merle Haggard, "If You Want To Be My Woman."

Unlike many country PDs, Marshall puts a lot of faith in record sales. "The top-selling country albums here were the Charlie Daniels Band and the Kentucky Headhunters, both of which had singles that

weren't top 10 nationally. We had to note that and program accordingly."

And in recent months, WSIX-FM has become the flagship station for McCartney's syndicated "Back 40," which counts down the No. 41-80 records in the country, according to the Gavin Report. "Back" isn't a WSIX production, but Marshall, MD Ron Dini, and APD Doug Baker all work on it. House, meanwhile, has the syndicated "Saturday Night House Party" and is working on a comedy album for MCA.

WSIX's winning fall season took place as parent company Hicks Communications was being reorganized into the Bob Sillerman-related Capstar Communications. The quasi-sale didn't much impact the sta-

tion, Marshall says. "We had our promotions budgeted, we had our game plan set, and we followed it."

"Mr. Sillerman's involvement means there will be some brighter days ahead, but beyond that, these folks have also made plans to build a successful broadcast chain, and we've made some steps into that with the purchase of WMSI Jackson, Miss., and WSSL Greenville, S.C."

Whether Marshall will work with either of those stations is "still being sorted out. I guess we already have because their people have been brought here to see the station. But in an official corporate capacity, I haven't been approached. I still have all I can say grace over at the moment." SEAN ROSS

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.		
60 ACE IN THE HOLE (Sweet Tater Tunes, ASCAP)	19 LEAVE IT ALONE (Careers, BMI/BMG Songs, ASCAP)	23 THAT JUST ABOUT DOES IT (Hidden Lake, BMI/Hookem, ASCAP) CPP
37 ALL THE FUN (Scarlet Moon, BMI) CLM	15 LITTLE GIRL (W.B.M., SESAC)	38 THERE GOES MY HEART AGAIN (Zomba, ASCAP/Willesden, BMI/Forest Hills, BMI) CPP
66 AN AMERICAN FAMILY (Famous, ASCAP/Bob Corbin, ASCAP) CPP	50 THE LONELY SIDE OF LOVE (Songs Of PolyGram, BMI/Blue Fire, BMI) HL	31 THERE YOU ARE (Almo, ASCAP/Brio Blues, ASCAP/Irving, BMI/Eaglewood, BMI) CPP
53 AMY'S EYES (Louse Ends, ASCAP/Prater, ASCAP)	16 MANY A LONG & LONESOME HIGHWAY (Coolwell, ASCAP/Willin' David, BMI/Blue Sky Rider, BMI)	72 THIS HEART (Cross Keys, ASCAP/Miss Dot, ASCAP/Millhouse, BMI/Songs Of PolyGram, BMI)
75 BACK WHERE I COME FROM (Beginner, ASCAP)	3 MY ARMS STAY OPEN ALL NIGHT (Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) HL/WBM/CLM	63 TIL LOVE COMES AGAIN (AMR, ASCAP/New Haven, BMI) CPP
52 BAYOU BOYS (Morganactive, ASCAP/You & I, ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM	62 NEVER HAD IT SO GOOD (Getarealjob, ASCAP/Obie Diner, BMI/Bug, BMI) HL	33 TILL I CAN'T TAKE IT ANYMORE (Alley, BMI/Trio, BMI/Eden, BMI) HL
61 BURNIN' OLD MEMORIES (BMG, ASCAP/Warner-Tamerlane, BMI/Believus Or Not, ASCAP/Screen Gems-EMI, BMI) HL/WBM	9 NO MATTER HOW HIGH (ESP, BMI) CPP	67 TIME FOR ME TO FLY (Fate, ASCAP)
20 CHAINS (Silverline, BMI/Ardite Invasion, BMI/Cross Keys, ASCAP)	1 NOBODY'S HOME (Howlin'Hits, ASCAP) CPP	34 TIME'S UP (Screen Gems-EMI, BMI/Moon & Stars, BMI/Silverline, BMI/Cross Keys, ASCAP) HL/WBM
42 COUNTRY CLUB (Triumvirate, BMI) HL	32 NOT COUNTING YOU (Major Bob, ASCAP)	24 TWO DOZEN ROSES (Colgems-EMI, ASCAP/Beginner, ASCAP) WBM
26 FAST MOVIN' TRAIN (MCA, ASCAP/Emerald River, ASCAP) HL	50 OKLAHOMA SWING (Benefit, BMI/WB, ASCAP/Tim DuBois, ASCAP)	47 THE VOWS GO UNBROKEN (ALWAYS TRUE TO YOU) (Gary Burr, ASCAP/Zena, ASCAP) CPP/HL
56 FIVE MINUTES (BMG, ASCAP)	6 ON SECOND THOUGHT (Eddie Rabbitt, BMI) HL	73 WALK SOFTLY ON THIS HEART OF MINE (Bill Monroe, BMI)
68 GO DOWN SWINGIN' (Wrensong, ASCAP/Miller's Daughter, ASCAP/Love This Town, ASCAP)	8 ONE MAN WOMAN (Irving, BMI) CPP	5 WHEN I COULD COME HOME TO YOU (Steve Wariner, BMI/Irving, BMI/Tom Collins, BMI/Murrah, BMI) CPP
64 THE GREAT DIVIDE (Tennessee Hills, BMI/Three Story, ASCAP) WBM	18 OUT OF YOUR SHOES (Ha-Deb, ASCAP/Patti Ryan, ASCAP/Mickey James, ASCAP)	49 WHEN IT'S GONE (Jim Boy, ASCAP/Bughouse, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) CPP/HL
44 HARD ROCK BOTTOM OF YOUR HEART (Careers, BMI)	11 OVERNIGHT SUCCESS (Acuff-Rose, BMI) CPP	10 WHERE'VE YOU BEEN (Wrensong, ASCAP/Cross Keys, ASCAP/CBS, ASCAP) HL/WBM
22 HEARTBREAK HURRICANE (PolyGram International, ASCAP/Amanda-Lin, ASCAP) HL	69 QUIT WHILE I'M BEHIND (Farm Hand, ASCAP/DeBarris, BMI/EMI April, ASCAP/Ide Of March, ASCAP) HL	57 WHO'S GONNA KNOW (Maypop, BMI/James Griffin, BMI/Lucy's Boy, BMI)
51 HERE IN THE REAL WORLD (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Ten Ten, ASCAP)	46 QUITTIN' TIME (Grog, ASCAP)	39 WHO'S LONELY NOW (Cross Keys, ASCAP) HL
43 HIGH COTTON (Shobi, BMI)	75 THE RACE IS ON (Tree, BMI/Glad, BMI) HL	17 A WOMAN IN LOVE (David 'N' Will, ASCAP/Front Burner, ASCAP)
12 I CAN'T TURN THE TIDE (Colgems-EMI, ASCAP) WBM	70 RIGHT IN THE WRONG DIRECTION (Hookem, ASCAP/Tree, BMI)	41 YELLOW ROSES (Velvet Apple, BMI) CPP
28 IF TOMORROW NEVER COMES (Evanlee, ASCAP/Major Bob, ASCAP)	35 SEEIN' MY FATHER IN ME (Scarlet Moon, BMI) CLM	
27 IF YOU WANT TO BE MY WOMAN (Owen Publications, BMI)	65 SHE'S A LITTLE PAST FORTY (Tree, BMI/Pacific Island, BMI) HL	
36 IF YOUR HEART SHOULD EVER ROLL THIS WAY AGAIN (MCA, ASCAP/Ten Ten, ASCAP) HL	48 SHE'S GONE, GONE, GONE (Tree, BMI) HL	
13 IN MY EYES (Silverline, BMI/Long Run, BMI) WBM	71 SHE'S GOT A MAN ON HER MIND (David 'N' Will, ASCAP/WB, ASCAP/Two Sons, ASCAP) WBM	
25 IT AIN'T NOTHIN' (Millhouse, BMI) HL	74 SHOULDA, COULDA, WOULD'VE LOVED YOU (Les Taylor, BMI/Willesden, BMI/Zomba, ASCAP/Gehl, Ascap)	
45 IT'S JUST A MATTER OF TIME (Trio, BMI/Alley, BMI/Iza, BMI) HL	54 SIMPLE MAN (Cabin Fever, BMI/Miss Hazel, BMI) WBM	
14 IT'S YOU AGAIN (Acuff-Rose, BMI/Milene, ASCAP) CPP	30 SOONER OR LATER (W.B.M., SESAC/Screen Gems-EMI, BMI)	
29 I'VE BEEN LOVED BY THE BEST (PolyGram International, ASCAP/Ranger Bob, ASCAP/Careers, BMI) CPP/HL	4 SOUTHERN STAR (Tom Collins, BMI/Collins Court, ASCAP) CPP	
59 JUST AS LONG AS I HAVE YOU (MCA, ASCAP)	7 START ALL OVER AGAIN (Bar None, BMI/Bug, BMI) HL	
21 KEEP IT IN THE MIDDLE OF THE ROAD (Tree, BMI/Pacific Island, BMI) HL	2 STATUE OF A FOOL (Sure Fire, BMI)	
	40 TELL ME WHY (Sweet Bird, BMI/Silverline, BMI)	

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

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

BENNETT AT HOME IN NASHVILLE

(Continued from page 44)

scene had "pretty much dried up for the kind of work that I could do."

Los Angeles session-work had once been Bennett's vocation. Upon graduating from high school in Phoenix in 1968, he quickly found regular work in the L.A. studios via a connection with session guitarist Al Casey, who, like Bennett, was a student of guitar teacher Forrest Skaggs. "Things happened pretty quickly once I got to Los Angeles, and within a year or so I was playing three or four sessions a day," he recalls.

Between 1968 and 1974—when

Bennett removed himself from the studio scene for a sabbatical "to find out who I really was as a player"—he estimates that he played several thousand sessions, for such artists as Peggy Lee, Jim Stafford (on "Spiders And Snakes"), Glen Campbell, the Ventures, Barbra Streisand, the Partridge Family, Sammy Davis Jr., Ray Price, Helen Reddy (on "Delta Dawn"), Gene Vincent, Tennessee Ernie Ford, David Cassidy, and the Bellamy Brothers.

A big break came for Bennett in 1971, when the studio combo he had

been playing with—which included bassist Emory Gordy and soul legend Spooner Oldham on keyboards—became Neil Diamond's touring band. Bennett's affiliation with Diamond continued until 1987.

"Unfortunately, my production work in Nashville began conflicting with Neil's tours, and the guy who filled for me ended up becoming the regular guitarist," says Bennett, who calls Diamond a "first-class person."

Live performing is the aspect of his work that Bennett has missed most the past few years. "I've gone

through major tour withdrawal and really miss that live-show buzz," he says, noting that he does play the occasional date, including Becky Hobbs' most recent Grand Ole Opry show.

Bennett is unsure how he would characterize his place in Nashville's recording scene. "I don't know how I fit in, or even if I fit at all," he says. "I try to keep the number of production projects under control and, even if I'm not hitting the top 20 consistently, I feel very good about what I've done, and it's been praised from

the critical and creative ends.

"What I can say for sure," says Bennett, "is that the music industry people have been very good to me here."

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FOR WEEK ENDING FEBRUARY 3, 1990

Billboard® HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	12	NOBODY'S HOME J.STROUD,M.WRIGHT (C.BLACK)	CLINT BLACK RCA 9078-7
2	3	3	11	STATUE OF A FOOL S.BUCKINGHAM (J.CRUTCHFIELD)	RICKY VAN SHELTON COLUMBIA 38 73077/CBS
3	2	2	15	MY ARMS STAY OPEN ALL NIGHT J.CRUTCHFIELD (POVERSTREET, D.SCHLITZ)	TANYA TUCKER CAPITOL 44469
4	4	4	9	SOUTHERN STAR B.BECKETT,ALABAMA (R.MURRAH, S.DEAN, R.ALVES)	ALABAMA RCA 9083-7
5	5	7	16	WHEN I COULD COME HOME TO YOU J.BOWEN (S.WARINER, R.MURRAH)	STEVE WARINER MCA 53738
6	9	12	9	ON SECOND THOUGHT R.LANDIS (E.RABBITT)	EDDIE RABBITT CAPITOL 44527
7	7	10	14	START ALL OVER AGAIN P.WORLEY,E.SEAY (C.HILLMAN, S.HILL)	THE DESERT ROSE BAND MCA/CURB 53746/MCA
8	8	13	11	ONE MAN WOMAN B.MAHER (P.KENNERLEY)	THE JUDDS CURB/RCA 9077-7/RCA
9	12	20	8	NO MATTER HOW HIGH J.BOWEN (E.STEVENS, J.SCARBURY)	THE OAK RIDGE BOYS MCA 53757
10	11	16	11	WHERE'VE YOU BEEN A.REYNOLDS (J.VEZNER, D.HENRY)	KATHY MATTEA MERCURY 876 262-7
11	14	15	10	OVERNIGHT SUCCESS J.BOWEN,G.STRAIT (S.D.SHAFFER)	GEORGE STRAIT MCA 53755
12	17	25	14	I CAN'T TURN THE TIDE K.LEHNING (M.BONAGURA, K.BAILLIE, C.BICKHARDT)	BAILLIE AND THE BOYS RCA 9076-7
13	18	24	17	IN MY EYES T.BROWN,S.SMITH (L.CARTWRIGHT)	LIONEL CARTWRIGHT MCA 53723
14	6	6	18	IT'S YOU AGAIN J.BOWEN,S.EWING (S.EWING, M.GEIGER, W.MULLIS)	SKIP EWING MCA 53732
15	24	31	7	LITTLE GIRL J.BOWEN,R.MCINTIRE (K.FRANCESCHI, Q.POWERS)	REBA MCENTIRE MCA 53763
16	10	8	17	MANY A LONG & LONESOME HIGHWAY R.CROWELL,T.BROWN (R.CROWELL, W.JENNINGS)	RODNEY CROWELL COLUMBIA 38 73042/CBS
17	19	17	20	A WOMAN IN LOVE R.MILLSAP,R.GALBRAITH,T.COLLINS (D.MILLET, C.WRIGHT)	RONNIE MILLSAP RCA 9027-7
18	16	11	22	OUT OF YOUR SHOES B.BECKETT (J.WOOD, P.RYAN, S.SPIVEY)	LORRIE MORGAN RCA 9016-7
19	22	28	11	LEAVE IT ALONE W.WALDMAN (B.LLOYD, R.FOSTER)	THE FORESTER SISTERS WARNER BROS. 7-22773
20	32	41	5	CHAINS T.BROWN (H.BYNUM, B.RENEAU)	PATTY LOVELESS MCA 53764
21	27	35	8	KEEP IT IN THE MIDDLE OF THE ROAD T.DUBOIS,R.SHARP (S.LEMAIRE, J.PENNINGTON)	EXILE ARISTA 9911
22	28	36	9	HEARTBREAK HURRICANE R.SKAGGS,S.BUCKINGHAM (J.RUSHING, L.CORDLE)	RICKY SKAGGS EPIC 34 73078/CBS
23	15	9	19	THAT JUST ABOUT DOES IT B.MONTGOMERY (M.D.BARNES, V.GOSDIN)	VERN GOSDIN COLUMBIA 38 69084/CBS
24	21	21	21	TWO DOZEN ROSES R.HALL,R.BYRNE (R.BYRNE, M.MCANALLY)	SHENANDOAH COLUMBIA 38 69061/CBS
25	13	5	17	IT AIN'T NOTHIN' G.FUNDIS,K.WHITLEY (T.HASELDEN)	KEITH WHITLEY RCA 9059-7
26	30	32	8	FAST MOVIN' TRAIN S.HENDRICKS,T.DUBOIS,RESTLESS HEART (D.LOGGINS)	RESTLESS HEART RCA 9115-7
27	33	37	10	IF YOU WANT TO BE MY WOMAN M.HAGGARD,M.YEARY,K.SUESOV (M.HAGGARD)	MERLE HAGGARD EPIC 34 73076/CBS
28	25	22	22	IF TOMORROW NEVER COMES A.REYNOLDS (K.BLAZY, G.BROOKS)	GARTH BROOKS CAPITOL 44430
29	26	23	21	I'VE BEEN LOVED BY THE BEST D.WILLIAMS,G.FUNDIS (B.MCDILL, P.HARRISON)	DON WILLIAMS RCA 9017-7
30	38	46	7	SOONER OR LATER B.BECKETT (S.LONGACRE, B.FOSTER, B.LABOUNTY)	EDDY RAVEN CAPITOL 44528
31	20	19	18	THERE YOU ARE F.FOSTER (M.RIFID, K.FLEMING)	WILLIE NELSON COLUMBIA 38 73015/CBS
32	44	57	4	NOT COUNTING YOU A.REYNOLDS (G.BROOKS)	GARTH BROOKS CAPITOL 44492
33	23	14	19	TILL I CAN'T TAKE IT ANYMORE N.LARKIN (C.OTIS, J.BURTON)	BILLY JOE ROYAL ATLANTIC 7-88815
34	37	48	10	TIME'S UP SOUTHERN PACIFIC,J.E.NORMAN (W.WALDMAN, H.STINSON, K.WELCH)	SOUTHERN PACIFIC & CARLENE CARTER WARNER BROS. 7-22714
35	41	51	5	SEEN' MY FATHER IN ME J.STROUD (P.OVERSTREET, T.DUNN)	PAUL OVERSTREET RCA 9116-7
36	43	49	15	IF YOUR HEART SHOULD EVER ROLL THIS WAY AGAIN B.HALVERSON,R.BENNETT (A.CUNNINGHAM, M.IRWIN)	JO-EL SONNIER RCA 9014-7
37	34	30	24	ALL THE FUN J.STROUD (P.OVERSTREET, T.DUNN)	PAUL OVERSTREET RCA 9015-7
38	35	29	20	THERE GOES MY HEART AGAIN H.DUNN,C.WATERS (L.WILSON, W.PERRY, J.DIFFIE)	HOLLY DUNN WARNER BROS. 7-22796

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	29	18	18	WHO'S LONELY NOW P.WORLEY,E.SEAY (K.BROOKS, D.COOK)	HIGHWAY 101 WARNER BROS. 7-22779
40	45	47	11	TELL ME WHY S.FISHELL (G.DAVIES, H.STINSON)	JANN BROWNE CURB 10568
41	40	34	24	YELLOW ROSES R.SKAGGS (D.PARTON)	DOLLY PARTON COLUMBIA 38 69040/CBS
42	39	39	23	COUNTRY CLUB G.BROWN (C.JONES, D.LORD)	TRAVIS TRITT WARNER BROS. 7-22882
43	46	38	26	HIGH COTTON J.LEO,ALABAMA (R.MURRAH, S.ANDERS)	ALABAMA RCA 8948-7
44	56	—	2	HARD ROCK BOTTOM OF YOUR HEART K.LEHNING (H.PRESTWOOD)	RANDY TRAVIS WARNER BROS. 7-19935
45	42	33	20	IT'S JUST A MATTER OF TIME R.PERRY (B.BENTON, B.HENDRICKS, C.OTIS)	RANDY TRAVIS WARNER BROS. 7-28841
46	60	68	5	QUITTIN' TIME J.JENNINGS,M.C.CARPENTER (R.ROYER, R.LINN)	MARY CHAPIN CARPENTER COLUMBIA 38 73202/CBS
47	48	42	24	THE VOWS GO UNBROKEN (ALWAYS TRUE TO YOU) J.E.NORMAN (G.BURR, E.KAZ)	KENNY ROGERS REPRISE 7-22828/WARNER BROS.
48	36	27	19	SHE'S GONE, GONE, GONE J.BOWEN,G.CAMPBELL (H.HOWARD)	GLEN CAMPBELL CAPITOL 66024
49	31	26	18	WHEN IT'S GONE R.SCRUGGS,NITTY GRITTY DIRT BAND (J.FADDEN, D.SCHLITZ)	NITTY GRITTY DIRT BAND MCA 66023
50	49	45	22	THE LONELY SIDE OF LOVE T.BROWN (KOSTAS)	PATTY LOVELESS MCA 53702
51	62	66	3	HERE IN THE REAL WORLD K.STEGALL,S.HENDRICKS (A.JACKSON, M.IRWIN)	ALAN JACKSON ARISTA 9922
52	51	43	25	BAYOU BOYS B.BECKETT (F.J.MEYERS, T.SEALS, E.RAVEN)	EDDY RAVEN CAPITOL 66016
53	50	52	14	AMY'S EYES J.BRADLEY (T.BROWN, J.PHUNT)	CHARLEY PRIDE 16TH AVENUE 70435
54	47	40	17	SIMPLE MAN J.STROUD (C.DANIELS, J.GAVIN, C.HAYWARD, T.DIGREGARIO)	THE CHARLIE DANIELS BAND EPIC 34 73030/CBS
55	52	44	23	THE RACE IS ON R.L.SCRUGGS,M.MILLER (D.ROLLINS)	SAWYER BROWN CAPITOL/CURB 44431/CAPITOL
56	NEW	1	1	FIVE MINUTES B.BECKETT (B.N.CHAPMAN)	LORRIE MORGAN RCA 9118-7
57	57	62	9	WHO'S GONNA KNOW J.BOWEN,C.TWITTY,D.HENRY (R.MAINEGRA, J.GRIFFIN, R.YANCEY)	CONWAY TWITTY MCA 53759
58	65	73	3	OKLAHOMA SWING T.BROWN (V.GILL, T.DUBOIS)	VINCE GILL WITH REBA MCA 53780
59	70	—	2	JUST AS LONG AS I HAVE YOU D.WILLIAMS,G.FUNDIS (D.LOGGINS, J.D.MARTIN)	DON WILLIAMS RCA 9119-7
60	54	53	26	ACE IN THE HOLE J.BOWEN,G.STRAIT (D.ADKINS)	GEORGE STRAIT MCA 53693
61	59	56	25	BURNIN' OLD MEMORIES A.REYNOLDS (L.BOONE, G.NELSON, P.NELSON)	KATHY MATTEA MERCURY 874 672-7
62	58	55	23	NEVER HAD IT SO GOOD J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER, J.JENNINGS)	MARY CHAPIN CARPENTER COLUMBIA 38 69050/CBS
63	55	54	23	TIL LOVE COMES AGAIN J.BOWEN,R.MCINTIRE (B.REGAN, E.HILL)	REBA MCENTIRE MCA 53694
64	63	63	11	THE GREAT DIVIDE P.WORLEY,E.SEAY,G.BROWN (J.LINDLEY, R.TRAVIS)	GENE WATSON WARNER BROS. 7-22751
65	67	67	10	SHE'S A LITTLE PAST FORTY B.KILLEN,R.MCDOWELL,J.MEADOR (R.MCDOWELL, B.KILLEN, J.PENNINGTON)	RONNIE MCDOWELL CURB 10558
66	64	61	25	AN AMERICAN FAMILY J.BOWEN (B.CORBIN)	THE OAK RIDGE BOYS MCA 53705
67	NEW	1	1	TIME FOR ME TO FLY R.SKAGGS (K.CRONIN)	DOLLY PARTON COLUMBIA 38 73226/CBS
68	73	75	3	GO DOWN SWINGIN' J.STROUD (S.RAMOS, J.VANDIVER)	WILD ROSE CAPITOL 44529
69	53	50	15	QUIT WHILE I'M BEHIND P.WORLEY,E.SEAY (B.CASWELL, V.THOMPSON)	JENNIFER MCCARTER & THE MCCARTERS WARNER BROS. 7-22763
70	NEW	1	1	RIGHT IN THE WRONG DIRECTION B.MONTGOMERY (V.GOSDIN, H.COCHRAN, M.VICKERY)	VERN GOSDIN COLUMBIA 38 73221/CBS
71	66	65	13	SHE'S GOT A MAN ON HER MIND C.WRIGHT,III,J.CHARLTON (C.WRIGHT, B.SPENCER)	CURTIS WRIGHT AIRBORNE 75746/MCA
72	NEW	1	1	THIS HEART S.BUCKINGHAM (T.MENSY, T.HASELDEN)	SWEETHEARTS OF THE RODEO COLUMBIA 38 73213/CBS
73	69	64	19	WALK SOFTLY ON THIS HEART OF MINE THE KENTUCKY HEADHUNTERS (B.MONROE, J.LANDERS)	THE KENTUCKY HEADHUNTERS MERCURY 874 744-7
74	74	71	11	SHOULDA, COULDA, WOULDVA LOVED YOU P.MCMAKIN (L.TAYLOR, L.WILSON, R.MOORE)	LES TAYLOR EPIC 34 73063/CBS
75	NEW	1	1	BACK WHERE I COME FROM J.E.NORMAN,M.MCANALLY (M.MCANALLY)	MAC MCANALLY WARNER BROS. 7-22662

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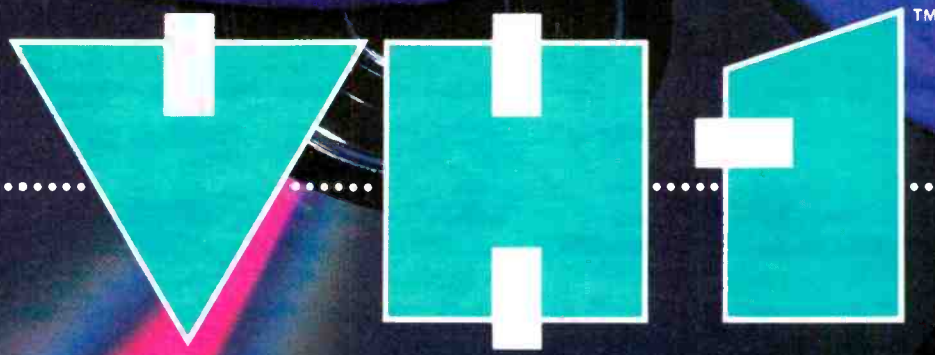
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The generation that witnessed the birth of rock 'n' roll...is the generation that watches its future on .
Congratulations on your 5th Anniversary.

COLUMBIA RECORDS.

VH-1: Past, Present, and Future

SAL LOOKS INTO THE FUTURE • We asked Director of Music Programming Sal LoCurto to predict the future for VH-1. "VH-1 will continue progressing towards packaged specialty music shows and further artist development," he says. "We're getting away from a random music mix. The focus is on shows. We always want to put the music in a context. In the future I see more focused half-hour shows in which to launch new artists and new music." On VH-1 in the next five years: "In general, the big picture, we'll continue our emphasis on music as an element of a total lifestyle-oriented service. Music will always be a big part of this audience's lifestyle." Considering his skill at picking hits and predicting the future, we asked Mr. LoCurto if he could pick a horse for us. "I'll stick to music. That's what I know best."

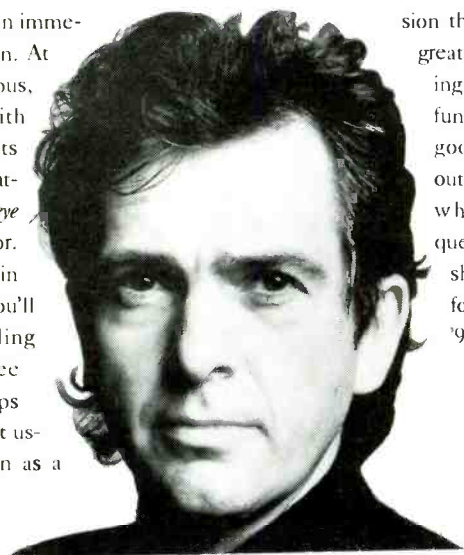
LIFE BEFORE VH-1 • Was it just five years ago? It's hard to remember a time when there was no place to see a jazz video. Or to break a folksinger. In those pre-VH-1 days there was only one music video channel (our own sister station MTV, which we love dearly and you can tell them we said that) that couldn't possibly be all things to all people. They played a certain mix of music for a specific audience. But now the cable industry has matured and VH-1 has opened up the avenues for all kinds of music videos. And in five short years the music business has become a more exciting, and diversified place to be! Happy Birthday to us!

CAVE HOTLINE • Just in case you've been living in a cave, let's recap the programming changes that took place during last fall's new line-up launch on VH-1. New Visions is now shown five night a week with each night devoted to a single musical idiom. Scratch this schedule into your cave wall: Rock Mondays, Folk Tuesdays, World Beat Wednesdays, Soul Thursdays, and as always, Jazz Sundays. Cave-dwellers should also check out new shows in the series, "This Is VH-1 Country," a string of half-hour shows exposing the country to a new kind of Country. Artists like k.d.lang and Dwight Yoakum found themselves a whole new audience of music-lovers on VH-1. "Leifer Madness" is a casual sort of music video show, taking place as it does in Carol

Leifer's bedroom. And the list of artist specials continues to grow with new music/personality/interview shows scheduled every day. Also in the fall, we debuted a couple of new non-music shows that round out the VH-1 line-up and develop channel loyalty. Rosie O'Donnell has a hit on her hands as she hosts the best comics in town on Stand Up Spotlight. And Kathryn Kinley lets us in on the good things in life on 'The Whole Enchilada. Hey, with all this going on maybe you should get cable in your cave!

THE FUTURE ACCORDING TO ED •

VH-1 President Ed Bennett is not the kind of guy you can immediately get a handle on. At first glance he's a serious, concerned leader with one eye on the charts and one eye on the ratings. But it's that *third eye* you gotta watch out for. Knock on Ed's door in the afternoon and you'll likely find him wailing away on one of three electric guitars he keeps in his office. Is Ed just using his VH-1 position as a



stepping stone to a career as a recording artist? What does the Jimi Hendrix of cable see in the future for VH-1? We caught Mr. Bennett guitarless, in a serious mood. "We are a service that's becoming artist-driven not hits-driven. While hits are important to our audience, we feel that breaking new artists to an unfamiliar audience or introducing unfamiliar artists to a new audience is the best thing we can do. The 'manifest destiny' of VH-1 is in further becoming the network of the '90s. We want to be innovative, fresh, relevant. We want to be an environment where adults can find and feel and experience the music they like with the television they like. Just the way a great movie has an outstanding soundtrack, we see our function as both supplying good music and creating outstanding television. TV which is pattern sequenced, tied-together and short-form programmed for the generation of the '90s."

NORM AND THE '90s • Norman Schoenfeld, VH-1 Director of Talent Relations, has a clear vision of the next decade. "As an artist development tool, VH-1 will strengthen our commitment to the long term philosophy. It's not enough to just break a song, we have to stay with an artist all the way. It's the same strategy as a record label signing an artist to succeed over the long haul." How does the long-run philosophy affect music programming? "As a music service we will become more selective. But the commitment will be greater and longer lasting."



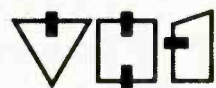
JEFF ROWE ON THE EVOLUTION OF VH-1 • We're not changing VH-1, it's continuing to evolve. It's evolving away from wall-to-wall videos toward more blocked clip shows like New Visions and Top 21 Countdown. We're sticking with shows that work well...specific types of music. The Artist Specials are doing extremely well in the ratings and are well received by the industry. And what's happening as we do this is we're getting increased brand awareness for VH-1. And a loyal viewership is good for everybody.

"VH-1 and Capitol Records are the perfect example of how a good relationship can benefit everyone. Our success this year with Bonnie Raitt, Beach Boys, Tina Turner, Doobie Brothers and Joe Cocker are directly attributed to VH-1's close involvement."

"We focus on issues that the artists are singing about: love, romance, ambitions, work; and give the songs a life of their own."
—Ed Bennett

Remember how when we were kids the music we saw on TV was pretty bland, I mean thank God for

5 YEARS OF VH-1



VIDEO HITS ONE™

Jan 1: VH-1: VIDEO HITS ONE launches as 24-hour music service

1st video to air: "The Star Spangled Banner" Marvin Gaye



March: 1st contest "VH-1 Lush Life With Linda Ronstadt" sponsored by Elektra Records

May: Study shows VH-1 has retail impact on albums by Sade, Kool and the Gang, Dan Fogelberg and the Mary Jane Girls

1985

45 YEARS OF US

World War II Ends

1945

9 months later: Baby Boom Bestseller: "Baby and Child Care" by Dr. Spock

1946



Flying saucers reported

1947

LP record invented 135 million paperback books sold

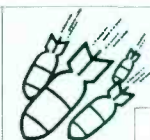
1948



Hit parade: "Some Enchanted Evening," "Rudolph the Red Nosed Reindeer"

1949

Truman orders atomic bomb developed



1950

Contraceptive pill introduced

1952

—Michelle Peacock, Director National Video Promotions, Capitol Records

staff of VH-1 since its inception five years ago, I have had the opportunity to watch a fledgling channel turn into the hippest television around. Happy five and here's to another 105!" — Laurel Sylvans, National Manager

Video Promotion, Warner Bros. Records



New Host

Nile Rodgers first came on the scene as a member of the band Chic (remember getting down to "Le Freak"?). He went from recording smash hits to producing hits for David Bowie ("Let's Dance"), Madonna ("Like A Virgin"), Duran Duran ("The Reflex"), and on and on including a few tunes on the new B-52's release. He produced and/or performed on scores of film scores like "Coming To America," "Against All Odds," and "Gremlins." Now Nile can add one more to his list of accomplishments: host of the weeknight New Visions. Says VP Programming Jeff Rowe, "We wanted a host who can position music, who can talk about the music, have a passion for it, and get the viewers to understand the music and tune in to it. Nile Rodgers? Circle 'C,' all of the above." Nile is bright, knowledgeable, articulate and he knows how to serve up new music on a silver platter so that it's accessible to everyone. At Nile's first interview he said, "I don't want to be involved in an eclectic, obscure show that nobody watches." "I knew right then he was the right man for the job," says Jeff, "He knows what people want, he knows how to package hits. I think New Visions will be one."

New Visions! Provides New Outlet For New Music

GOOD NEWS FOR NEW MUSIC • It's good news for anyone in the music industry, whether artist, record label, or retailer; there's finally a regular outlet for new video music. And on VH-1 that means more than premiering the latest releases from proven hitmakers. It means breaking new artists and even new kinds of music. New Visions has been, for the last three years, the only regularly scheduled national showcase of jazz video. Now, with its recently expanded format, New Visions does the same thing for fresh releases in the genres of rock, folk, world beat, and soul as it does for jazz. It gives them a chance to be seen and heard. What does this mean to you? Maybe labels don't have to be quite as cautious about launching a new act, fearing that if the music doesn't fit MTV's rock format it won't get any video exposure. New Visions thrives on new acts and sounds. And videos that get

good response on the show could make it into regular rotation on VH-1. Now that's good news!

MUSICAL DIVERSITY • On the weekday night edition of New Visions, award-winning producer/musician Nile Rodgers hosts music from a different category each day of the week (Monday through Thursday). Nile has a chance to expose the most innovative artists and latest sounds in a wide spectrum of styles. Since the half-hour series launched last November the show has featured a diverse roster of performers. Among others, Squeeze, Maria McKee, Jolly Boys, Eric Gable, Joe Cocker,

Nile Rodgers

Peter Gabriel, The O'Jays, Christopher Williams, Daniel Lanois, Nanci Griffith, and Sara Hickman have appeared in clips and performed live in the studio. Future plans indicate that lots more diverse, new and offbeat artists will be spotlighted in the weeks and months to come.

WHO'S WHO IN JAZZ? • Songwriter, pianist, and music historian Ben Sidran continues to host the Sunday night edition of New Visions, bringing his considerable talent and knowledge to impromptu interviews and jam sessions with today's top musicians. The list of jazz artists that have graced the set of New Visions reads like a Who's Who. Where else could you see Miles Davis, Ornette Coleman,

Dizzy Gillespie, Wynton Marsalis, Red Rodney, and Jon Hendricks? Other in-studio guests included Chuck Mangione, Illinois Jacquette, Ferid Haik, Carla Bley, Steve Swallow, Andy Summers, Steve Miller, Chick Corea, Herbie Hancock, and Tower of Power. Who's next? Keep watching!

WHAT MAKES NEW VISIONS SPECIAL? • Producer Mike Simon: "It's truly the only nightly music show ever that's presented this kind of musical variety. We might feature anything from a ten piece band to a soloist... playing any kind of music. Plus we offer the personal side of the artist with unique live performances. Both hosts are musicians themselves and they frequently play live, jamming and improvising, providing a dynamic interplay with the guests. We're showing musicians in a new light: that they're fun people, they enjoy their work. It makes the viewer think, 'this could be happening in my basement.' I think the viewer can sense that the musicians are not



"Even though you're older, you still want to have fun and still love music. It's still an important thing."

—Leslye Schaefer

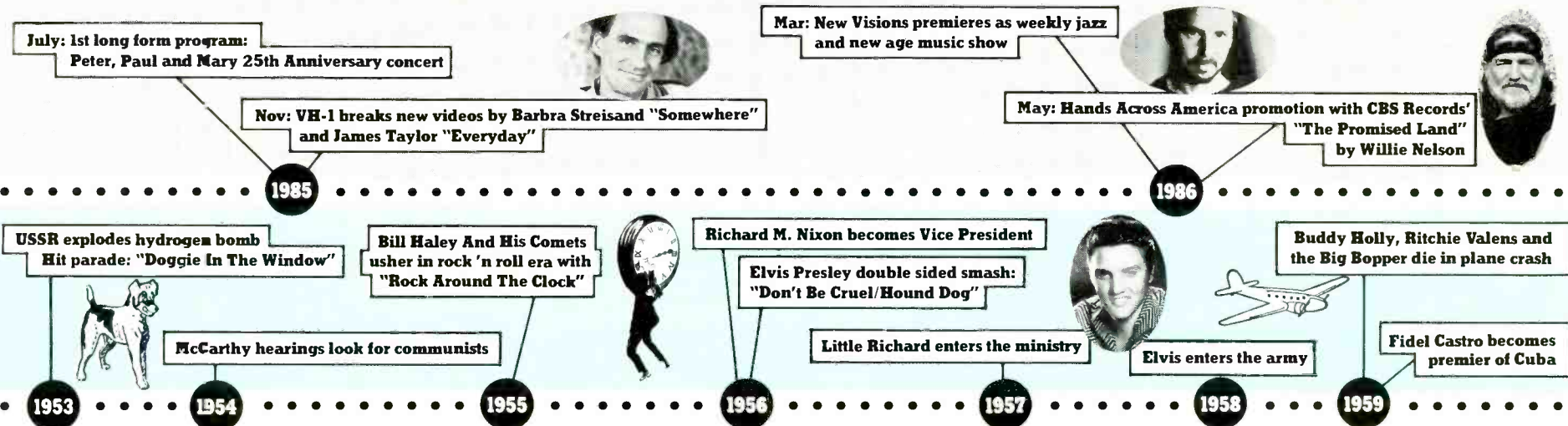
doing the show for money. You can tell they do it because they want to. And that makes the show special."

HARRY BEFORE HE MET SALLY • If you were watching New Visions a few years ago you might have seen a show hosted by Bobby McFerrin. He was thumping his chest, knocking on objects, and making wonderful music with his voice, hands, and body at the same time. It was great television.

But what makes it unique is that it was long before Bobby exploded with his smash "Don't Worry Be Happy." Although for New Visions,

it's not so unusual. "We were the first show to put on Kenny G., Enya, and Take 6," says Producer Mike Simon. "We had Harry Connick Jr. a year and a half before he did the soundtrack to 'When Harry Met Sally.' We often have artists on the show just before they cross into the mainstream. And their success might not be a coincidence. We like to think New Visions had something to do with it."

American Bandstand, watching with envy as those Philadelphia teens got to dance in the same room with



WHEN YOU SEE IT
YOU FEEL IT

Congratulations



on your 5th Anniversary

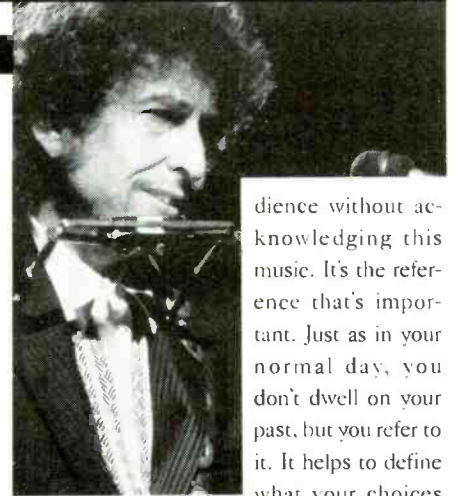


ISLAND



Music For Our Generation

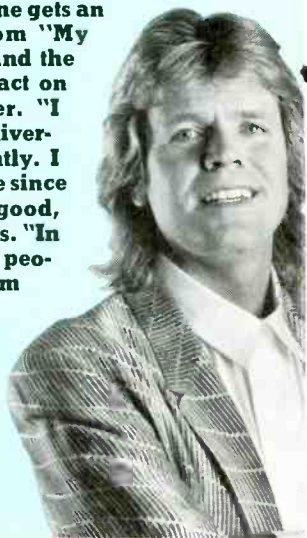
MY GENERATION—JUST FOR FUN • In the midst of all this talk about exposing new artists and breaking new songs, sits a show that programs nothing but oldies. My Generation plays "first generation" videos, or whatever they called concert clips and promotional films in the '60s. Why? It's fun. The Executive Producer of My Generation, Vice President of Production and Program Development Karen Glass, calls the music "timeless." The music sounds as spirited today as it ever did." Yet at the same time, the videos do capture a certain era. People see these songs and the features we do, and their reaction is "Oh I remember what I was doing then." It's so much fun to look back at ourselves. To see the way people dressed in the '60s and '70s. And it's not just the Stones and the Who but also songs like "Sugar Sugar" by the Archies. And what's wrong with watching some oldies videos just for the fun of it?



dience without acknowledging this music. It's the reference that's important. Just as in your normal day, you don't dwell on your past, but you refer to it. It helps to define what your choices are." As the person in charge of keeping VH-1's image on-air on track Juli finds "My Generation" an asset. But she has one message for the record labels, "We need more clips, guys! Dig 'em up, fish 'em out. Make new ones if you have to. Hey, this stuff helps you move the oldies in your catalog, right?"

Production and Program Development Karen Glass. "His talent immediately translated to television."

HI NOONE! Peter Noone gets an awful lot of mail from "My Generation" viewers and the show has had an impact on his performing career. "I had a concert at the University of Colorado recently. I hadn't played a college since about 1965. It feels good, it's happening," he says. "In the Denver airport two people recognized me from Herman's Hermit and said hi. Then later on, two other people said 'Hey, there's the guy from My Generation!' They weren't even born when Herman's Hermits had their last hit."



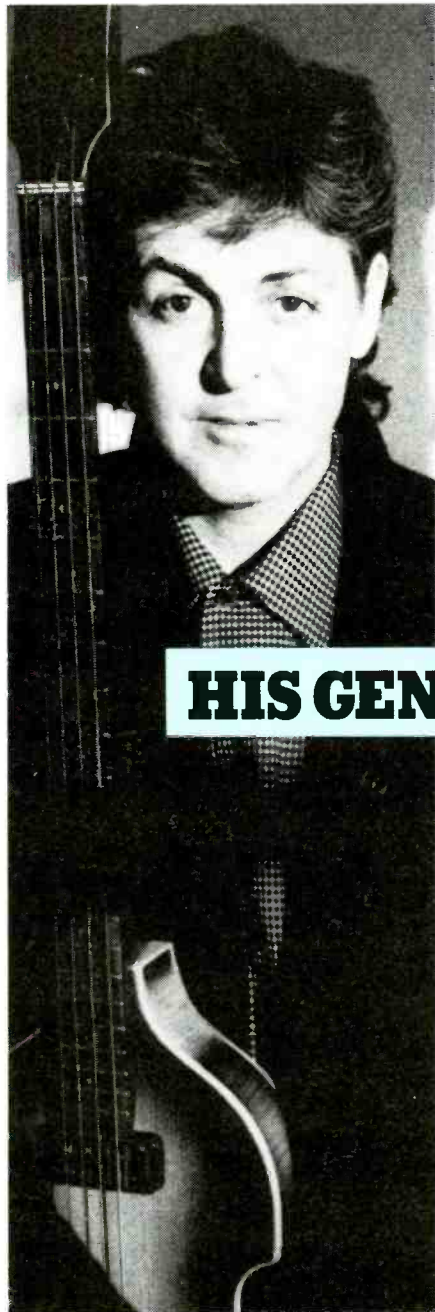
THE PROMOTIONAL POINT OF VIEW

Juli Davidson, Vice President Creative Supervisor VH-1, sees "My Generation" from a different perspective. "My job is to make sure this channel is the favorite channel of our viewers. The strategy is to speak their language, play their music, resonate with their emotions." One way VH-1 does that is through programming and promoting "My Generation." "We're playing the hits from the '60s. But we're not a nostalgia network. That music is a cultural reference that's common to all our viewers. Either they lived through the '60s or the music of the '60s influence the music they loved in the '70s.

It's the great rock 'n' roll era. We can't be targeted to this au-

Host Peter Noone, himself a bona fide hit-maker of the '60s, likes to think of "My Generation" as "My My Generation." "We deal with things I truly like and I truly believe," Peter says. "It's my own stream of consciousness. And I make fun of the bad videos. We showed a Yardbirds video in which Jeff Beck has to walk about 25 feet across the stage to get to his pedal. And I mentioned that music has come a long way. Jeff plays better now and doesn't have to walk as far." Peter observes how important music is to the people of his generation. "Just look at how many people play guitar. It used to be that everyone had an old piano in the parlor that only Aunt Celia would ever play. Now many music listeners are also music players, they play a little or a lot, they might even have a band with a group of friends. My generation is the Music Generation."

PRAISE FOR PETER • "Peter Noone's charm, sense of humor, and music credibility make him a natural host for the show," says the show's Executive Producer and VH-1 Vice President of



HIS GENERATION

MY GENERATION—A SALES AND PROMOTION TOOL

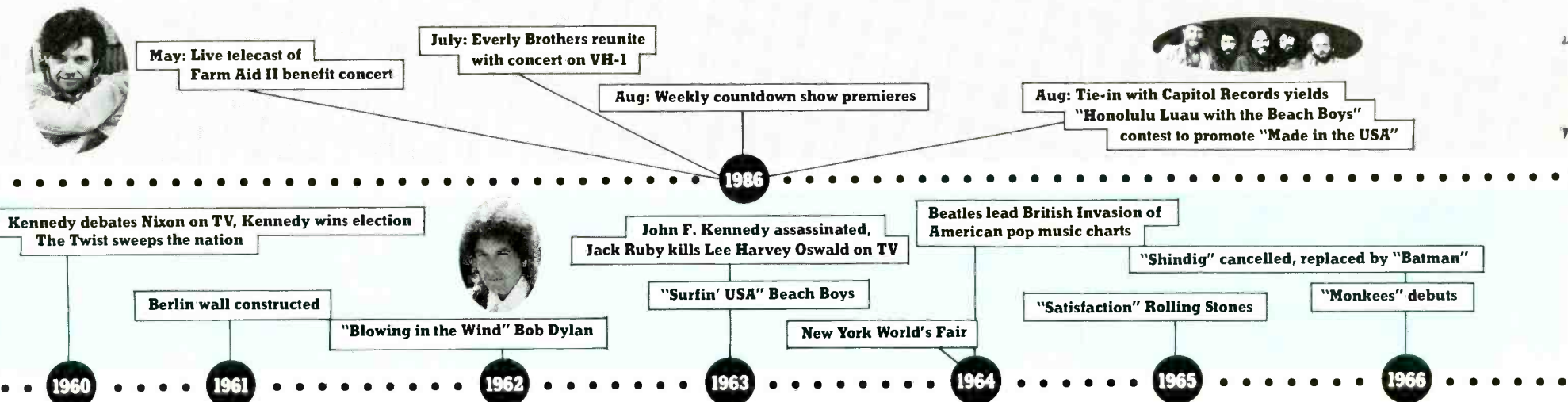
Now we'll totally contradict ourselves by saying maybe there's more to this than the fun of looking back and remembering. We asked Mike Simon: Does My Generation sell records? "I can't prove it to you with research, but let's say it doesn't hurt," he said with a wink. And what about the record labels? "If you want to promote the vintage rock 'n roll product in your catalog, this show pinpoints the audience," says Mike. "My Generation jogs people's memories. 'Oh that song! I've got to get it!'" Ed Bennett points out that, "classics and oldies identify the audience and help to sell the library. Our generation grew up on music. And a good part of CD sales comes from baby boomers re-buying their old albums." Mike notes that, "Rhino's Billboard series is having tremendous success with oldies re-packages. My Generation supports this attitude; that it's all right to like an old record. The time for this kind of show is now." Norman Schoenfeld adds, "Classic video is good television. It adds perspective to the overall mix that is VH-1. If it sells records that's great. But it's more than a promotional vehicle. It adds to the mix."

"Our generation was abandoned by the music industry in the '80s. We checked out. Now there's a place for us at VH-1."
—Jeff Rowe

Executive Vice President

MCA Records
and General Manager,

the stars and us at home waiting to get a glimpse of our fave raves lip-syncing their record, it was our



VH-1 has been alongside us all the way. Lyle Lovett, Nanci Griffith, and now The Roches, have experienced a new awareness, especially at retail, thanks to support from VH-1. — Richard Palmese, Executive Vice President

HOW A GENERATION VIEWS ITSELF.

You've made the music matter again.
Happy Anniversary, VH-1!
And thanks for making our artists
an important part of the picture.

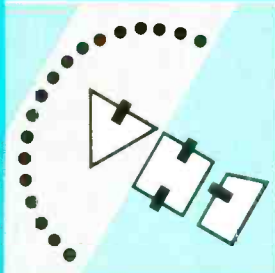
EPIC RECORDS.



Epic

Epic and Reg. U.S. Pat. & Tm. Off. by CBS Records Inc.
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commitment on Eazy we got immediate response and reaction from the consumer. Airplay and sales came in and we had a gigantic multi-formatted hit. We are now approaching platinum and have far exceeded our wildest expectations." —Al Courty, Geffen Records



far exceeded our wildest expectations." —Al Courty, Geffen Records

VH-1: Goes MTV One Better

PLUS ONE TO GROW ON · Maybe it's because it's our fifth birthday, but we are suddenly reminded of the painful practice of whacking the birthday boy or girl a number of blows corresponding to their age. Did this happen to you? "Oh you're eleven years old today? Then you deserve eleven spanks! One! Two! Three!..." and so on. Then just when you thought it was all over, your generous birthday buddy would say, "And here's *one to grow on*... TWELVE!" Well, as unpleasant as this memory can be, there's an analogy here to the VH-1 Top 21 Countdown. Hey, any schmo can play the 20 hottest songs of the week. But VH-1 gives its audience more. A twenty-first song that's not part of the rotation. Something new. A Wild Card. *One to grow on*. Or more accurately *one that will grow on them*. By exposing a new clip in the context of the Countdown, we give a new artist a fighting chance to get hot,

and maybe make it into the top 20 the next week. So when we say "one to grow on" we're talking to the music industry as well. VH-1 gives the label one more song to grow with. (And you don't even have to get spanked!)

VH-1—ALWAYS OPEN · We don't mean open as in "open 24 hours." A diner or a grocery store can make that claim. We mean open as in open-minded. "We're open to a lot," says Sal LoCurto.

ELLEN ON VH-1 AND THE TOP 21 · The Top 21 gives the regular viewers and the music business a compact package of the hottest videos in the country," says host Ellen Foley. "It's interesting both on an entertainment level and on an industry level." She adds that this countdown is unique because, "It's not

a closed game. There's a wild card, always something extra, something new. And that's what I like about VH-1. I come from an eclectic background, all sorts of different places. And VH-1 understands all kinds of music." So does Ellen. Watch her count them up as she counts down the best of the week on the Top 21 Countdown.



My Own Top 21 by Ellen Foley

1. "Never Never Land" (from Peter Pan)
2. "Brown Sugar" Rolling Stones
3. "My Funny Valentine"
4. "Dominica" The Singing Nun
5. "It's A Wild World" Cat Stevens
6. "He's So Fine" The Chiffons
7. "Help Me" Joni Mitchell
8. "Ooh Baby" Smokey Robinson
9. "Have Yourself A Merry Little Christmas"
10. "Gimme Shelter" Rolling Stones
11. "Bewitched, Bothered and Bewildered"
12. "Little Wing" Jimi Hendrix
13. "Babalou" Ricky Ricardo
14. "New Kid In Town" Eagles
15. "Dancing In The Dark" Bruce Springsteen
16. "Hey There" (from Pajama Game)
17. "Stay With Me" (from Into The Woods)
18. "In Dreams" Roy Orbison
19. "Runaway" Del Shannon
20. "Chain Gang" Pretenders
21. "Paradise By The Dashboard Light" Meatloaf



Ellen Foley's taste is eclectic, her career varied, and her accomplishments diverse. A perfect host for VH-1! Among other things, Ellen had a hit song which she co-wrote with Fred Goodman, "We Belong to the Night," appeared regularly on Night Court, had roles in a string of hit movies, "Fatal Attraction," "Hair," "Tootsie," "Cocktail," and "Married To The Mob," played lead parts on Broadway in "Into The Woods" and "Me And My Girl," and sang a duet with Meatloaf on her #21 song.

On New Visions:

"This is the only show on TV where you can see tomorrow's stars as well as today's stars in produced videos and intimate performances."

—Mike Simon

18 year-olds don't run networks. Nickelodeon targets kids, but the channel is programmed by adults who have to try and think like kids. (And they do a great job!) And the big three broadcasting networks try to please all ages, so the executives can't possibly relate to every viewer no matter what age they are. But here at VH-1, virtually everyone involved is 25-49. We know our audience because we are our audience! Since we know what we like, we know what our viewers like. And that puts us in a unique position. Creating the channel we would most like to watch!

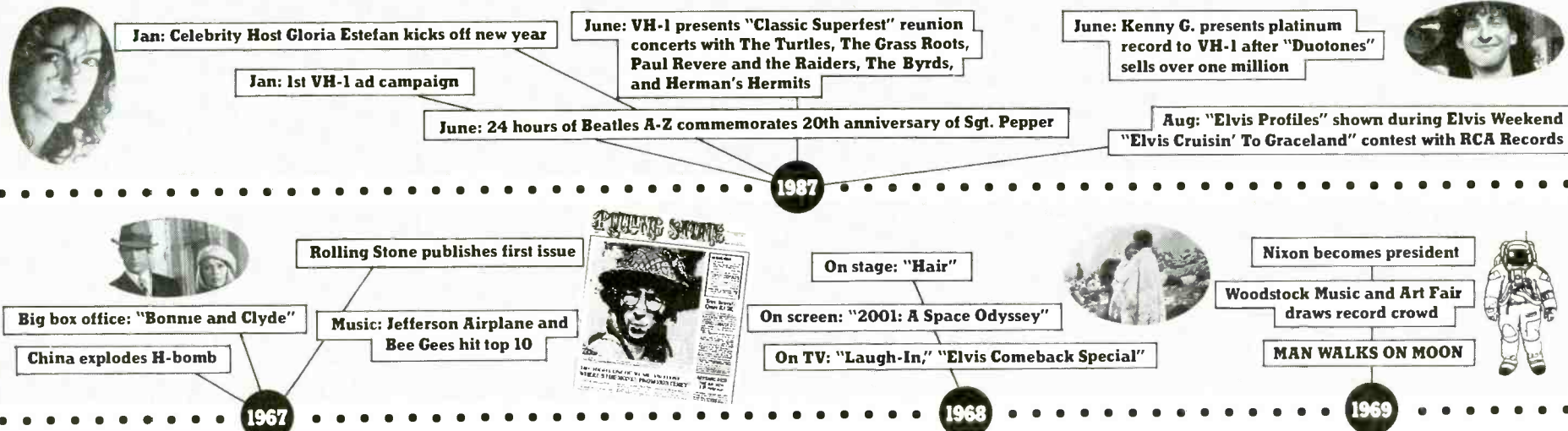


The First Channel For Us

US AND YOU · On air, VH-1 uses the line "The First Channel For You." And in talking to the baby boom generation, the first rock 'n roll generation, that's true. There's never before been a channel expressly for this group of people. But there's more to it than that. It's also the first channel for us! In a situation unparalleled in broadcasting, all of the people involved behind the scenes at VH-1 are in the channel's target demographic. Think about it. MTV is aimed at 18-34 year olds, but

LOTS OF VIEWERS · By definition, the baby boomer audience is the largest there is. Thanks to America's post-war prosperity, there are more of us than anybody else, to the tune of about 70 million. (That's more than five times the population of Canada!) Which makes the 25-49 demographic a very important one. These are the consumers who are buying CDs, going to movies, and spending their adult dollars on entertainment. VH-1 speaks directly to the kids who grew up with Elvis and the Beatles...lived through the Kennedy years and the Vietnam war...and came of age in the Woodstock era. VH-1 reaches 19.5 million of these "grown ups who are still growing up" each week. And with penetration into 35 million households, that's 37% of all television viewing households, the number of VH-1 viewers continues to grow steadily.

music at a time when music on TV meant Lawrence Welk, Sing Along With Mitch, and The King Family



JANUARY 1, 1985 • 6PM EST

VH-1 GOES ON THE AIR

JANUARY 1, 1990

VH-1 IS 5 YEARS YOUNG



**WE SALUTE YOU
ON ANOTHER
VH-1 MILESTONE.
IN OUR 15TH YEAR,
WE'VE REACHED
ONE OF OUR OWN.**

**FROM WHITNEY TO
EURYTHMICS TO
KENNY G AND BEYOND...
T H A N K S
F O R H E L P I N G
U S G E T T H E R E .**

**FROM ALL YOUR
F R I E N D S A T**

ARISTA™

© 1990 Arista Records, Inc., a Bertelsmann Music Group Company.

"VH-1's help in breaking Basia and Indigo Girls has been invaluable. The opportunities for new artist exposure and development are tremendous. Epic wishes their continued success."

—Steve Backer, Director, Epic Records

VH-1 Formula For Success!

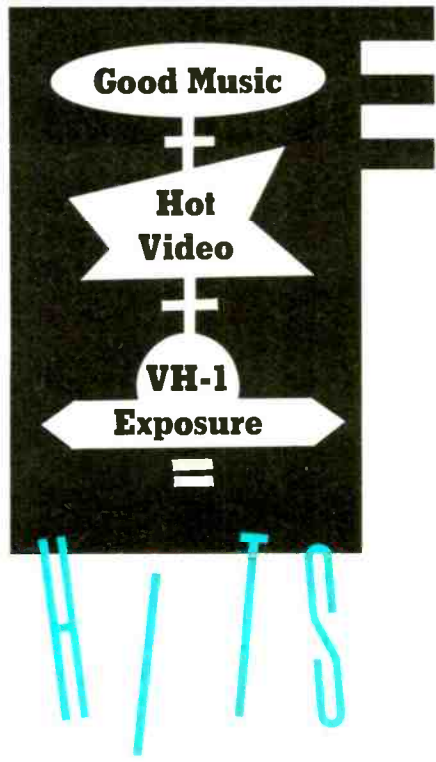
FREQUENCY VS. ENVIRONMENT • In our high school Psych class the debate raged about whether it was heredity or environment that made a personality. Now the debate is whether frequency or environment makes a hit. VH-1 thinks it's a combination of both. Ed Bennett says the formula for success is, "Start with a great song and a visually arresting video that supports it. Then add VH-1 Five Star rotation plus the appearance of the video in exclusively packaged shows. Frequency plus environment." Ed feels that VH-1 deals with frequency in a new way. "Frequency is

the old-fashioned way of selling. VH-1 is not a traditional frequency formula...constant repetition...that defeats the purpose of television. We create special environments where we can deliver more viewers to a show and then showcase the music to the viewers in an appealing atmosphere. It's more successful TV and it's better for a label in reaching its audience. By dayparting we can deliver to VH-1 and the record companies the viewers that are most interested in that genre and in that music. With this formula, VH-1 delivers the right audience." Great Ed. But what about heredity?

LOOKING FOR GOOD LOOKING VIDEOS

• What does VH-1 look for in a video? MTV Networks President Tom Freston addressed this question at last fall's Billboard Video Conference. "We know what we don't want: 'cliche and formula.' But what we want is always a surprise." Sal LoCurto describes the quintessential VH-1 song as one with great visual impact. "Visuals mean a lot. The picture is there to help it. Radio may not play it, but VH-1 can carry the tune. The song comes first, but the picture supports it." Norman Schoenfeld adds, "We don't have a prerequisite set of rules or criteria that make for a VH-1 music pick. Our criteria are the same as a good A&R department at a label." Norm says they look for "a good song that conveys a feeling, some heart and soul, and a creative video that supports and enhances it."

When VH-1 picks a video many factors are considered. The programming team looks at clips and talks to labels to get their plans and priorities. For example, "Harry Connick Jr. was a priority for Columbia. Plus he fits into the VH-1 format. His video looked good and we got on it," says Sal. Tom's advice to the labels is this, "Take risks—be original. If you feel you absolutely must use the worn cliches of models, smoke, studs, lingerie and leather in your videos, do it in a way that nobody yet has done."



SUCCESS STORIES • Excuse us while we blow our own horn, but we'd like to think that we've a hand in the recent retail successes of a few artists and we'd like to humbly point out that *VH-1 PROBABLY HAD A LOT TO DO WITH SELLING THESE RECORDS!* Whew! Okay, we got that out of our system. Now let's look at some successes. Bonnie Raitt's "Nick Of Time" was the comeback album of the year perhaps due in part to having a couple of great videos in Five Star Rotation. Enya holds the record for the longest run in the top 10 AC. Coincidence? The Traveling Wilburys was a group that had VH-1's name on it. Possibly playing two videos for a combined 40+ weeks helped push the album to the three million mark? The late, great Roy Orbison went back into the top 10...maybe with a little help from his friends at VH-1. Bette Midler's first #1 hit, "Wind Beneath My Wings" appeared to be fueled by extensive exposure on VH-1. And Gloria Estefan and Miami Sound Machine crossed over into the mainstream after spending some time on VH-1. Let's make some more hits together in the '90s, shall we?

HERE'S ONE FOR THE RECORD BOOKS • The Bee Gees were looking for a comeback song. The *one* they chose was "One." "We were on it from day *one*," says the programming team at VH-1 (Video Hits *One*). "We realized that the Bee Gees are very solid hitmakers. Whether or not you choose to ignore the disco phase, they have a history of topping the charts. We knew they had at least *one* more hit in them." After exposure on VH-1, "One" went to number *seven*. Perhaps if they record a song called "Seven"...

"We call it Five Star Rotation because it's the highest you can get. Like a five star restaurant or a five star movie," says Sal. "When all the elements are there, great song, great video, and the right artist for our audience, it goes into Five Star video rotation. It can be a new artist or new release by an established artist. If it's got it, it's in. How heavy is Five Star Rotation? "Five Star brings good-looking videos to the forefront of the channel three to four plays a day."

although there were those rare, unforgettable moments like seeing Elvis from the waist up on Ed Sullivan

- 1970**: 4 students killed at Kent State; Beatles break up; Diana Ross leaves Supremes
- 1971**: Movies: "A Clockwork Orange," "Love Story"; Nixon re-elected in landslide
- 1972**: Hit movie: "The Godfather"
- 1973**: On screen: "American Graffiti"; Vietnam war ends; David Bowie comes in at #10
- 1977**: Aug: Winner of "VH-1: A Space Odyssey" visits Cape Canaveral for launch of space shuttle; Sept: New look, new logo, new programming: "Sunday Brunch," "Comedy Clips," "Slow Dancing" and "Celebrity Hour"; Nov: Special look at "Boomer Humor" with the Smothers Brothers; Dec: "Paul McCartney Weekend" promotes "All The Best" album
- 1978**: Mar: Nancy Sinatra "These Boots Are Made For Walking" promoted with Rhino Records; Feb: New consumer ad campaign: "VH-1—The Other Music Television"; Jan: Rosie O'Donnell joins VJ staff
- 1988**: Bette Midler hits #1 on Mr. Blackwell's Worst Dressed Women list

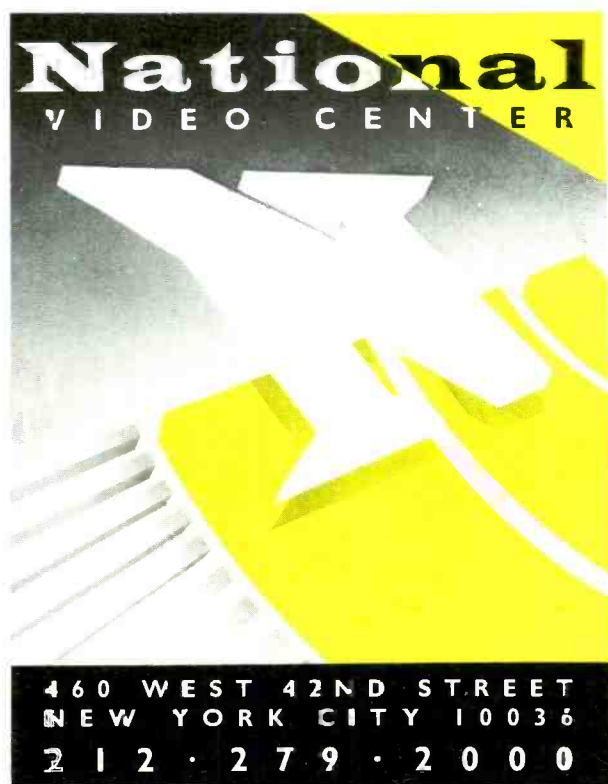
WHO SAYS YOU CAN'T GET NO SATISFACTION? THANKS VH-1 FOR 5 GREAT YEARS.



We won't be satisfied until you are.

3M

©3M 1990



"If music be
the fruit of love,
play on."

Congratulations
on your 5th birthday,

VH-1!

Fine, VP Communications, RCA Records

VH-1 Turns The Spotlight On The Artists And Their Music

TRIVIA CORNER • Question: Can you name the artists that have appeared in VH-1 Artist Spotlight specials?
 Answer: Linda Ronstadt, Steve Winwood, Rod Stewart, Huey Lewis, Fleetwood Mac, Glenn Frey, Roy Orbison, Anita Baker, Kenny Loggins, Paul McCartney, Andreas Vollenweider, Bee Gees, Dion, John Cougar Mellencamp, Lou Reed, Gloria Estefan, Tina Turner, Jackson Browne, Kenny G., Rolling Stones, Jefferson Airplane, Rickie Lee Jones, Billy Joel, Bonnie Raitt, Eurythmics, Poco, Nanci Griffith and Richard Marx. Plus there are many new ones all the time!

BLITZING ARTIST SPECIALS • VH-1 has unleashed a new promotional technique that's doing a fantastic job of getting people to watch the Artist Specials. "We call it a Blitz Campaign," says Juli Davidson. "We tell the viewers that the show is coming up in an hour. Fifteen minutes later we remind them again. At the half hour we tease the show...again 20 minutes before...and ten minutes...and finally 'coming up next.' Viewers are fickle. In this age of remote control they'll move on quickly if they're not interested. But if there's something they like coming up they'll stick with us." The blitzing started last fall and the ratings reflect a success story that's almost too big to comprehend. Viewership on the Artist Specials is as much as 600% higher than the hour immediately preceding or immediately following. Seems like promo blitzing has something to do with it.

MEET THE PEOPLE BEHIND THE MUSIC

"They've got music video, what more do they want?" The adult audience wants more than a video, they need to feel involved in the music. VH-1's Artist Spotlight specials serve that need. As stand-alone half-hours that focus on one musical artist they go beyond the video to see what makes the music tick. They add substance and personality to the music with interviews and behind-the-scenes footage. "Artist Specials feature the artist as a person with a story to tell," says Executive Producer Karen Glass. "Private exclusive performances, career highlights, excerpts of music videos and documentary footage are combined in these specials—each with its own point of view and style." VH-1's Sal LoCurto says they're "another tool in selling the artist." VH-1 programs at least two artist profiles a day, "putting the music in a context." Ed Bennett waxes philosophical about Artist Spotlights, "Music video is a promotion device that creates a very unique environment with high production value in a world of fantasy and imagination. And we applaud the music industry for the great job they're doing. What we're doing is to supplement and embellish this foundation and add more of the real world to balance out what

music means to us. That's what drives us to create interviews and artist specials."

THE ADULT VIEW OF MUSIC

"VH-1 is going beyond the music to focus on the people that make it," says VH-1 President Ed Bennett. "We're adding more reality to a musician's image. Teens like the rock star mystique. Adults want de-mystification. VH-1 brings a sense of warmth and intimacy. That's what our audience looks for."



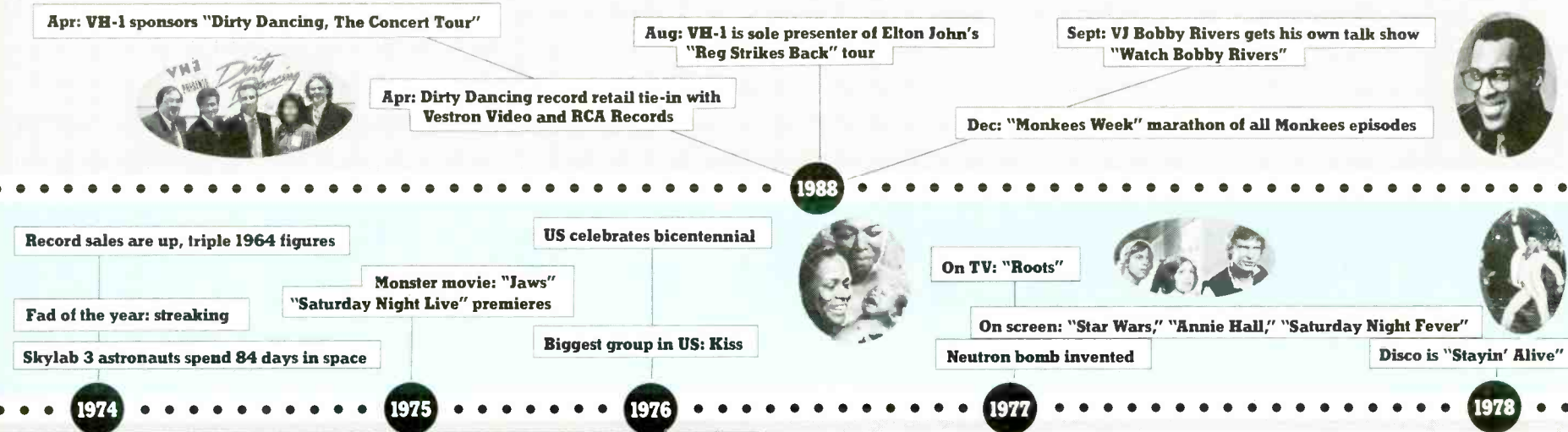
NORM SUMS UP • Norman Schoenfeld, Director of Talent Relations and Artist Relations for VH-1, had such an eloquent summation of the Artist Specials we thought we'd just let him talk. Over to you Norm! "The logic behind them is simply to build VH-1 as a music service for TV. One way we can do that is to expand long-form by choosing artists we believe our audience wants to see and packaging specials that tell that artist's story. One of the things that makes VH-1 a great music service, is that the selection is skewed toward intelligent, sophisticated songs rather than the latest pop trends. There's a little more meat and potatoes behind these projects. The quality of the musicianship...quality of the interview...makes for strong artist profiles. Our audience is interested in more than just the three minute pop hit. Our goal is to serve them better. This is a great opportunity for the record industry while making for good VH-1 viewing. The bottom line is simple. The ratings go up when we enhance the music videos with long-form artists specials, thereby bringing more viewers to the music."



"The priorities of our audience are very different from MTV's. We need promotions to speak to our viewers, not give away Bon Jovi's house."
 —Leslye Schaefer

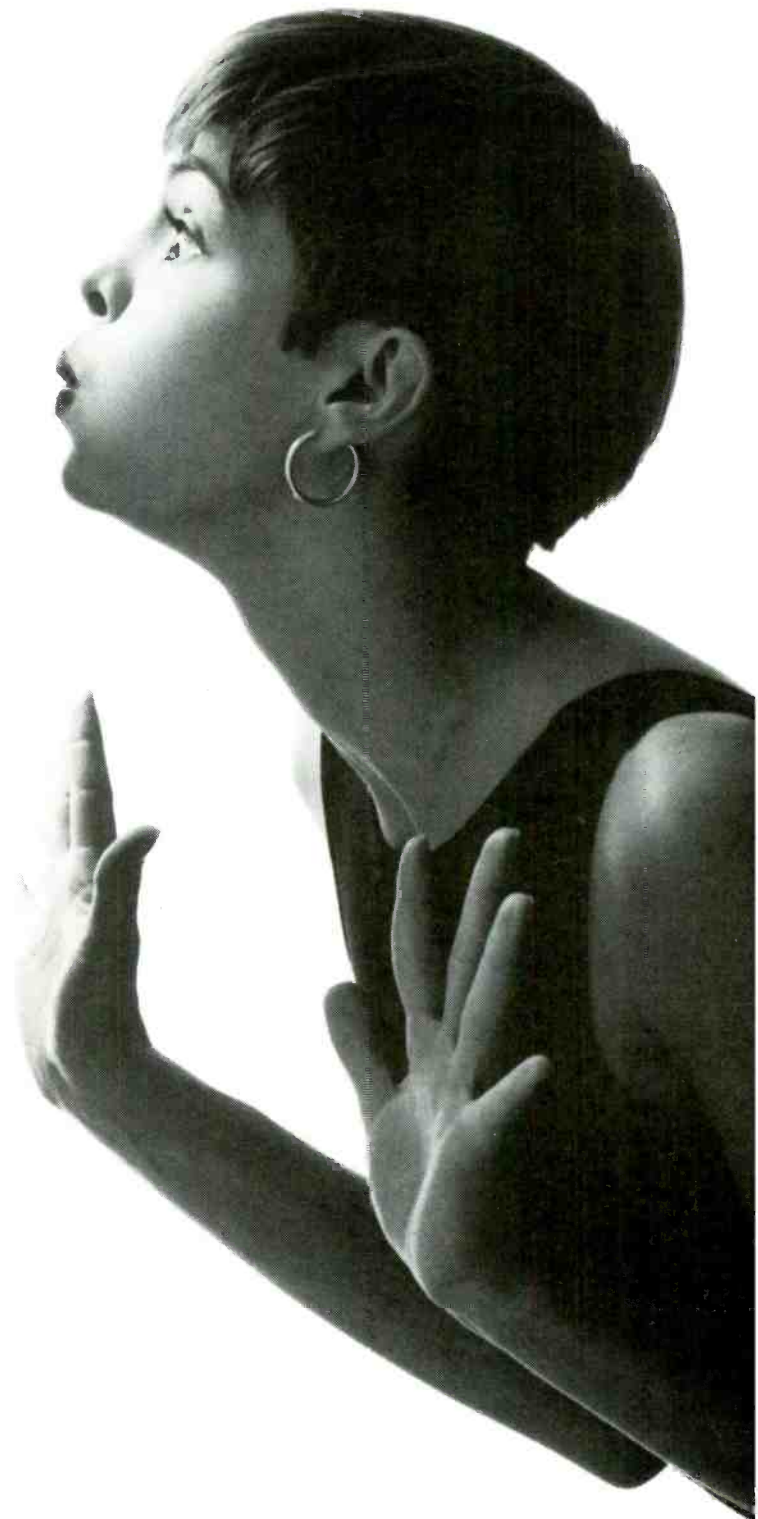
"What makes VH-1 really powerful is we are the crossover. If there's a jazz or folk artist and we play it, that makes the transition."
 —Norman Schoenfeld

and the scream-filled TV debut of the Beatles, it was only the occasional bright spots like Shindig and



Always A Breath of Fresh Air.

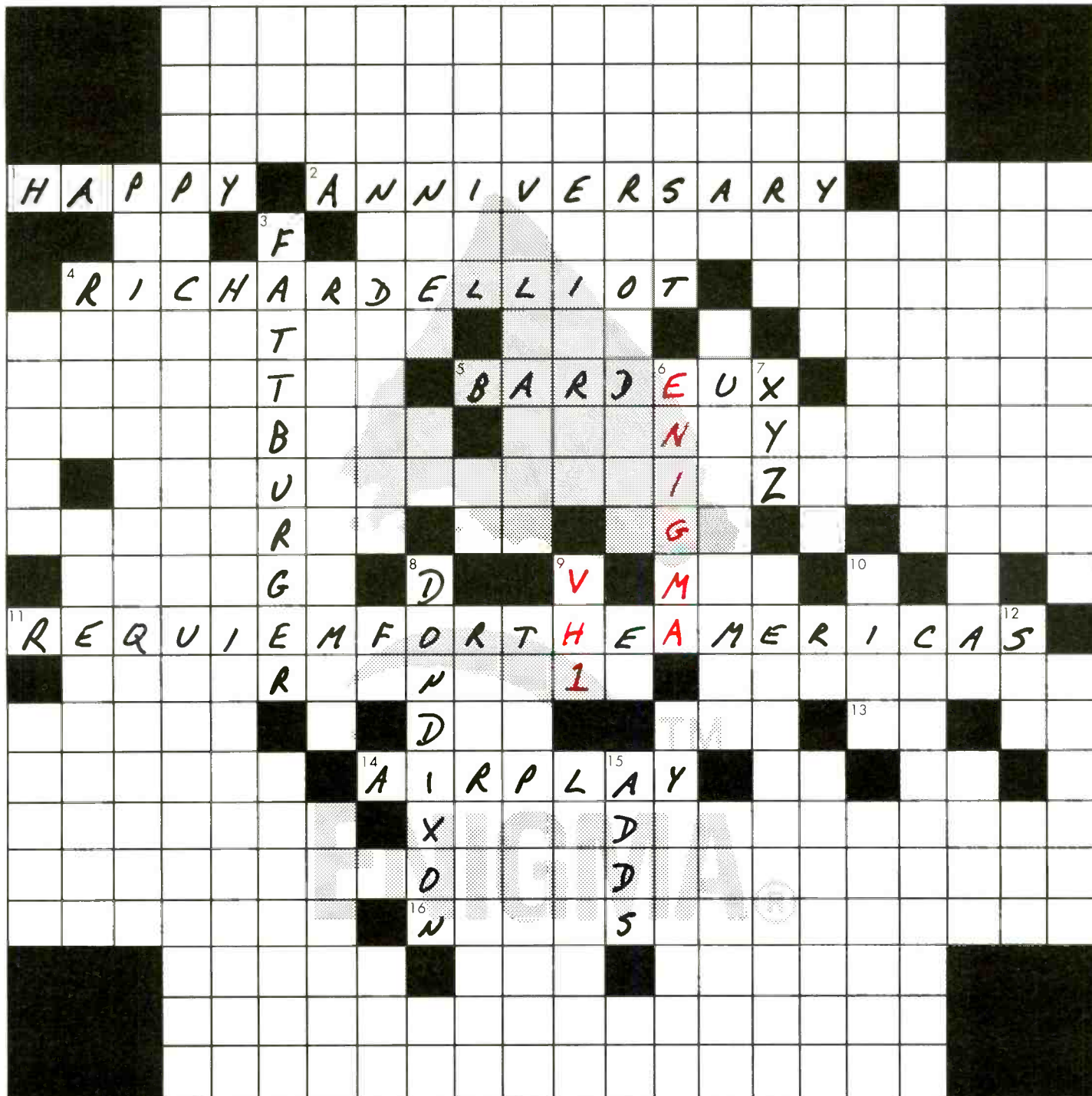
HAPPY 5TH BIRTHDAY TO  FROM YOUR FRIENDS AT ATLANTIC RECORDS



© 1990 Atlantic Recording Corp.® A Warner Communications Co.

CONGRATULATIONS

(YOUR FRIENDS AT ENIGMA WANTED TO SPELL IT OUT FOR YOU)



ACROSS

- 1) Not Sad
- 2) Commemoration Of Date, Particularly A Marriage
- 4) Talented Saxman Who Performs "When A Man Loves A Woman"
- 5) Foxy Dance Duo That Gives You A "Thumbs Up"
- 11) Star-Studded Project From Jonathan Elias Featuring "Far Far Cry"
- 13) Mr., Sullivan Or Bennett
- 14) What We Hope VH-1 Will Provide, In Large Quantity, For Our Acts
- 16) VH-1 Person Partially Responsible For 14A (2 Words)

DOWN

- 3) Rhythm And Jazz Crossover Band That Covered "Oh Girl"
- 4) VH-1 Skydiving King Jeff
- 6) *Tasteful Label That Congratulates VH-1 On 1A & 2A*
- 7) Hard Rockin' Band That's Turning The Industry "Inside Out"
- 8) Performer Who Has A "Bad Reputation," But It's Just A Single
- 9) *Celebrating Another Year Of Outstanding Programming*
- 10) Which VH-1 Simon Says?
- 12) LoCurto, Mineo, Or Hepatica
- 15) What We Expect Of Our Acts, With Regard To VH-1



VH-1 AND APPLE · Peter sees a parallel between what's happening at VH-1 and the birth of Apple Records, "In the '60s, when the Beatles started Apple, it was the first place where the musicians would finally be able to control the music. Now, at VH-1 we have a whole network run by the same kind of young people that it serves. It's similar to what happened to BBC radio in England in 1964. These old guys ran it and they didn't play but one hour a day of rock 'n roll. So all these pirate radio stations sprang up to play for the rock 'n roll audience, to fit that demographic. VH-1 is television with that pirate radio/Apple records spirit."

MY OWN TOP 21

by Kathryn Kinley

1. "Moonlight Serenade" Glenn Miller
2. "Fantasy on a Theme of Thomas Tallis" (Vaughn Williams)
3. "Concierto de Aranjuez" (2nd movement) (Rodrigo)
4. "Rhapsody on a Theme of Paganini" (Rachmaninoff)
5. "Rhapsody in Blue" (Gershwin)
6. "If I Loved You" (Rogers and Hammerstein)
7. "Tonight Quintet" (from West Side Story)
8. "From Where They Fall/Walk With Me" (Chris Sheeris)
9. "Russians" Sting
10. "I Have Dreamed" (from The King and I)
11. "Embraceable You" (Gershwin)
12. "I'm Getting Sentimental Over You" Glenn Miller
13. "Take the 'A' Train" Glenn Miller
14. "Here and Never Found" Ray Lynch
15. "Live and Let Die" Wings
16. "Eleanor Rigby" Beatles
17. "Un Amor" Gypsy Kings
18. "Reach Out, I'll Be There" Four Tops
19. "Good Vibrations" Beach Boys
20. "Tosca" (the whole opera!) (Puccini)
21. "Kiss" Art of Noise with Tom Jones

Like many of the VH-1 personalities, Kathryn Kinley has a varied and unusual background. Her Top 21 list betrays her love of classical music (she is a talented opera singer) and show tunes (she met her husband while they were appearing in "Pirates of Penzance"). She also plays concert piano, acts in movies and soap operas, was an entertainment reporter for Radio 1990 on USA cable, and cut a record in Spanish which hit the Top 20 in Mexico. A former VH-1 VJ and anchor of Entertainment Watch, Kathryn now hosts lifestyle news segments on "Quickies" and "The Whole Enchilada" on VH-1.

MY OWN TOP 21

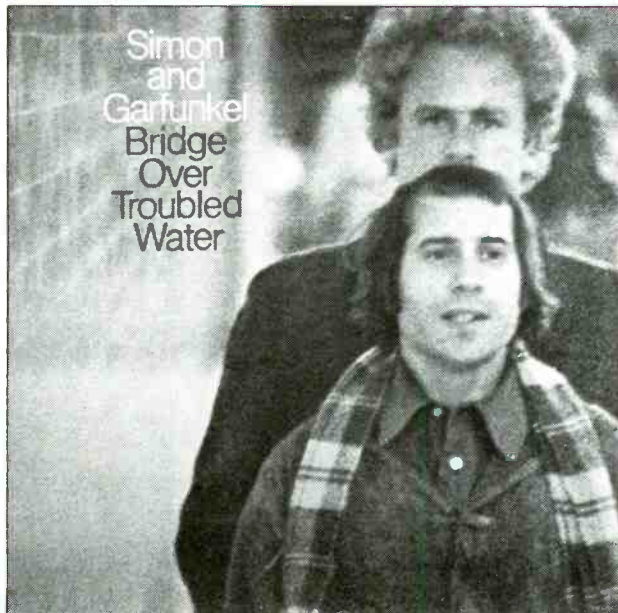
by Carol Leifer

1. "Magic Smile" Rosie Vela
2. "All This Time" Tiffany
3. "For No One" Beatles
4. "Across the Universe" Beatles
5. "Tearing It Up" Chaka Kahn
6. "Open Your Heart" Madonna
7. "Father Figure" George Michael
8. "My Old Man" Joni Mitchell

9. "Coyote" Joni Mitchell
10. "Precious" Pretenders
11. "People Have The Power" Patti Smith
12. "When I Think of You" Janet Jackson
13. "This Is The Time To Remember" Billy Joel
14. "Pearl Necklace" ZZ Top
15. "Forever Your Girl" Paula Abdul
16. "Where the Streets Have No Name" U2
17. "Walking After Midnight" Patsy Cline
18. "Guess I'll Hang My Tears Out To Dry" Frank Sinatra
19. "Teddy Bears Picnic" Rosemary Clooney
20. "And Your Bird Can Sing" Beatles
21. "Something's Coming" (from West Side Story)

In the world of comedy, "Carol Leifer" is a household name (like "kitchen" or "davenport"). She's done everything, played everywhere, and appeared everywhere. The only thing she hadn't done was host a daytime comedy/music show while lying on her bed. This she now does. Carol welcomes a few celebrity bedroom visitors, chats with friends on the phone, and shows the videos that suit her mood. It's called "Leifer Madness." Watch for it weekdays on VH-1 at noon, and repeated at 5 PM.

Our Viewers Speak



"BRIDGE OVER TROUBLED WATER was like, the message. It was the one song that I could really relate to, and just carried me over every bad time, hard time, that I ever thought I would meet, and that I ever met. 'Boxer' was my song in particular because I knew that someone felt like I did: one against the world. It got me over my bridge over troubled waters, even though the bridges were broken down."—a male caller

"I'll never forget the first time I heard BRIDGE OVER TROUBLED WATER by Simon and Garfunkel. And I thought to myself, 'Hey! Can't either of these two guys

SIMPLY RED

Thanks

VH-1

for

keeping

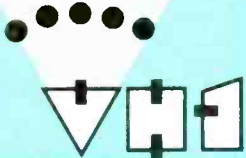
the

flame

alive.

Our audience won't buy it." —Juli Davidson

The key to our promotional voice is to be conversational with a particular wit. We can't use a salesy announcer, "Tell 'em what they won Johnny..."



*"As we enter the '90s, the second decade of music video, we need a creative jolt."
—Tom Freston*

VH-1 ON TOUR As a member of the music community, with a vested interest in the success of the industry, VH-1 gets involved by sponsoring tours. In addition to the recent Beach Boys tour, VH-1 sponsored the Jefferson Airplane reunion tour, Elton John's Reg Strikes Back tour, Dick Clark's American Bandstand revival series, and Dirty Dancing: The Concert Tour. And there will be lots more tour sponsorships in the 1990's.



THE BLUE PEOPLE As we enter a new year and VH-1 gears up for a brand new advertising campaign, we thought it would be a good time to reflect on last year's ads, fondly referred to as "The Blue Couple." You've probably seen them in print, on air, or on the sides of buses. First we see a memorable black and white scene from the '60s, then a contemporary couple relaxing on their bed watching VH-1 while bathed in the blue light of the TV. One short, clever copy line summarizes how our generation has grown and how we are all a product of our past. "The first generation to grow up with rock and roll...is now the first generation of rock and roll parents." "The generation that ate while watching...now watches what they eat." And the one everybody was talking about, "The generation that dropped acid to escape reality... is the generation that drops antacid to cope with it." The campaign was an important step in the evolution of advertising VH-1 and was a big success. But there's one line we never got to use that's of special interest to the record industry, "The generation that revolutionized the music industry in the '60s...is still buying music in the '90s."

VH-1: Wins Big With Sweepstakes and Promotions

THE SCIENCE BEHIND VH-1 PROMOTIONS • "The goal of our promotions is multi-fold," says Vice President of Marketing and Promotion for VH-1 Leslye Schaefer, "we want to generate awareness for VH-1, reinforce the image and identity of the channel, and appeal to our audience's priorities." The baby boom generation is concerned with life, love, work, family, growing up and getting older but with the social consciousness of the '60s. "We can't do a contest like, 'Win A Trip.' That's not VH-1." Examples of VH-1's successful promotions include Million Dollar Baby—a \$1 million bond awarded to an infant; Sunday Brunch Sweepstakes—a winner had a private brunch concert with Harry Connick Jr.; and Celebrity Ski—an annual fund-raiser for cystic fibrosis with a 4 day ski trip and musical entertainment by VH-1 artists such as Kenny G., Roy Orbison, Miami Sound Machine.

THE AMAZING CORVETTE COLLECTION • You'd be amazed if you won 36 Corvettes, one from each model year they were produced. But if you look closer, the VH-1 Corvette Collection Sweepstakes was an amazing achievement in marketing and promotion as well. First of all—the cars. No other automobile symbolizes fun and freedom like the Corvette; starting in 1953 its evolution mirrors the generation. The second essential ingredient is the outrageousness of the grand prize—all 36 cars to one winner. Sure, VH-1 could have given a car a day to 36 different winners, but that would never have the same impact or news value. (Or dollar value. The complete collection is worth more than the sum of its parts.) The third component was a music tie-in to the Beach Boys, a group known for their love for cars. The Beach Boys showed the Corvette Collection in the video for their song, "Still Cruisin'" and even worked in the VH-1 logo a few times. Each time the video played, it subtly promoted the sweepstakes. Each time the sweepstakes was advertised it promoted the Beach Boys. And each time the song was heard on the radio (or was purchased in a record store) it reminded listeners of the sweepstakes. VH-1 even sponsored the Beach Boys' tour. It all added up to a very big promotion. "It was our most successful to date," says Leslye Schaefer. "We generated over 2 million responses. I was blown away. Thrilled. It shows that people are watching the channel. It makes all our work worthwhile. We put so much energy into the project. It's very exciting to see it happen and see it talked about in the press." Sounds like Leslye's amazed too.

VH-1's PROUDEST PROMOTION

Perhaps VH-1's proudest achievement was its twofold involvement with Greenpeace. On-air, 26 different World Alert spots were shown, featuring major stars and celebrities (who do-

nated their services) talking about the threats to the environment. "It's time to rethink the way we live," was the compelling message. A phone number on the screen allowed viewers to call Greenpeace to get involved or make a donation. Simultaneously, Geffen Records was releasing its Rainbow Warriors album, a multi-artist fund-raising effort. VH-1 arranged a tie in with Geffen and record retailers for an in-store display that encouraged album buyers to sign up for a Rainbow Warriors Sweepstakes. The winner received a trip to the Soviet Union to visit Melodia Recording Studios and Greenpeace headquarters, and to tour the country. And all entrants received a raised consciousness about environmental issues. "Greenpeace is willing to take a stand and so is VH-1," says Leslye. "This generation has a conscience and our channel does too." The next phase of World Alert spots, planned for this year, will be the positive side of the story; a series that portrays the people who are making a difference.

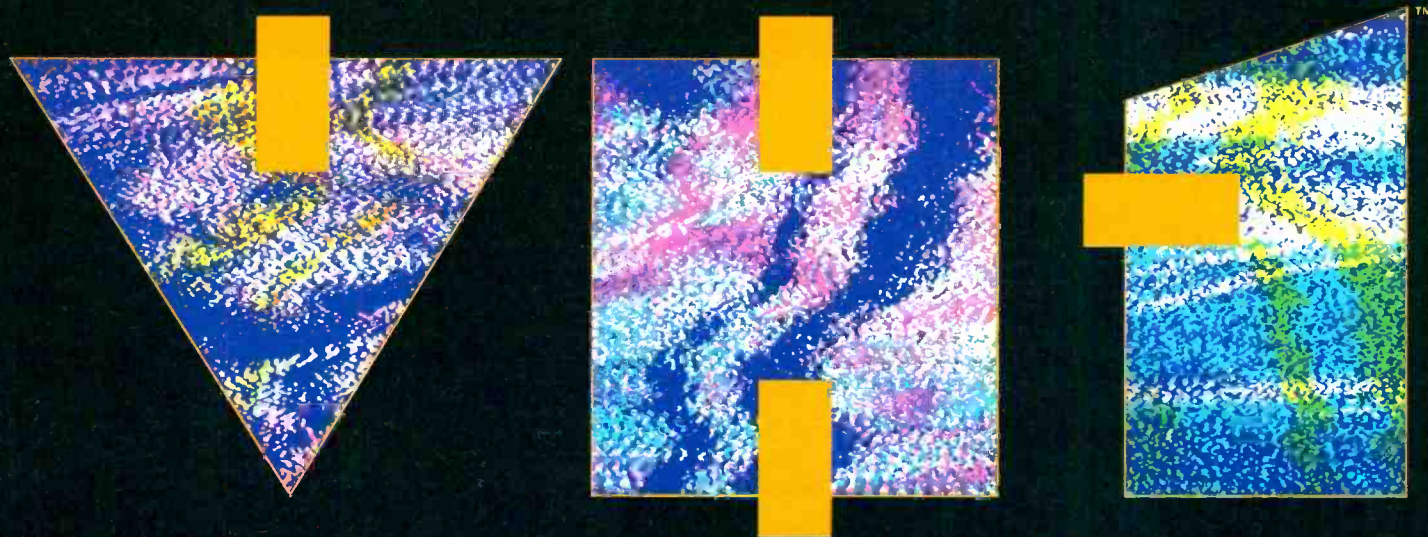


Hullaballoo that kept us going until as adults we saw MTV revolutionize music television and finally

Timeline of events from 1978 to 1985:

- 1978**: Hit movie: "National Lampoon's Animal House"
- 1979**: Dallas "Who Shot J.R.?" episode biggest US TV audience ever; 11 dead at Who concert stampede; John Lennon shot by a fan; Mount St. Helens erupts; #1 LP: "The Wall" Pink Floyd
- 1980**: Mar: "Million Dollar Baby" Sweepstakes awards a fortune to an infant; June: Peter Noone becomes new host of "My Generation"
- 1981**: MTV launches, unleashes Music Television on America
- 1982**: June: "Rainbow Warriors" sweepstakes with Geffen supports Greenpeace; July: VH-1 sponsors Beach Boys tour, first video from album "Still Cruisin'" features VH-1 Corvette Collection; July: VH-1 commemorates the 20th anniversary of Woodstock with movie and "Woodstock Minutes"
- 1985**: Last episode of "M*A*S*H"; VH-1 premieres the other music television network; Coca-Cola introduces New Coke

IMMACULATE RECEPTION.

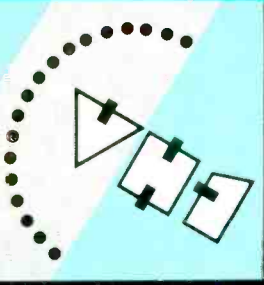


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VH-1 is not locked into a standard radio format. It's not Top 40, it's not AOR, it's not CHR, or Urban, or whatever. VH-1 adds it all to our mix and helps any



into pop music." —Norman Schoenfeld

Schoenfeld

kind of song cross over

My Own Top 21



by Peter Noone

1. "My Generation" The Who
2. "I Want To Hold Your Hand" Beatles
3. "Vegetables" Beach Boys
4. "All Shook Up" Elvis Presley
5. "Honky Tonk Woman" Rolling Stones
6. "C'mon Everybody" Eddie Cochran
7. "You Really Got Me" Kinks
8. "Whole Lotta Love" Led Zeppelin
9. "No Face No Name And No Number" Traffic
10. "Crying Time" Ray Charles
11. "I've Been Loving You Too Long" Otis Redding
12. "Pictures Of Lily" The Who
13. "Devil With The Blue Dress" Mitch Ryder and the Detroit Wheels
14. "All Along the Watchtower" Jimi Hendrix
15. "This Wheel's On Fire" Julie Driscoll and Brian Auger
16. "Angeliqne" Barry Mann
17. "No Milk Today" Herman's Hermits
18. "Something In The Air" Thunderclap Newman
19. "Living On The Edge of the Night" Iggy Pop
20. "Space Oddity" David Bowie
21. "Pump It Up" Elvis Costello

When Peter Noone hosts My Generation on VH-1 he's not fooling around. Has was there! Peter was behind some of the biggest hits of the British Invasion era. As singer and ersatz "Herman" of Herman's Hermits, Peter made pop history with songs like "I'm Henry The Eighth I Am," "Mrs. Brown You've Got A Lovely Daughter," "There's A Kind Of Hush," and "A Must To Avoid" (that's the one you always thought was "she's a muscular boy"). But like many of the members of our generation, his taste in music goes far beyond the hits of the '60s.

VH-1: Your Favorite Songs

ALBUM JACKETS GET GREAT RESPONSE • Remember what you were doing when you first heard the Beatles? Remember listening to Simon and Garfunkel on a date? Remember being blown away by Jimi Hendrix? Well, VH-1 viewers do! VH-1 regularly produces an ongoing series of elegantly simple promos that stir up memories of records. On screen is the cover of a pivotal album, "Meet The Beatles," "Bridge Over Troubled Water," "Sticky Fingers," etc. The album doesn't glow, spin, twinkle or twirl. It just sits there for 30 seconds while we hear the voice of someone who was touched by it. The first time it's the voice of a VH-1 staffer. Then an announcer asks the viewers if they have any feelings they want to share. Do they! Four answering machines take a deluge of calls on regular toll phone numbers (212 area code). And the callers relate some of the most

most surprising, moving, and thought provoking recollections of what the music meant to them. We've transcribed a few of the anonymous calls and printed them elsewhere in this section. Look for the spots on-air to get the full impact: real people discussing the albums that matter to them.

Top 21 by Ben Sidran

1. "Lost In The Stars" (Kurt Weill)
2. "Lush Life" Billy Strayhorn
3. "Battle Hymn of the Republic"
4. "Wooly Bully" Sam the Sham & the Pharoahs
5. "Nica's Dream" Horace Silver
6. "Rudolph the Red Nosed Reindeer"
7. "Maggie's Farm" Bob Dylan
8. "Ruby My Dear" Thelonious Monk
9. "Good Bait" Tadd Dameron
10. "Alone Again Naturally" Gilbert O'Sullivan
11. "Spring Can Really Hang You Up The Most" (Fran Landsman)
12. "Ooh Poo Pah Doo" Jesse Hill
13. "Like Sonny" John Coltrane
14. "The Adagio For Strings and Organ" (Tomaso Albinoni)
15. "Sex Machine" James Brown
16. "Cheryl" Charlie Parker



My Own Top 21

THE VALUE OF VIEWER COMMUNICATION

"The Album Jackets spots reinforce everything we think about our viewers," says Creative VP Juli Davidson. "they call us full of passion, with a personal excitement. The album, a song, it's a touchstone. Like the smell of your grandmother's attic. It triggers memories. And our phones start ringing like crazy. The calls affirm our best suspicions about our audience. Those spots are some of the best things we have on the air. It's the viewers telling us about music, not us telling them."

by Bobby Rivers

Funny, charming, likeable, literate, and versatile, Bobby Rivers has held several jobs at VH-1. First as one of our tireless VJs, then as host of his own talk show "Watch Bobby Rivers," and now in charge of bagels and videos on "Sunday Brunch." But versatility is nothing new to Bobby, he has been a morning radio personality, television writer/producer, reporter/humorist, even an actor. Bobby got his start in a kindergarten production of "Three Billy Goats Gruff" in which he played the eldest goat.

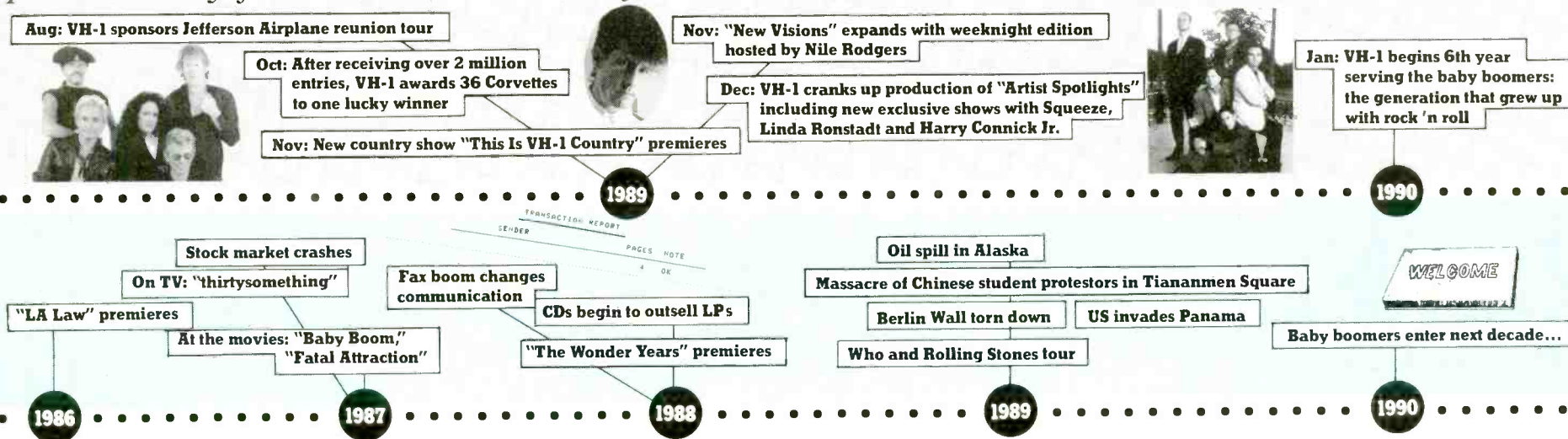
1. "They Can't Take That Away From Me" Fred Astaire
2. "Respect" Aretha Franklin
3. "Hi I Fell" Beatles
4. "People" Barbra Streisand
5. "It Had To Be You" Betty Hutton or Harry Connick Jr.
6. "I Love Lucy" Desi Arnaz
7. "The Man That Got Away" Judy Garland
8. "Say It Loud I'm Black And I'm Proud" James Brown
9. "Heartbreak Hotel" Elvis Presley
10. "God Bless America" Kate Smith
11. "The Jet Song" (from West Side Story soundtrack)
12. "Do Nothing Till You Hear From Me" Billie Holiday
13. "Shaft" Isaac Hayes
14. "Black Magic Woman" Carlos Santana
15. "If I Were King Of The Forest" Bert Lahr
16. "Cry Baby" Janis Joplin
17. "Paradise By The Dashboard Light" Meatloaf
18. "Theme From The Valley of the Dolls" Dionne Warwick
19. "Sexual Healing" Marvin Gaye
20. "Minnie The Moocher" Cab Calloway
21. "White Christmas" Bing Crosby

17. "I Don't Want To Walk In Vain For Your Love" Bob Marley
18. "City Home" Mose Allison
19. "Lullaby of Birdland" (George Shearing)
20. "Kol Nidre" (traditional Hebrew melody)
21. "Mitsubishi Boy" Ben Sidran

Ben Sidran doesn't just host the music, he lives it. A songwriter, pianist, historian, and producer, Ben is always in the middle of music. He wrote and played with the Steve Miller Band, played on sessions for the Rolling Stones and Spooky Tooth, and wrote a book a black music history, "Black Talk." As host of the Sunday night New Visions Ben has the most enviable job in jazz: he gets to jam with the jazz greats who grace the show.

My Own Top 21

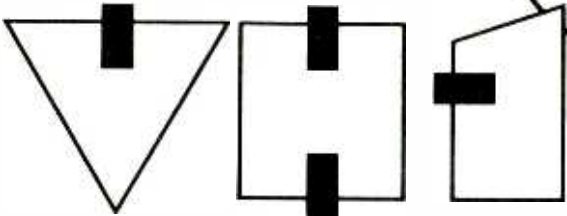
pave the way for VH-1 to become the first channel for us, a channel for when you've seen it all.



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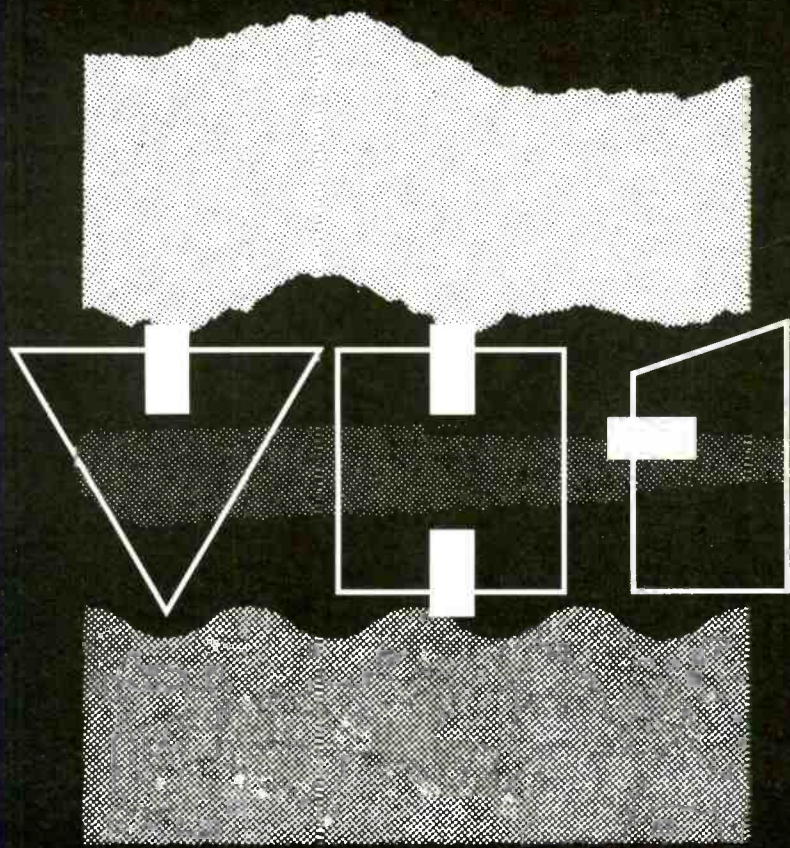
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get girl friends? I mean look at them. They're pretty funny looking, OK? And I thought, 'Art Garfunkel?' I mean what is this? Why doesn't this guy change his name? *Tab* Garfunkel, that would sound a lot better!"

—a male caller



"When I was a kid, all the music I ever listened to was real bubble gum type of meaningless trash. And when I was 15 or so, I heard Joni Mitchell's *BLUE* album. It was the first time, ever, that a song had touched me emotionally. And her music has influenced my musical tastes to this day. Now I'm listening to Tracy Chapman and Suzanne Vega and the Indigo Girls. And all of these people were influenced by my hearing Joni Mitchell's *BLUE* when I was a kid."—a male caller

"I think VH-1 is wonderful. They brought Joni Mitchell back. *BLUE*, it's all been a part of me. It's all been a part of my life and my daughter's."—a female caller

"Yeah, I'd like to leave some comments on Joni Mitchell's *BLUE*. She produced this album around the same time as those major domo testosteronees such as Bob Dylan and John Lennon, and others. And she probably produced the only album that I can still sing a cappella."—a female caller

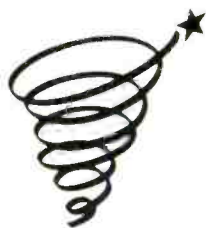
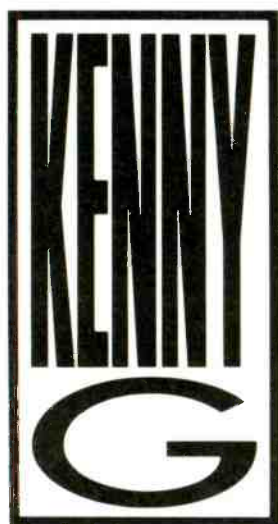
Continued on page 22

CONGRATULATIONS **VH1** ON 5 GREAT YEARS!

"YOUR SUPPORT AND
BELIEF HAVE BEEN
INSTRUMENTAL TO
MY SUCCESS.

THANK YOU."

KENNY G.



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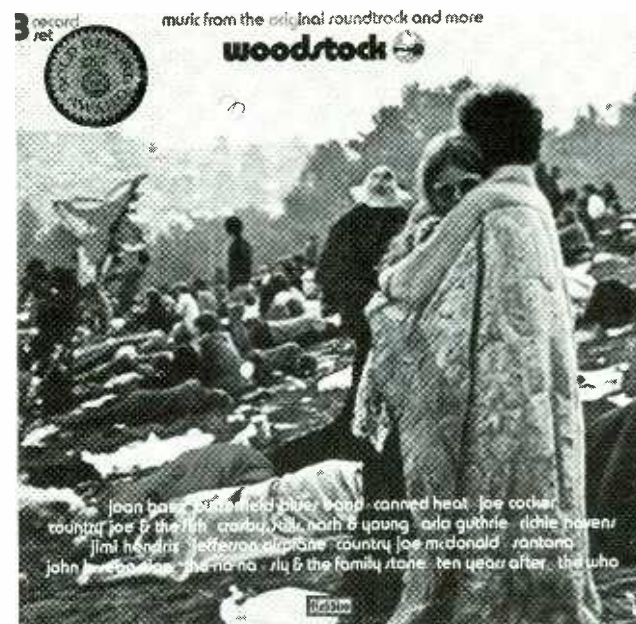


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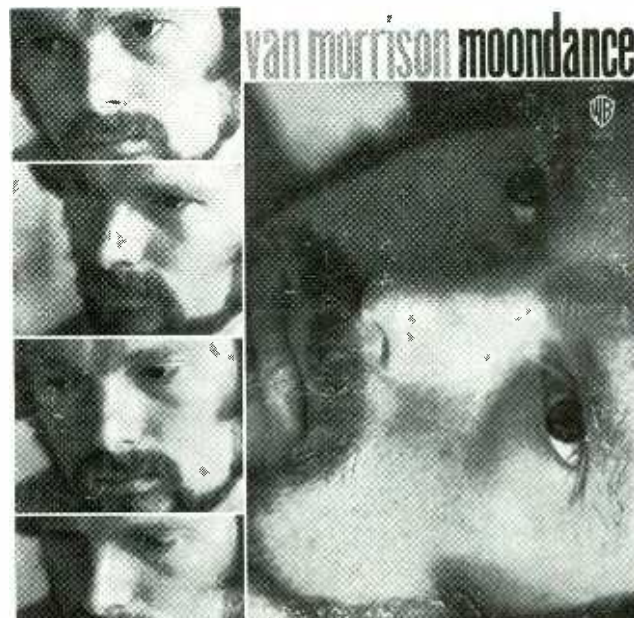
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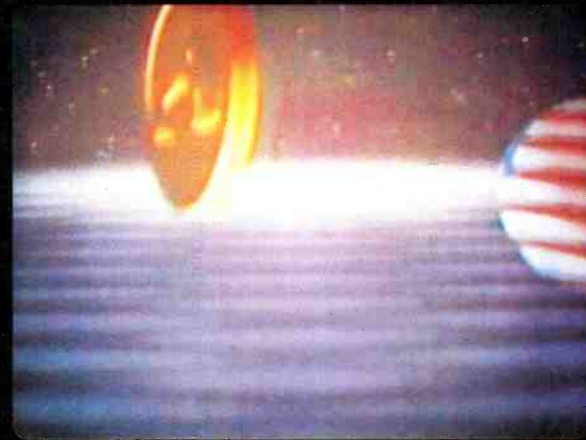


"I went with two friends to Woodstock. I can just remember being, sitting there in smelly mud. Everything was wet, and it stunk, and it was cold, and the sound was just phenomenal echoing through the hills. I was just incredible. There was nothing like it. Well, hope you can use some of this. Keep the faith. Peace, love and flowers and all that. It still works, man. Keep the faith. Never stop."
— a male caller

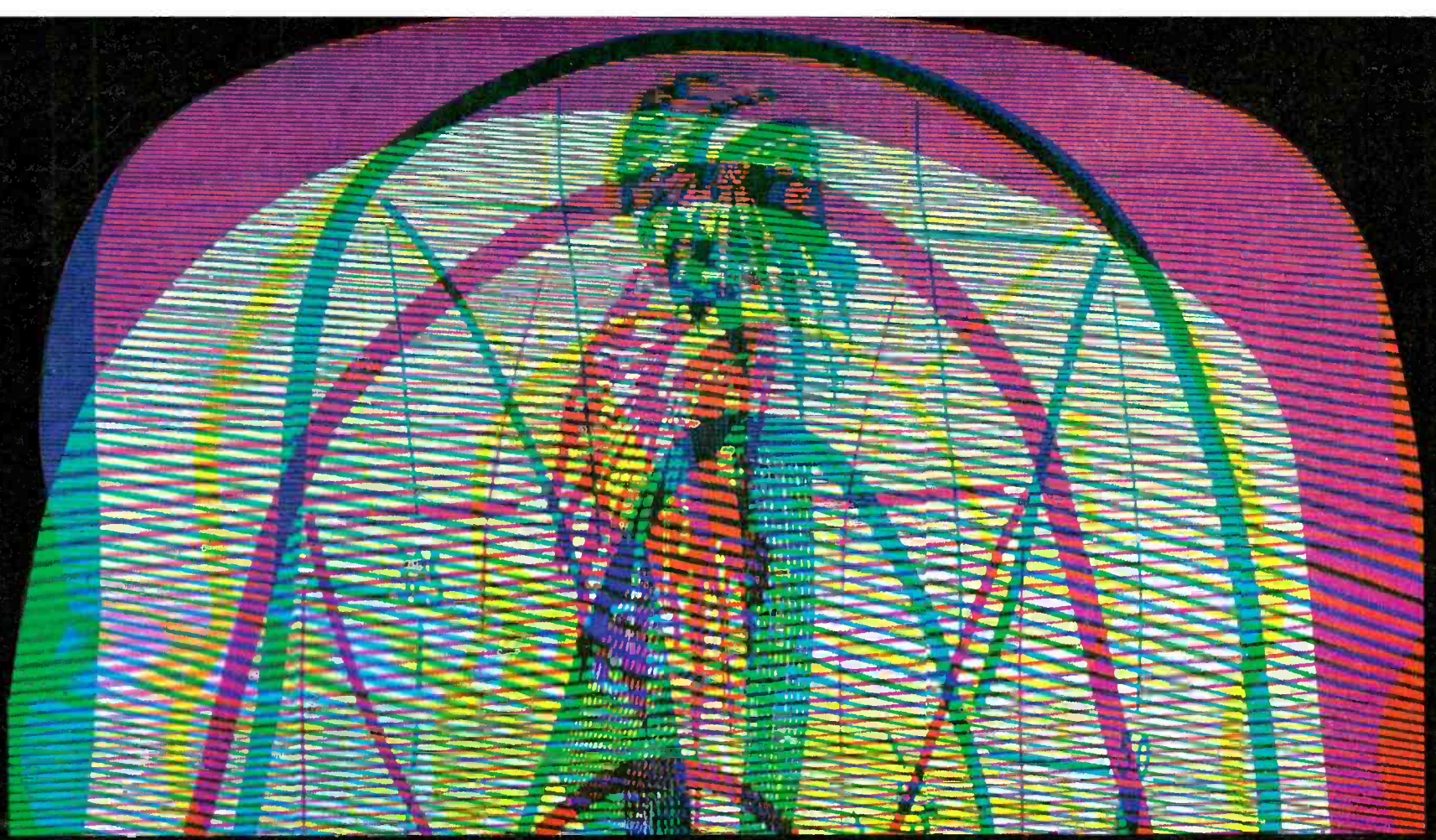


"I remember the first time I heard Van Morrison's MOONDANCE. I was with my fiancée. We decided to, well, fool around and listen to the radio. And I had it played at my wedding and two weddings later I had it played again. So if there's a number four husband I'll probably play it again. I don't know if there's something about the 'Moondance.' It just gets me in a real manic and I think marriage. My record is still in good shape although my three husbands aren't." — a female caller

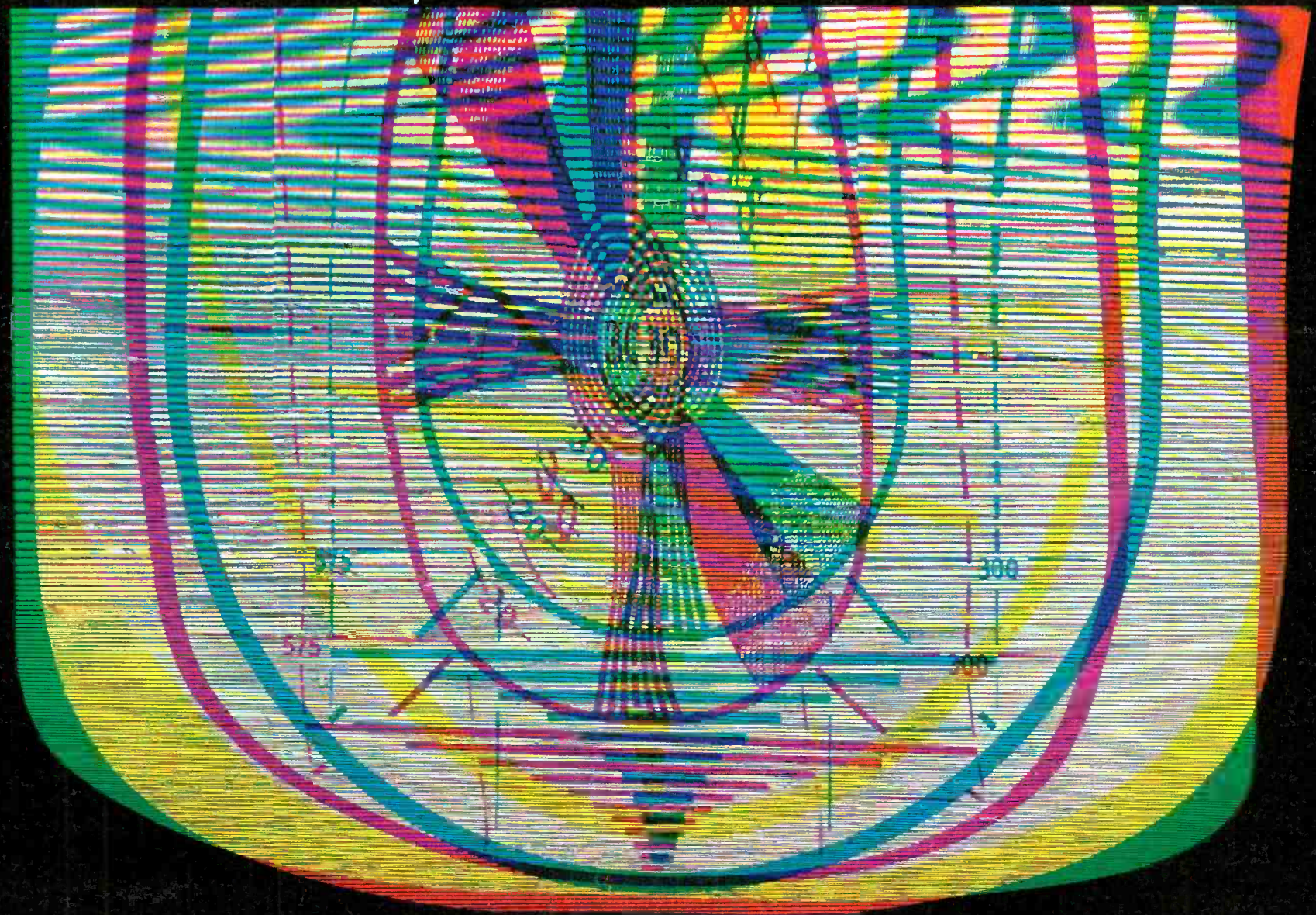
ALL IT TAKES IS VISION



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Billboard® Home Video

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Trade Divided On Repricing Plans Studios Propose Rental/Sell-Thru Strategy

BY JIM McCULLAUGH
and EARL PAIGE

LOS ANGELES—The home video trade continues to debate the merits of a possible new studio pricing strategy—carving out a short rental window for certain titles before repricing them to sell-through (Billboard, Jan. 13).

Though no studio has announced a definite plan to utilize this strategy, several are said to be seriously considering it. The strategy's underlying rationale is to allow video specialists—many of which are not deeply involved in sell-through—to participate in a title's rental activi-

ty before the film hits mass merchants as a sell-through release.

Industry practice has been to introduce a title for rental (usually with an \$89.95 list) with sell-through repricing following six months to one year later, or else debuting a blockbuster direct to sell-through.

Reaction—both positive and negative—to the new approach is heating up as private discussion increases among studios, distributors, and retailers.

The topic surfaced in Las Vegas during the winter Consumer Electronics Show Jan. 6-9, which was followed by the Video Software

Dealers Assn. annual three-day regional chapter leadership conference.

Talk still focuses on bringing out certain titles at a price midway between traditional rental and sell-through, i.e., \$59.95. Those titles would then be issued as sell-through items after a 60-day rental period.

The possibility of a new pricing formula was raised publicly during an industry issues panel at the VSDA conference, most forcefully by Allan Caplan, chairman of Omaha, Neb.-based Applause Video and one of the most outspoken video retailers in the country.

But all questions dealing with pricing were ruled inappropriate by the VSDA counsel. No supplier response was forthcoming by panelists from such companies as Walt Disney Home Video, Magnum Entertainment, IVE, and MGM/UA Home Video, whose senior VP, Herb Fischer, moderated the panel.

In response to questions, the supplier representatives basically
(Continued on page 57)

Flurry Of Legislative Issues Addressed By VSDA Counsel

BY EARL PAIGE

LAS VEGAS—In addition to tracking 70 pieces of state legislation, including 27 in Michigan alone, the Video Software Dealers Assn. is facing a full plate of federal legislation on issues ranging from obscenity laws to

taping off cable television and renting Nintendo video games.

This legal affairs avalanche, and the association's approaches

to it, were detailed by Charles Ruttenberg, VSDA counsel, during the sixth regional leadership conference, held here Jan. 9-11. "We're in an election year again and that obviously raises problems with respect to obscenity legislation, tax legislation, you name it," Ruttenberg said. "In addition, the climate in the country is still very much oriented toward concerns about pornography, harm to children resulting from sound recordings, motion pictures, books, magazines."

Typifying what Ruttenberg calls "the climate of the times," he pointed to the long debate presented by USA Today in a Jan. 12 story that referred to labeling of lyrics in Missouri and activities by the Parents' Music Resource Center. Such activity "is repulsive to us and repugnant but it also raises very significant First Amendment issues," Ruttenberg said. "If we get to the situation of either through labeling sound recordings or labeling motion pictures or whatever, that we have to try to put restrictions on freedom of speech,

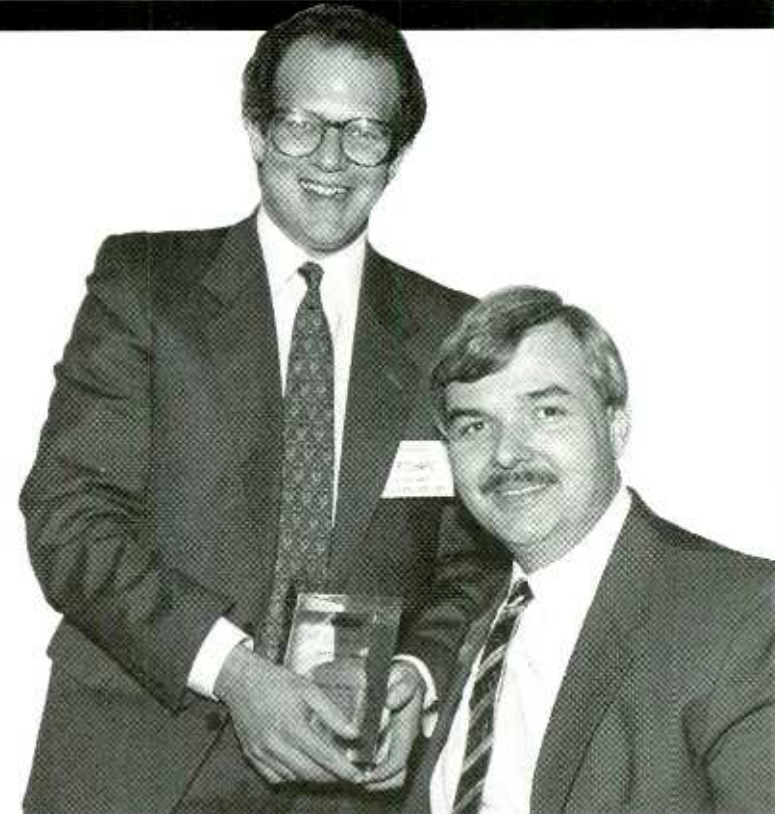
we're in a lot of trouble."

Among the federal issues now pending before the House of Representatives is what Ruttenberg termed the "Macrovision legislation," making it illegal to manufacture or handle "the so-called black box" used to defeat copy encoding. VSDA supports the legislation but only "in principle" and still withholds total support because of how cable TV exploits copying. "You've all seen the advertisements, 'get your VCR ready, or set it for midnight,'" Ruttenberg said, noting that 93% of viewers make such copies. "Unless pay-per-view and cable is also encoded we cannot support the bill."

While the "battle isn't over" in the much-publicized Nintendo legislation, which is now before both the Senate and House, Ruttenberg said, "At the moment we're in pretty good shape." The VSDA is submitting an amendment designed to combat Nintendo's efforts to ensure a one-year window before rental of video games is allowed.

Ruttenberg also noted Nintendo's own legal problems relating to allegations of monopolistic practices and restraint of trade leveled by a congressional subcommittee and recently referred to the Justice Department. "They're not exactly in the best position to come up to Congress and ask for special treatment," he said.

However, he said the rapidly developing video game technology concerns VSDA, which is working on integrating more general language into the bill. "We might get legislation that excludes Nintendo and next week something comes up that
(Continued on page 53)



He's A Good Chap. Lou Berg, right, president of the Video Software Dealers Assn., presents the VSDA "Chappie" award to Richard Cohen, senior VP, worldwide, Buena Vista Home Video, at VSDA's Regional Leaders Conference. Buena Vista received the honor as a major manufacturer for showing the most support for the regional chapter network in 1989. Media Home Entertainment received the other Chappie award for its role as an independent manufacturer.

Major Chains Adding 8mm To Their Mix

BY PAUL SWEETING

NEW YORK—Sony's efforts to promote the 8mm video format and its line of down-sized "personal video" hardware were bolstered recently when two major combo chains added prerecorded 8mm software in a limited number of stores.

Dallas-based Sound Warehouse, with 130 stores nationwide, added 8mm to five locations in Texas, including three in Dallas and two in Houston.

North Canton, Ohio-based Camelot Enterprises, with 255 stores, has added 8mm on a test basis in three Atlanta locations and in a prototype superstore in Charlotte, N.C.

In addition to Sound Warehouse and Camelot, Sacramento, Calif.-based Tower Video and Minneapolis-based The Musicland Group have also added 8mm to their mixes.

"It is a conscious strategy to go after the big chains," Sony national software marketing manager Bill Fisher says. "8mm right now is very big in the camcorder market, more so than in the deck market. Sales tend to be concentrated in the big cities and on both coasts, so it's better for us to go through the chains to establish a strong presence in those metropolitan areas."

Another factor dictating a marketing program focused on the chains is the tendency of combo retailers to be more sell-through-oriented than independent video stores. "We're trying to establish 8mm as a sell-through format," Fisher says. "Eventually the market will develop how the customer wants it to develop, but in the beginning, we have a customer base that is very spread out. To establish a rental business, you really need a customer base that is much more concentrated."

Fisher estimates the installed base of 8mm hardware in the U.S. at slightly more than 1.5 million machines, including camcorders, decks, and Sony's new Video Walkman units.

"We try to help these formats that we think will be good for our consumers," Sound Warehouse president Terry Worrell says of the chain's move into 8mm. "We started in laserdisk basically the same way. There are still not a tremendous number of [laser] players out there, but we're now up to 25 or 30 stores that carry laserdiscs."

Worrell says the Houston and Dallas locations were chosen because of their high traffic levels and because they are close to the home office in Dallas. "We want to keep a close eye

on this," he says.

Camelot's choice of Atlanta to test 8mm was based partly on an unusual amount of consumer interest in the format in that market, according to video buyer Mike Dungan. "There was a lot of demand at retail in that market in particular," Dungan says. "There seems to be a lot of hardware in that market."

The Atlanta locations stock 30-50 SKUs each, primarily current movies. "We brought it in in September and had it through Christmas. We did pretty well with it," Dungan says.

As does Worrell, Dungan likens Camelot's handling of 8mm to the chain's experience with laserdiscs, which are now stocked in about 125 locations. Camelot is also positioning 8mm as sell-through product, placing it in Camelot Music locations, rather than Camelot Video.

Dungan says "there are no particular parameters" for success on the test, although "there are no plans for a general rollout [of 8mm] at this point."

Worrell downplays the experimental aspect of Sound Warehouse's move altogether. "I don't necessarily consider it a test," he says. "What we hope is that a sufficient amount of consumer interest takes place and we will put it in more of our stores."

Distrib Goodman Starts Laser Racking Operation

BY CHRIS MCGOWAN

LOS ANGELES—The increase of consumer interest in the laserdisk format has inspired distributor David Goodman to begin a new line of business: video laserdisk rackjobbing.

Goodman is president of Verona, N.J.-based Goodman Enterprises, which currently operates two laserdisk-dedicated companies, U.S. Video Source and U.S. Laser Video Distributors.

U.S. Video Source is a 6-year-old laserdisk direct-mail operation that accounts for some 3% of Goodman's overall business. U.S. Laser Video Distributors is a 2-year-old wholesale arm that accounts for the other 97% and has warehouses in Verona and Chatsworth, Calif.

Goodman's rackjobbing efforts will fall under the wing of U.S. Laser Video Distributors; he is now in the process of servicing more than 30 stores in the New York metropolitan area.

Following Goodman's announcement at the recent Consumer Electronics Show that he would begin a

racking operation, national and regional video chains began calling him. "One chain with over 100 stores called," he says. Before CES, "we were getting ready to do it for the previous few months, preparing our bar-code readers and computer programs. The response has been exciting."

Looking at the current growth of the laserdisk business, Goodman says, "What we are seeing now are the fruits of the labor of Pioneer. Most of the credit goes to them, and they are currently reaping the benefits for their 'HUGE' hardware promotion [Billboard, Jan. 20]. All those people who bought the laserdisk machines are now buying the software. Consumers are walking into video stores and saying, 'Why don't you carry laserdisk?'"

Goodman says he hopes his racking service will address several problems confronting retailers looking to enter the laser arena. "It can be expensive to get into laserdisk," he says. "There are over 4,000 titles, and it's different from the videotape business. Laserdisks are collectibles

(Continued on page 56)

TOP VIDEOCASSETTES RENTALS™

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			★ ★ NO. 1 ★ ★				
1	1	4	WHEN HARRY MET SALLY ...	Nelson Home Entertainment 7732	Billy Crystal Meg Ryan	1989	R
2	3	5	ROAD HOUSE	MGM/UA Home Video 901703	Patrick Swayze Ben Gazzara	1989	R
3	5	4	STAR TREK V: THE FINAL FRONTIER	Paramount Pictures Paramount Home Video 32044	William Shatner Leonard Nimoy	1989	PG
4	7	4	LOCK UP	IVE 68901	Sylvester Stallone	1989	R
5	2	8	GHOSTBUSTERS II	RCA/Columbia Pictures Home Video 50163-5	Bill Murray Dan Aykroyd	1989	PG
6	4	5	SEE NO EVIL, HEAR NO EVIL	RCA/Columbia Pictures Home Video 70223-5	Gene Wilder Richard Pryor	1989	R
7	6	9	K-9	Universal City Studios MCA Home Video 80880	James Belushi	1989	PG-13
8	18	3	WEEKEND AT BERNIE'S	IVE 68904	Andrew McCarthy Jonathan Silverman	1989	PG-13
9	10	4	GREAT BALLS OF FIRE	Orion Pictures Orion Home Video 8743	Dennis Quaid Winona Ryder	1989	PG-13
10	8	9	BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13
11	22	2	LICENCE TO KILL	CBS-Fox Video 4755	Timothy Dalton	1989	PG-13
12	9	10	SCROOGED	Paramount Pictures Paramount Home Video 32054	Bill Murray	1988	PG-13
13	12	11	THREE FUGITIVES	Touchstone Pictures Touchstone Home Video 950	Nick Nolte Martin Short	1989	PG-13
14	13	15	WORKING GIRL	CBS-Fox Video 1709	Melanie Griffith Harrison Ford	1988	R
15	11	11	SAY ANYTHING	CBS-Fox Video 1701	John Cusack Ione Skye	1989	PG-13
16	14	4	A NIGHTMARE ON ELM STREET 5: THE DREAM CHILD	New Line Cinema Media Home Entertainment M012550	Robert Englund	1989	NR
17	16	4	ADVENTURES OF BARON MUNCHAUSEN	RCA/Columbia Pictures Home Video 50153-5	John Neville Eric Idle	1989	PG
18	NEW		DO THE RIGHT THING	Universal City Studios MCA Home Video 80894	Danny Aiello Ossie Davis	1989	R
19	17	4	RENEGADES	Morgan Creek Productions MCA Home Video 80895	Kiefer Sutherland Lou Diamond Phillips	1989	R
20	15	20	RAIN MAN	MGM/UA Home Video 901648	Dustin Hoffman Tom Cruise	1988	R
21	19	15	MAJOR LEAGUE	Morgan Creek/Mirage Prod. Paramount Home Video 32270	Tom Berenger Charlie Sheen	1989	R
22	20	15	THE DREAM TEAM	Universal City Studios MCA Home Video 80882	Michael Keaton	1989	PG-13
23	23	12	SCANDAL	Miramax Films HBO Video 0332	John Hurt Joanne Whalley-Kilmer	1989	NR
24	25	3	WOMEN ON THE VERGE OF A NERVOUS BREAKDOWN	Orion Classics Orion Home Video 5043	Carmen Maura Fernando Guillen	1988	R
25	21	14	WHO FRAMED ROGER RABBIT	Amblin Entertainment Touchstone Home Video 940	Bob Hoskins Christopher Lloyd	1988	PG
26	26	8	THE MIGHTY QUINN	CBS-Fox Video 4761	Denzel Washington Robert Townsend	1989	R
27	24	21	BEACHES	Touchstone Pictures Touchstone Home Video 797	Bette Midler Barbara Hershey	1989	PG-13
28	27	4	SHAG: THE MOVIE	Hemdale Film Corp. HBO Video 0214	Phoebe Cates Annabeth Gish	1989	PG
29	NEW		LISTEN TO ME	Weintraub Ent. Group RCA/Columbia Home Video 10323	Kirk Cameron Jami Gertz	1989	PG-13
30	28	12	DEAD CALM	Warner Bros. Inc. Warner Home Video 11870	Sam Neill Nicole Kidman	1989	R
31	29	11	CHANCES ARE	RCA/Columbia Pictures Home Video 90207-9	Cybill Shepherd Robert Downey, Jr.	1989	PG
32	34	22	THE NAKED GUN	Paramount Pictures Paramount Home Video 32100	Leslie Nielsen	1988	PG-13
33	30	12	LEVIATHAN	MGM/UA Home Video 901624	Peter Weller Richard Crenna	1989	R
34	31	14	PET SEMATARY	Paramount Pictures Paramount Home Video 1949	Fred Gwynne Dale Midkiff	1989	R
35	33	24	TEQUILA SUNRISE	Warner Bros. Inc. Warner Home Video 11821	Mel Gibson Michelle Pfeiffer	1988	R
36	35	11	TROOP BEVERLY HILLS	RCA/Columbia Pictures Home Video 90205-7	Shelley Long	1989	PG
37	39	20	BILL & TED'S EXCELLENT ADVENTURE	Orion Pictures Nelson Home Entertainment 8741	Alex Winter Keanu Reeves	1988	PG
38	37	15	CRIMINAL LAW	Hemdale Film Corp. HBO Video 0211	Gary Oldman Kevin Bacon	1989	R
39	40	16	LEAN ON ME	Warner Bros. Inc. Warner Home Video 11835	Morgan Freeman	1989	PG-13
40	36	12	DEAD-BANG	Warner Bros. Inc. Warner Home Video 658	Don Johnson	1989	R

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles.

COMING SOON

A WEEKLY PREVIEW OF UPCOMING VIDEO RELEASES*

TITLE (MPAA RATING) STARS STUDIO/LIST PRICE	PREBOOK CUTOFF (STREET DATE)	BOX OFFICE IN MILLIONS (# OF SCREENS)	P-O-P AVAIL- ABILITY
FRIDAY THE 13TH: PART VIII (R) Peter Mark Richman Paramount/None	1/30/90 (2/15/90)	\$14.2 (1,683)	Poster, Lights
HONEY, I SHRUNK THE KIDS (PG) Rick Moranis, Marcia Strassman, Matt Frewer Touchstone/\$22.95	2/12/90 (3/16/90)	\$128.4 (1,371)	Poster
SNAKE EATER (R) Lorenzo Lamas, Larry Csonka Media/\$89.95	2/6/90 (2/21/90)	NA (NA)	Poster
TIME GUARDIAN (PG) Tom Burlinson, Dean Stockwell Nelson/\$89.98	2/6/90 (2/22/90)	\$.012 (1)	Poster

* INFORMATION FURNISHED BY VIDEO FORECASTER

OTHER TITLES

BROADWAY BABY Elayne Boosler Vestron/\$59.98 Prebook cutoff: 2/7/90; Street: 2/28/90	GUNFIGHTERS George Kennedy, Art Hindle Vidmark/\$89.95 Prebook cutoff: 2/6/90; Street: 2/21/90
CHAINED HEAT Linda Blair, Sybil Danning, Stella Stevens Vestron/\$29.98 Prebook cutoff: 2/7/90; Street: 2/28/90	HONG KONG: A FAMILY PORTRAIT Documentary Vestron/\$29.98 Prebook cutoff: 2/7/90; Street: 2/28/90
FULL METAL NINJA Pierre Kirby, Jean Paul, Sean O'Dell Imperial/\$59.95 Prebook cutoff: 2/5/90; Street: 2/20/90	JEALOUSY Angie Dickinson, Paul Michael Glaser, Richard Mulligan Imperial/\$79.95 Prebook cutoff: 2/5/90; Street: 2/20/90
GLITZ Jimmy Smits, Markie Post, John Diehl Warner/\$79.95 Prebook cutoff: 2/5/90; Street: 2/27/90	MARKED FOR MURDER Wings Hauser, Renee Estevez, James Mitchum Vidmark/\$79.95 Prebook cutoff: 2/6/90; Street: 2/21/90
GOODBYE, MY LADY Walter Brennan, Phil Harris Warner/\$59.95 Prebook cutoff: 2/5/90; Street: 2/28/90	YOUNG EINSTEIN Yahoo Serious Warner/\$89.95 Prebook cutoff: 2/5/90; Street: 2/27/90

To get your company's new video releases listed, send the following information—title, performers, distributor/manufacturer, format(s), prebook cutoff, ship date, box-office gross, and suggested list price (if available)—to Video Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.

EMC2 Introduces New PPV System For Vid Rentals

■ BY PAUL SWEETING

NEW YORK—A Denver-based company has developed a new technology with which it hopes to revolutionize the pay-per-view industry by offering consumers hundreds of movie titles on demand.

The technology, developed by Entertainment Made Convenient², relies on digital compression techniques to deliver full-length mov-

'Most of the time, delivery will start within minutes'

ies directly to a specially equipped VCR in 10-12 minutes. The movie can then be played back in real time, up to two times before the tape erases itself. Transmissions can also be encoded, however, to allow unlimited plays, for which customers would be charged a higher price.

The system was designed primarily for distribution via satellite, although it can also be transmitted by fiber-optic cable. Consumers not already equipped with a satellite receiver would have to buy a dish antenna to receive the signals, in addition to the custom-fitted VCR. EMC2 plans to utilize primarily standard C-band satellites to transmit signals, although the technology will also work with the higher-powered Ku-band satellites.

EMC2 founder and vice-chairman William Graven estimates a total hardware cost of \$1,200-\$1,500 initially. "The first 29 million VCRs sold in this country had an average retail price of \$1,000," Graven says of the seemingly high figure. The average retail price today is less than \$500.

Graven envisions distributing a catalog containing all selections available from EMC2. Consumers would call a toll-free number and enter an eight-digit code for each program they want delivered. "About 70%-80% of the time, delivery will start within a few minutes," Graven says. Other programs would be delivered overnight or during other non-prime-time hours.

According to Graven, EMC2 is negotiating with VCR manufacturers about incorporating the necessary microchips into the next generation of machines. Two chips are needed, one to decompress the digital signal and a digital/analog filter to display the picture on a conventional television set. A special, narrow-gap head design would also have to be incorporated.

Graven says he will make the technology available to VCR manufacturers for a "modest" licensing fee. "We want to make it as easy as possible for companies to manufacture the VCRs. We want to market the delivery service to
(Continued on page 54)



HERO, SUPERSTAR,
LEGEND \$19.98 EACH
SUGGESTED RETAIL PRICE



STREET DATE: MARCH 1, 1990

ORDER DATE TO GUARANTEE
STREET DATE: FEBRUARY 6, 1990

THE PAUL
NEWMAN
COLLECTION

No movie star is more famous, more admired, or more popular than Paul Newman. His vast appeal cuts across generations. Here are seven of his best-known films, all at the new low price of only \$19.98 each!

THE HUSTLER
Catalog No. 1006
BUTCH CASSIDY AND
THE SUNDANCE KID
Catalog No. 1061
THE VERDICT
Catalog No. 1188
HOMBRE
Catalog No. 1012
FROM THE TERRACE
Catalog No. 1036
THE LONG, HOT SUMMER
Catalog No. 1045
QUINTET
Catalog No. 1145

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VIDEO REVIEWS

This column offers a critical look at recent nontheatrical video releases. Suppliers interested in seeing their cassettes reviewed in this column should send VHS cassettes to Richard T. Ryan, Billboard, 1515 Broadway, New York, N.Y. 10036. Please include the running time and suggested retail price.

"A Life In The Day Of Ronnie McDowell," 45 minutes, Centaur Productions, \$19.95.

It has been painful to witness Ronnie McDowell's dilemma with Elvis Presley's ghost. Not only does McDowell naturally sound like Elvis, he also made his breakthrough to stardom with the 1977 tribute to Presley, "The King Is Gone." During the early- and mid-'80s, when McDowell was making hit after hit on Epic Records, he recoiled from the Elvis identification, going so far as to grow a beard and testily dismiss interviewers' questions on the subject. But as this intimate and well-paced video demonstrates, he seems to have finally come to terms with his inspirational nemesis.

Produced, written, and directed by Randall Wilson, "A Life In The Day" shows the Curb Records artist performing in a Nashville nightclub; chatting in a recording studio with "Heartbreak Hotel" co-writer Mae Axton; telling stories on his bus (including the one behind "The King Is Gone"); discussing his painting and sculpting with various talk show hosts; and picnicking with his family. He performs, in whole or in part, a dozen of his hits, including "Older Women," "Personally," "Never Too Old To Rock 'N' Roll," and the ubiquitous "The King Is Gone."

In this "documusical," McDowell emerges as an earnest, whimsical, and multitalented artist who still lives for his music. It is nicely photographed and edited throughout. **EDWARD MORRIS**

"Hong Kong: A Family Portrait," Vestron Video, 60 minutes, \$29.98.

A National Geographic special, this program traces the history of the current members of the Leong family, which for five generations

has lived and worked on the Hong Kong waters. Caught between the rapidly changing modern world and their traditional Chinese culture, the Leongs are a family facing some enormous decisions.

In 1997, about nine-tenths of this bustling city will be returned to the People's Republic of China. Taking the Leongs as a typical family, Americans can see much more clearly the disparity between the East and the West and the sense of a past that can never be recaptured.

Narrated by Burgess Meredith, the program combines an intimate look at the Leongs with an examination of their customs and beliefs. There is also a fair amount of footage depicting the Pearl of the Orient in all its glory. Consider the track record of these specials, and figure that this one is every bit as interesting as the others. A strong renter with the possibility of some sell-through. **RICHARD T. RYAN**

"Police Academy—The Series," 3 volumes, Warner Bros., 42 minutes each, \$14.95 each.

Aimed at the Saturday morning cartoon crowd, these programs revive all the regulars from the highly successful "Police Academy" movies. All the familiar faces—Mahoney, Hightower, Hooks, and even Captain Harris—are here. There are also a number of delightful bad guys as well.

Each program contains two separate episodes that are certain to appeal to youngsters. Parents should also find the tapes to their liking because after each episode one of the characters presents a valuable tip on such subjects as bicycle and fire safety.

Finally, the animation is high-quality and, all things considered, the price is attractive. Although you might start these out as renters, don't be surprised to see a number move off the shelves permanently. **R.T.R.**

"New York's Game: History Of The Knicks," CBS/Fox Video Sports, 60 minutes, \$19.98.

Anyone who has suffered with the Knicks of late is really going to enjoy this look back at their history. Tracing the growth of the basketball club, this program moves from its founding more than 40 years ago through the glory days of the late '60s and early

'70s, right up to the present.

Longtime Knicks fans are going to enjoy the interviews with the early players, including Al and Dick McGuire and Harry "the Horse" Gallatin. Those who came along later are going to go wild at the sight of Willis Reed limping onto the court in game 7 in 1970 to inspire the Knicks to their first-ever NBA championship. In addition, there are interviews with Walt Frazier, Dave DeBusschere, Bill Bradley, Dick Barnett, Jerry Lucas, and Earl Monroe.

There are also interviews with Red Holtzman—the scout who became the Knicks' head coach because there was nobody else for the job. Although the modern Knicks get their share of attention, the emphasis here is on those teams that captured two championships in four years.

Top-notch production values and exciting basketball footage set this program apart. Big Apple retailers should post some big numbers—both rental and sell-through—with this title. **R.T.R.**



He's So Butch. Paul Newman, front, Katharine Ross, and Robert Redford star in "Butch Cassidy And The Sundance Kid," one of seven Newman films to be rereleased in March at a price of \$19.98 by CBS/Fox. The other titles are "From The Terrace," "Hombre," "The Hustler," "The Long Hot Summer," "Quintet," and "The Verdict." All of the titles, with the exception of "Butch Cassidy," are being released for the first time at this reduced price.

FOR WEEK ENDING FEBRUARY 3, 1990

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TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price
★ ★ NO. 1 ★ ★								
1	2	9	HANGIN' TOUGH LIVE	CBS Music Video Enterprises 19V-49030	New Kids On The Block	1989	C	19.98
2	1	25	HANGIN' TOUGH	CBS Music Video Enterprises 14V-49028	New Kids On The Block	1989	SF	14.95
3	3	13	JANET JACKSON'S RHYTHM NATION 1814	A&M Records Inc. A&M Video 61900	Janet Jackson	1989	SF	24.98
4	4	11	STRAIGHT UP	Virgin Records America, Inc. Virgin Music Video 50141	Paula Abdul	1989	SF	19.98
5	5	13	MILLI VANILLI IN MOTION	Arista Records Inc. 6 West Home Video SW-5703	Milli Vanilli	1989	SF	14.98
6	6	7	HIS PREROGATIVE	MCA Music Video 88001	Bobby Brown	1989	LF	19.95
7	7	9	NEW JERSEY-THE VIDEOS	PolyGram Music Video 081-325-1	Bon Jovi	1989	LF	19.95
8	9	15	VIDEO MINDCRIME ▲	EMI EMI Home Video 1605	Queensryche	1989	LF	16.98
9	14	3	PUT IT THERE	PolyGram Music Video 081 649-3	Paul McCartney	1989	D	24.95
10	8	7	SIGHT FOR SORE EARS!	Enigma Music Video PolyGram Music Video 75910	Poison	1989	LF	19.95
11	18	3	DECADE	Capitol Records Capitol Video 93178	Duran Duran	1989	LF	19.98
12	12	17	IN THE ROUND IN YOUR FACE ▲ ²	Bludgeon Riffola, LTD. PolyGram Music Video 080599-3	Def Leppard	1989	C	24.95
13	RE-ENTRY		LIVE AT WEMBLEY	CBS Music Video Enterprises 19V-49023	Luther Vandross	1989	C	19.98
14	11	109	\$19.98 HOME VID CLIFF'EM ALL! ▲ ¹	Elektra Records Elektra Entertainment 40106-3	Metallica	1987	C	19.98
15	13	29	2 OF ONE ▲	Elektra Records Elektra Entertainment 40109-3	Metallica	1989	SF	9.98
16	20	3	KENNY G LIVE	Arista Records Inc. 6 West Home Video SW-5705	Kenny G	1989	C	19.98
17	10	31	DELICATE SOUND OF THUNDER	CBS Music Video Enterprises 24V-49019	Pink Floyd	1989	C	24.98
18	19	3	VIDEO CLASSICS 1	MCA Records, Inc. MCA Music Video 87002	Jody Watley	1989	LF	16.98
19	15	9	THE WHO: LIVE	CBS Music Video Enterprises 19V-49028	The Who	1989	C	19.98
20	16	79	DEF LEPPARD: HISTORIA ▲ ²	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	LF	24.95

▲ RIAA gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. SF short-form. LF long-form. C concert. D documentary.

VIDEO PEOPLE

John T. Healy is named president of Capital Cities/ABC Video Enterprises International. He had been president of ABC Distribution Co., a division of Capital Cities/ABC Video Enterprises. **Archie C. Purvis** is named president of ABC Distribution Co. He had been senior VP.

Michael Johnson is named senior VP, Buena Vista Home Video, International. He had been VP.

Rick Pamplin is named president of Raedon Productions, a division of Raedon Entertainment Group. **Lynn Baldwin** is named VP and GM of Raedon Home Video. She had been manager of sales and marketing at New Star Video. **Larry Griffin** is named VP of marketing of Raedon Home Video. He had been director of regional distribution.

Russell Kamalski is appointed director of marketing for Media Home Entertainment, Los Angeles. He had been product manager for Media's Hi-Tops children's video line.

Director 'Ads' Wit To Home Vid Commercial; B's Boosted; 'Fourth' Is 1st In Golden Globes

COMMERCIAL CRUSADES: Overlooked amid the great debate about whether or not ads belong on home videos is the fact that many of them are not only producing fresh concept pieces (such as the Schwepps ads on "A Fish Called Wanda" and "Licence To Kill," the Downy ad on "The Wizard Of Oz," and the Diet Coke ad on "Batman") but are attracting major directorial talent as well. Consider the 109-second Diet Coke "featurette" that precedes Paramount Home Video's "Indiana Jones And The Last Crusade." Lensing that five-day shoot was **Richard Rush**, who directed "The Stuntman," a critical favorite starring Peter O'Toole, and who recently developed and wrote "Air America," the upcoming Mel Gibson action/comedy.

The commercial shows a couple watching Indy on screen but when the young woman "journeys to the kitchen" for a can of Diet Coke, she becomes the target of snakes, poison spears, and even an earthquake as the floor splits open. Finally, she is rescued by an Indy-like character.

"I got a call from LucasFilms," Rush says, explaining his involvement. "I hadn't done a commercial since I started out in the business but I liked the storyboards, as well as the people and companies involved. It was a very witty idea. It was an irresistible chance to do four major stunts in a minute."

Rush says he had "trepidations about the idea of adding commercials to another walk of our lives" but that put an "extra obligation on it. If you are going to do that, it damn well better be entertaining because the public is holding the rope to the guillotine in their hand. It's sort of like the cartoons at the Saturday matinee. If they're done right they can set a feeling and warm the audience up for the feature."

Rush says he has already gotten several offers to do similar commer-

cial just on the strength of the "Crusade" one. "I was told by Coke that they thought it was the best spot they've ever done," he says. But future commercials are on hold right now, he says, as his immediate focus is on two upcoming film projects—one called "The Fat Lady," about a C-123 cargo plane and the "comic anomalies of our time," and another called "Siberian Express."



by Jim McCullaugh

BASICS OF B: It's still an industry problem—lots of good-quality films with little or no theatrical exposure that get dramatically overshadowed by the studio-driven, A-title-oriented home video distribution machine.

To help combat the situation, **Danny Kopels**, of independent **Magnum Entertainment** and long a proponent of the profitability of B titles, has instituted a series of seminars on the topic in conjunction with East Texas Distributing, one of the industry's major wholesalers.

"We did a pilot in Houston last December that proved to be very favorable," he says. "Now we're committed to the rest of ETD's branches." Between the ETD branches, as well as appearing at local VSDA chapter meetings on the same topic, the first quarter will see Kopels giving B-title seminars in New Orleans, Greensboro, N.C., Cincinnati, St. Louis, San Diego, Phoenix, and Denver. Kopels also adds that he is in discussions with Comtron, the nation's largest distributor, about similar one-to-two-hour seminars at all its branches.

Kopels says that because of the increasing emphasis on sell-through, which may be sending more customers away from video specialists, there is an even greater urgency to focus on Bs. "Dealers are still living with this misperception that A titles are making money," he says. "They don't. Sure, hits drive people into the stores but they don't really make money for dealers." Typically, he maintains, a B title is able to rent 40-50 times after its first 60 days at retail whereas many A titles fizzle after 30 days.

Among the tips Kopels offers at his seminar: "investing in a dust rag, moving titles from the bottom shelf to the top shelf, replacing a 'new releases' sign with a 'top renters' sign, and make sure everything is displayed face out, no spines. No one is going to rent a B title because they are looking for it. They've got to see it."

MORE AWARDS: "Born On The Fourth Of July" (to be released later this year by MCA Home Video) was the big winner during the recent **Golden Globes** telecast. It grabbed best drama, best actor (Tom Cruise), best director (Oliver Stone), and best screenplay. Best musical or comedy went to "Driving Miss Daisy" (Warner Home Video) while best actress in a drama went to Michelle Pfeiffer for "The Fabulous Baker Boys" (IVE). Best actor for a musical or comedy went to Morgan Freeman for "Driving Miss Daisy," while Jessica Tandy won for best actress in a comedy or musical for the same film.

And Avenue Pictures' "Drugstore Cowboy" (IVE) was picked as the best film of 1989 by the **National Society of Film Critics**. The group also cited the film's director, Gus Van Sant, as best director, while Daniel Day Lewis was named best actor for "My Left Foot" (HBO Video) and Michelle Pfeiffer was named best actress.

VSDA FACES FULL SLATE OF LEGISLATIVE ISSUES IN 1990

(Continued from page 49)

wasn't covered," he said.

The VSDA is also keeping a close eye on so-called "moral rights" legislation, from which "screenwriters, directors, artists, and so forth" want more control of how product is handled, Ruttenberg said. He noted that at a recent House subcommittee hearing in Los Angeles, former VSDA board member Lou Fogelman, president of Music Plus, testified for VSDA's position opposing such legislation.

Although the issue erupted during the debate surrounding "colorization" of old movies, right now the focus is on the process of transferring movies from theatrical prints to home video, a process known as panning and scanning. Some film directors and others in the creative community are opposed to scanning, preferring to preserve the theatrical aspect ratio through letterboxing.

What might result is a labeling system identifying videos that have been scanned. VSDA is "opposing this very substantially," Ruttenberg said. Board member Jan DeMass, an Exeter, N.H., retailer, testified on the issue before a Senate committee last fall.

In another example of unity pointed up here repeatedly during the conference, the Motion Picture Assn. of America is aligned with VSDA on the issue, Ruttenberg noted.

In the area of obscenity and child pornography, Ruttenberg noted that the "Pornography Victim and Compensation Act of 1989," which he described as doing "real damage" if enacted, with potentially "enormous" jury-awarded civil damages, is still before Congress. The VSDA contends the legislation "is unconstitutional in the first place," Ruttenberg said, but added, "we'd rather beat it

in Congress than ... in the courts."

Yet another bill VSDA is opposing would, according to Ruttenberg, bring back into effect "a great portion" of the enacted Child Pornography Act of 1988, eliminated in a judicial ruling now under appeal by the U.S. government, with the VSDA expecting to again jump into that battle.

Of the 70 state-level legislative issues, Ruttenberg emphasized bills in both Illinois and North Carolina on rating movies, proposed taxes on rentals in both Kansas and Maryland, and the flurry of activity in Michigan, cause of a special meeting here with that state's VSDA chapter.

VSDA is additionally involved in litigation in several states, including a Missouri battle against requiring "violent" movies to be put in a separate store section, a Tennessee ratings case, and obscenity cases in Florida and Hawaii.

THE *Hollywood* REPORTER BOX OFFICE

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Born on the Fourth of July (Universal)	6,228,360	1,314 4,740	4	32,607,294
2	Tango & Cash (Warner Bros.)	4,290,655	1,548 2,772	4	44,685,021
3	War of the Roses (Fox)	4,235,026	1,532 2,764	6	67,059,791
4	Internal Affairs (Paramount)	4,032,145	975 4,136	1	11,141,289
5	Tremors (Universal)	3,731,520	1,472 2,535	—	3,731,520
6	Always (Universal)	3,459,330	1,197 2,890	4	30,858,065
7	Steel Magnolias (Tri-Star)	2,944,080	1,363 2,160	9	60,675,730
8	Little Mermaid (Buena Vista)	2,823,840	1,533 1,842	9	65,247,711
9	Driving Miss Daisy (Warner Bros.)	2,643,374	278 9,509	5	9,123,939
10	Back To The Future Part II (Universal)	2,374,485	1,527 1,555	8	107,539,056
11	Glory (Tri-Star)	2,221,050	402 5,525	5	7,135,650
12	Look Who's Talking (Tri-Star)	1,921,680	1,256 1,530	13	124,500,828
13	Music Box (Tri-Star)	1,446,900	455 3,180	4	1,785,837
14	Christmas Vacation (Warner Bros.)	1,152,212	1,052 1,095	7	66,877,800
15	Leatherface (New Line Cinema Bros.)	1,115,025	1,107 1,007	1	4,411,957
16	Ski Patrol (Triumph)	1,108,083	565 1,961	1	3,217,118
17	Blaze (Buena Vista)	901,907	809 1,115	4	16,904,620
18	Enemies, A Love Story (Fox)	619,924	75 8,265	5	2,282,783
19	Roger & Me (Warner Bros.)	591,585	103 5,744	4	2,256,905
20	Everybody Wins (Orion)	581,979	451 1,290	—	581,979
21	Harlem Nights (Paramount)	492,780	330 1,493	9	58,533,346
22	All Dogs Go to Heaven (MGM/UA)	473,442	753 629	9	23,437,845
23	Downtown (Fox)	411,550	316 1,302	1	1,525,535
24	She-Devil (Orion)	409,003	606 675	6	13,537,269
25	Wizard (Universal)	393,360	596 660	5	12,053,250
26	The Bear (Tri-Star)	283,040	464 610	12	29,683,581
27	Family Business (Tri-Star)	233,740	403 580	5	11,451,610
28	Henry V (Goldwyn)	217,648	41 5,309	—	2,415,084
29	My Left Foot (Miramax)	191,105	32 5,972	10	1,829,985
30	We're No Angels (Paramount)	150,020	157 956	5	10,257,835
31	The Fabulous Baker Boys (Fox)	134,893	156 865	15	17,417,836
32	Crimes and Misdemeanors (Orion)	127,507	107 1,192	14	16,950,692
33	Indiana Jones (Paramount)	110,185	137 804	34	196,934,404
34	Drugstore Cowboy (Avenue)	105,744	71 2,123	15	3,585,012
35	sex, lies and videotape (Miramax)	97,501	89 1,096	24	24,296,630
36	Brain Dead (Concorde)	93,296	49 190	—	93,296
37	Streets (Concorde)	86,708	53 1,636	—	86,708
38	Camille, Claudel (Orion Classics)	86,579	11 7,871	—	602,736
39	Prancer (Orion)	56,561	149 380	9	18,358,242
40	Valmont (Orion)	51,978	22 2,363	9	768,887

newsline..

CUTTING COSTS. New Star Video Inc., which is currently operating under Chapter 11 along with its parent company, New Star Entertainment Inc., has entered into a sales and marketing agreement with A.I.P. Under the pact, A.I.P.'s sales department will handle New Star's marketing campaigns and strategies. New Star hopes the arrangement will reduce its costs while increasing sales. The first releases under the agreement will be "Thompson's Last Run" and "The Execution Of Raymond Graham," to be followed by one new release per month. A.I.P. will implement New Star's first price-reduction campaign in March with a four-title Shining Stars promotion, followed every other month with price promotions on additional New Star catalog titles.

IF YOU ORDER, IT WILL COME. MCA Home Video has announced the release of "Field Of Dreams" March 8. The long-awaited title will be priced for rental, but carries no suggested list price. The laserdisk version is due March 15 at \$34.98. "Field" is considered a serious contender for one or more Academy Award nominations, which will be announced this month. The title was being eagerly sought by several major consumer products companies seeking popular videos to sponsor, including Kodak, Pepsi, and Coca-Cola. The MCA announcement contained no mention of a promotional tie-in.

AND NOW A WORD FROM OUR SPONSOR. Agfa Corp. Magnetic Tape has released "Video Sponsorship: The Industry In Review," a video compilation of the year's best on-tape videocassette promotions. The tape, edited by Ira Mayer, publisher of epm Report, features full-length commercial clips from leading corporate sponsors, such as Buick on "Rain Man" and Procter & Gamble on "The Wizard Of Oz." It also includes a variety of public-service announcements, billboards, and product placements. To get free copies of the tape, send a written request on company letterhead to Teri Sosa, Marketing Communications Manager, Magnetic Tape Products, Agfa Corp., 100 Challenger Road, Ridgefield Park, N.J. 07660, or call 201-440-2500 for more information.

SPENDING SPREE. Consumers spent \$2.24 billion on the purchase of prerecorded videocassettes in 1989, according to Video Store magazine. This reflects the highest growth in the sell-through business in the history of home video, and is a 50% increase in sales over 1988. The increase is attributed to increased availability of such major hits as "Batman," lower pricing, and a change in consumer buying patterns. Consumer spending on the purchase of home videos is expected to increase by \$1 billion in the next two years. In contrast, the rental market is leveling off; in 1989, approximately \$6.5 billion was spent on home video rentals, a 13% increase over 1988. Consumer spending on video rentals is expected to increase by 9% in 1990, followed by an 8% increase in 1991. The average VCR household spent more than \$100 on video rentals in 1989.

BRANCHING OUT. East Texas Distributors has opened a branch in Cincinnati. The branch will service retailers in the Ohio, Indiana, and Kentucky areas. The new addition brings the number of ETD branches up to nine. The others are located in Phoenix, Denver, New Orleans, San Diego, Greensboro, N.C., St. Louis, and two locations in Houston.

EMC2 INTRODUCES NEW PPV SYSTEM

(Continued from page 51)

as wide an audience as possible." He declines to disclose whether any licensing deals are imminent.

EMC2's other major challenge will be licensing programming from the studios, but Graven thinks it can offer them an attractive package, including a secure delivery system and the promise of royalties on each transaction.

"Because it is digital and it's compressed, the transmission is very secure," he says. "It will also be Macrovision-encoded." Graven says EMC2 has a "worldwide exclusive for less-than-real-time delivery with Macrovision." The Macrovision technology will be built into the D/A filter, requiring no encoding at the head end.

Because EMC2 will pay a royalty to the studios on each "electronic rental" or sale, Graven believes it could become more attractive to program owners than conventional home video. "It wouldn't take that many of our machines in the field

before the net profits [to the studios] are greater than on the typical 350,000-cassette title," he says.

Graven will not discuss the status of any negotiations with program suppliers.

EMC2 is a privately held company, of which Graven is the largest stockholder. El Don Coral, the chief engineer, is also a stockholder. Graven will not identify any of the other principals, but says the company may eventually seek an equity partner.

The company also has designs on Western Europe, particularly in light of the recent growth in Ku-band satellite transmission capability on the continent. Through digital multiplexing, moreover, a signal could be transmitted with four different audio tracks containing up to four different languages simultaneously. Through a switch on the VCR, consumers could choose which language to decode.

FOR WEEK ENDING FEBRUARY 3, 1990

Billboard.

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TOP VIDEOCASSETTES SALES™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	10	BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13	24.98
2	3	14	WHO FRAMED ROGER RABBIT	Amblin Entertainment Touchstone Home Video 940	Bob Hoskins Christopher Lloyd	1988	PG	22.99
3	2	16	BAMBI	Walt Disney Home Video 942	Animated	1942	G	26.99
4	4	18	THE LAND BEFORE TIME	Amblin Entertainment MCA Home Video 80864	Animated	1988	G	24.95
5	6	141	THE WIZARD OF OZ: THE FIFTIETH ANNIV. ED. ▲◆	Turner Entertainment Co. MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	24.95
6	5	10	NEW KIDS ON THE BLOCK: HANGIN' TOUGH LIVE	CBS Music Video Enterprises 19V-49030	New Kids On The Block	1989	NR	19.98
7	7	25	NEW KIDS ON THE BLOCK: HANGIN' TOUGH	CBS Music Video Enterprises 14V-49022	New Kids On The Block	1989	NR	14.95
8	8	13	LAWRENCE OF ARABIA	RCA/Columbia Pictures Home Video 50133	Peter O'Toole	1962	PG	29.95
9	9	115	GONE WITH THE WIND: THE FIFTIETH ANNIV. ED. ▲◆	Turner Entertainment Co. MGM/UA Home Video 901678	Clark Gable Vivien Leigh	1939	G	89.95
10	10	21	THE BEST OF EDDIE MURPHY: SATURDAY NIGHT LIVE	Eddie Murphy Television Enterprises, Inc. Paramount Home Video 12741	Eddie Murphy	1989	NR	19.95
11	11	11	PAULA ABDUL: STRAIGHT UP	Virgin Records America, Inc. Virgin Music Video 50141	Paula Abdul	1989	NR	19.98
12	13	13	JANET JACKSON'S RHYTHM NATION 1814	A&M Records Inc. A&M Video 61900	Janet Jackson	1989	NR	24.98
13	16	14	TEENAGE MUTANT NINJA TURTLES: CASE OF THE KILLER PIZZAS	Family Home Entertainment 27314	Animated	1989	NR	14.95
14	17	80	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
15	NEW▶		DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R	19.98
16	12	53	JANE FONDA'S COMPLETE WORKOUT	Jane Fonda Warner Home Video 650	Jane Fonda	1989	NR	29.98
17	27	8	1990 PLAYMATE VIDEO CALENDAR	HBO Video 0312	Various Artists	1989	NR	29.99
18	21	57	BACK TO THE FUTURE ▲◆	Amblin Entertainment MCA Home Video 80196	Michael J. Fox Christopher Lloyd	1985	PG	19.95
19	19	9	BON JOVI: NEW JERSEY-THE VIDEOS	PolyGram Music Video 081-325-1	Bon Jovi	1989	NR	19.95
20	15	5	BOBBY BROWN: HIS PREROGATIVE	MCA Music Video 88001	Bobby Brown	1989	NR	19.95
21	18	26	BEETLEJUICE	Warner Bros. Inc. Warner Home Video 11785	Michael Keaton	1988	PG	19.95
22	20	65	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.95
23	38	5	THE LITTLE MERMAID	Starmaker Ent. Inc. 2001	Animated	1978	G	9.95
24	33	106	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
25	14	14	IT'S A WONDERFUL LIFE	Hal Roach Studios Film Classics, Inc. V5003	James Stewart Donna Reed	1946	NR	9.95
26	23	4	STAR TREK V: THE FINAL FRONTIER	Paramount Pictures Paramount Home Video 32044	William Shatner Leonard Nimoy	1989	PG	89.95
27	NEW▶		JANE FONDA'S LIGHT AEROBIC AND STRESS REDUCTION WORKOUT	Jane Fonda Warner Home Video 652	Jane Fonda	1990	NR	29.98
28	30	15	BIG	CBS-Fox Video 4754	Tom Hanks	1988	PG	19.98
29	31	14	MILLI VANILLI IN MOTION	Arista Records Inc. 6 West Home Video SW-5703	Milli Vanilli	1989	NR	14.98
30	26	7	POISON: SIGHT FOR SORE EARS	Enigma Music Video PolyGram Music Video 75910	Poison	1989	NR	19.95
31	34	68	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
32	22	10	RUDOLPH THE RED NOSED REINDEER	Family Home Entertainment 27309	Animated	1989	NR	14.95
33	NEW▶		KATHY SMITH'S ULTIMATE STOMACH AND THIGHS WORKOUT	Fox Hills Video M032466	Kathy Smith	1990	NR	19.95
34	36	8	BEGINNING CALLANETICS	Callan Productions Corp. MCA Home Video 80892	Callan Pinckney	1989	NR	24.95
35	32	5	DEPECHE MODE 101	Warner Reprise Video 38155-3	Depeche Mode	1989	NR	19.98
36	25	17	DEF LEPPARD: IN THE ROUND IN YOUR FACE ▲	Bludgeon Riffola, LTD. PolyGram Music Video 080599-3	Def Leppard	1989	NR	24.95
37	40	206	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
38	35	13	HOW THE GRINCH STOLE CHRISTMAS!	MGM/UA Home Video M201011	Animated	1966	NR	14.95
39	37	39	KATHY SMITH'S FAT BURNING WORKOUT	Fox Hills Video FH1059	Kathy Smith	1988	NR	19.95
40	28	31	PINK FLOYD: DELICATE SOUND OF THUNDER	CBS Music Video Enterprises 24V-49019	Pink Floyd	1989	NR	24.98

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles.

TOP SPECIAL INTEREST VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.				Suggested List Price
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	
RECREATIONAL SPORTS™				
1	6	139	THE BEST OF THE FOOTBALL FOLLIES Fox Hills Video	19.95
2	20	11	CHAMPIONS FOREVER J2 Communications J2-0047	19.95
3	5	45	MICHAEL JORDAN: COME FLY WITH ME CBS-Fox Video 2173	19.98
4	1	17	BASEBALL FUNNIES Simitar Ent. Inc.	14.95
5	13	7	RICK PITINO'S BASKETBALL IMPROVEMENT VIDEO Dick Regan Prod.	39.95
6	12	27	MICKEY MANTLE: THE AMERICAN DREAM COMES TO LIFE Fox Hills Video MO92453	19.95
7	9	39	DAZZLING DUNKS AND BASKETBALL BLOOPERS CBS-Fox Video 2229	14.98
8	4	7	NFL SUPER DUPER FOLLIES Fox Hills Video	19.95
9	NEW▶		GREG NORMAN, THE COMPLETE GOLFER, PART 2 Paramount Home Video 12685	29.95
10	10	83	A KNIGHT OF BASKETBALL Kartes Video Communications	19.95
11	2	37	DORF'S GOLF BIBLE J2 Communications J2-0042	29.95
12	15	23	KAREEM... REFLECTIONS FROM THE INSIDE CBS-Fox Video 2175	24.98
13	3	153	AUTOMATIC GOLF ▲ ◇ Simitar Ent. Inc. VA 39	14.95
14	18	15	HOCKEY: THE LIGHTER SIDE Simitar Ent. Inc.	24.95
15	11	5	BOBBY JONES: HOW I PLAY GOLF Sybervision	45.95
16	7	95	CHARLIE LAU: THE ART OF HITTING 300 Best Film & Video Corp.	19.95
17	17	93	NOT SO GREAT MOMENTS IN SPORTS HBO Video 0024	14.95
18	19	69	NFL TV FOLLIES Fox Hills Video	19.95
19	14	33	MUHAMMAD ALI BOXING'S BEST HBO Video 069	19.99
20	16	87	WINNING BASKETBALL WITH LARRY BIRD Kodak Video Programs 8118770	19.95
SELF IMPROVEMENT™				
1	1	33	RAND MCNALLY VIDEOTRIPS: A GUIDE TO HAWAII Best Film & Video Corp.	19.95
2	2	33	SWAYZE DANCING Celebrity Associates FRV-130	NL
3	NEW▶		TOP GUN JETS II Simitar Ent. Inc.	14.95
4	3	21	LOTUS 1-2-3 INTRODUCTION The Video Professor	19.95
5	12	7	CASINO GAMBLING WITH DAVID BRENNER Warner Home Video 052	39.95
6	9	19	RAND MCNALLY VIDEOTRIPS: A GUIDE TO NEW YORK CITY Best Film & Video Corp.	19.95
7	NEW▶		JITTERBUG I Butterfly Video	39.95
8	7	31	FODOR'S HAWAII Random House Home Video	19.95
9	14	5	SAT-PSAT MATH REVIEW Video Aided Instruction, Inc.	29.95
10	11	33	RAND MCNALLY VIDEOTRIPS: A GUIDE TO BERMUDA Best Film & Video Corp.	19.95
11	15	5	SAT-PSAT VERBAL REVIEW Video Aided Instruction, Inc.	29.95
12	4	3	INTRODUCTION TO WORDPERFECT The Video Professor	19.95
13	6	7	GEORGE BURNS: HIS WIT AND WISDOM VidAmerica 7160	29.98
14	5	33	RAND MCNALLY'S VIDEOTRIPS: A GUIDE TO SAN FRANCISCO Best Film & Video Corp.	19.95
15	13	7	LAURA MCKENZIE'S TRAVEL TIPS-MEXICAN BEACH RESORTS Republic Pictures Corp. H-7352-6	24.95

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HOME VIDEO

Vid Maker Aims For Lyons Share Of Kid Market Firm's Live-Action Series Is Off To A Roaring Start

■ BY TRUDI MILLER

NEW YORK—In a market dominated by Disney and Family Home Entertainment, upstart children's video producer The Lyons Group has managed to carve a comfortable niche for itself marketing live-action product for preschoolers under the Kids Edutainment Video label.

Texas-based Lyons Group, formed by Sheryl Leach and Kathy Parker in 1988, is a division of Developmental Learning Materials Inc. (DLM). Its video series consists of three titles featuring "Barney & the Backyard Gang"—a group of six children and their stuffed dinosaur, which magically comes to life. Thus far the videos have shipped a combined 77,000 units, and "A Day At The Beach," the third title in the series, has won the Parents Choice Award, given by a Boston-based nonprofit organization.

The videos are sold through rack-jobbers and distributors (including Video Channels, Lieberman, Baker & Taylor, Artec, Western Merchandising, and Sight and Sound) in a variety of markets: toy stores (Toys R Us, Early Learning Center), video stores (Blockbuster, Erol's, Warehouse, the Wiz, Tower Video, RKO, Flagship), mass merchants (Sears, Montgomery Ward, Caldor's), and grocery stores/supermarkets (Pathmark, Grand Union, Cash & Carry).

Surprisingly, the best market seems to be grocery stores and supermarkets; Leach estimates that such stores account for as much as a third of Lyons' sales. "I think the reason is that preschoolers are in the grocery cart," says Leach. "And according to Progressive Grocer, the average mom goes into a grocery store 2.5 times a week, which is more frequent than a video store. Also, grocery stores are more oriented for major promotion. We do a lot of grand openings."

LASER RACKJOBING

(Continued from page 50)

rather than rentals, and classic titles always come to the top.

"A lot of stores are willing to give up [part of their] margins to get our expertise every day. We will inventory the stores and act as the manager of the laserdisk department, as the buyer for that store."

Goodman says he will be able to tailor his service on a regional basis. "Because of our mail-order business, we have 30,000 names in our data base and they are sorted by ZIP code. We have a good idea of each store owner's potential market. I can be specific and helpful."

Although Goodman began his racking efforts with 30 stores in the tri-state area comprising New York, New Jersey, and Connecticut, he says that "dozens more are interested. Over 100 different stores got in touch with us in just the week after CES."

If all goes well with his firm's initial racking efforts, Goodman expects to expand to the West Coast "within a few months or in the summer."

The videos are available in a gift pack, which includes a book and audiocassette, but generally the single video sells better, Leach says. "The gift pack sells primarily in specialty stores. FAO Schwartz was one of the earliest that sold it."

Leach got the idea for the series in 1987. She and Parker had both worked at DLM, and, in 1985, both gave birth and took two-year sabbaticals. "I went looking for live-action videos for 2-year-olds," Leach says, "and it was very slim." Leach presented her idea of producing a

series to DLM, which has its own pre- and postproduction studio, and won backing to do three videos.

The partners then began a grassroots campaign to market the series. They bought a mailing list of 3,000 toy stores, hired 18 neighborhood mothers, and began a telemarketing blitz.

Next, Parker and Leach compiled a list of the top 30 video chains, then contacted each to find out its distributor. "Initially we had to be the go-between and catalyst between (Continued on next page)

FOR WEEK ENDING FEBRUARY 3, 1990

TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.					
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Year of Release	Suggested List Price
★★ NO. 1 ★★					
1	1	16	BAMBI Walt Disney Home Video 942	1942	26.99
2	2	18	THE LAND BEFORE TIME Amblin Entertainment/MCA Home Video 80864	1988	24.95
3	4	68	CINDERELLA Walt Disney Home Video 410	1950	26.99
4	3	15	TEEN MUTANT NINJA TURTLES: KILLER PIZZAS Family Home Entertainment 27314	1989	14.95
5	6	36	TEEN MUTANT NINJA TURTLES: THE SHREDDER... Family Home Entertainment 23981	1987	14.95
6	7	227	DUMBO ▲ ◇ Walt Disney Home Video 24	1941	29.95
7	8	74	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
8	9	51	TEEN MUTANT NINJA TURTLES: HOT RODDING... Family Home Entertainment 23980	1989	14.95
9	19	172	ALICE IN WONDERLAND ▲ ◇ Walt Disney Home Video 36	1951	29.95
10	5	9	RUDOLPH THE RED NOSED REINDEER Family Home Entertainment 27309	1989	14.95
11	12	14	WINNIE THE POOH: THE WISHING BEAR Walt Disney Home Video 920	1989	12.99
12	18	5	THE LITTLE MERMAID Starmaker Ent. Inc. 2001	1978	9.95
13	14	120	LADY AND THE TRAMP Walt Disney Home Video 582	1955	29.95
14	16	122	AN AMERICAN TAIL ◇ Amblin Entertainment/MCA Home Video 80536	1986	29.95
15	17	10	RESCUE RANGERS: CRIMEBUSTERS Walt Disney Home Video 923	1989	12.99
16	22	66	TEEN MUTANT NINJA TURTLES: HEROES... Family Home Entertainment 23978	1988	14.95
17	11	14	WINNIE THE POOH: THE GREAT HONEY POT ROBBERY Walt Disney Home Video 903	1989	12.99
18	13	14	WINNIE THE POOH: NEW FOUND FRIENDS Walt Disney Home Video 902	1989	12.99
19	15	11	SANTA CLAUS IS COMING TO TOWN Family Home Entertainment 27312	1989	14.95
20	20	16	HOW THE GRINCH STOLE CHRISTMAS! MGM/UA Home Video M201011	1966	14.95
21	10	11	FROSTY THE SNOWMAN Family Home Entertainment 27311	1989	14.95
22	21	55	THE JETSONS MEET THE FLINTSTONES Hanna-Barbera Home Video 1119	1987	29.95
23	23	7	THE LITTLE DRUMMER BOY Family Home Entertainment 27315	1989	14.95
24	NEW▶		BEETLEJUICE VOLUME 1 Warner Home Video 11940	1989	14.95
25	25	36	NUTS ABOUT CHIP 'N' DALE Walt Disney Home Video 447	1989	14.95

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles.

LYONS GROUP CARVES OUT KID-VID NICHE WITH LIVE-ACTION SERIES

(Continued from preceding page)

the buyer and sales rep. No one had heard of us, we didn't have a sales history. We would send the product and press kit, make phone calls, spend time with the sales rep, then go back to the buyer and make that marriage work," says Leach.

Parker adds, "Key distributors would say, 'We won't pick you up unless we get an order from this account.' They gave us a challenge."

The first video, "The Backyard Show," was released in August 1988; the second, "Three Wishes," came out in March 1989; and the third, "A Day At The Beach," came out in April 1989. Each has sold more than 25,000 copies.

Lyons does not do much print advertising, but is heavily into in-store promotions, in which a "live" Barney meets kids and hands out coloring sheets. In a Thanksgiving promotion with Flagship Entertainment, Barney videos and materials were sent to preschools, and the children were told to collect canned

goods for the homeless and bring them to their local Flagship stores. The school that collected the most won a visit from Barney. In another promotion, Albertson's donated arts and crafts materials, and preschoolers made decorations and cards; then Barney delivered the results to the children's wards of four major hospitals. Afterward, Barney appeared at all 16 Albertson's locations in the area.

Currently, Lyons is working with Blockbuster on a promotion called The Barney National Talent Search. Leach explains: "We're going to do a national PR campaign that will involve TV, radio, parenting magazines, and the top 20 newspaper markets. We are going to be working with about 8,000 preschools, and our Barney fan club, which has about 3,000 members." Parents will be invited to videotape their child performing or demonstrating a particular talent. They pick up a Barney mailer at Blockbuster stores,

then send the tapes to Lyons Group, which will have an outside agency screen them. The four winners will be flown to Texas to be part of a Barney video, which will be filmed in June. The promotion starts Feb. 15.

"Somehow the idea is very ingrained that animation is the only thing that works with kids," says Leach of the series' appeal. "But the thing that works with kids when they are 2 years old is live action. Kids love to watch other kids."

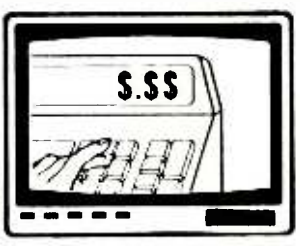
Lyons Group plans to expand its operation this year. Three new Barney titles are planned for 1990, Leach says, and Dakin has licensed Barney with an eye toward marketing a plush toy of the dinosaur. In addition, the partners are talking to a cable company about possibly broadcasting the Barney shows.

"We hope to make Barney into a giant licensed character, nationally recognized," says Leach.



Au Revoir, High Prices. Louis Malle's "Au Revoir Les Enfants" is one of four foreign films that Orion Home Video will rerelease at a reduced price of \$19.98. The other three are "Babette's Feast," "Jean de Florette," and "Manon Of The Spring." The videos will be available at the lower price on March 29.

STORE MONITOR



by Earl Paige

BE WHO YOU ARE: It was stated in different ways, but panelists addressing video retailers during the **Video Software Dealers Assn.'s** recent annual chapter leadership huddle all sought to encourage store operators to improve on what they are already doing as the greatest bulwark against challenges and dangers. The gathering, this year at Las Vegas' Alexis Park Resort, covered a myriad of topics (Billboard, Jan. 20, 27). **Danny Kopels**, executive VP of **Magnum Entertainment**, thinks video specialty store operators fail to realize just how good their stores are. "Even if you have only 2,000 movies, you are offering a wider selection of entertainment than all the movie screens, pay-per-view, pay cable, basic cable, TV networks, and independent TV networks," Kopels asserted. "But the way it is, too many of your customers have on blinders. They go right to your new-release sections and if it isn't there, they turn around and leave." Kopels was also disappointed that more retailers are not surveying customers weekly on what they're renting. Asking for a show of hands, only half responded that they attempt to immediately analyze trends. "You could rank titles each week based directly on what people have taken out the door."

The panelists at the sixth edition of VSDA's annual chapter event, in addition to Kopels, were **Richard Cohen**, senior VP, **Walt Disney Home Video**; distributor **Jim Warburton**, president, **Baker & Taylor**; rackjobber **Paul Pasquarelli**, president, **Video Channels**; **Stewart Snyder**, VP sales, **IVE**; retailers **Joe Johnson**, GM, **Poppingo Video**, Sioux Falls, S.D.; and **Brad Burnside**, president, **Adventure Video**, Chicago. The moderator was **Herb Fischer**, senior VP, **MGM/UA Home Video**.

Apologizing for using a familiar metaphor, Cohen said he hoped more retail firms will position themselves as "entertainment stores. You've heard it often enough—the railroads forgot that they were in the transportation business" and did not diversify into air and other forms of passenger travel. "Growth has not stopped, even if some [retailers] have fallen by the wayside. We're no way near a mature industry. How high is up?" Cohen also said retailers "have depended too much on distributors making decisions." Much of this comes from retailers "not having more knowledge about films."

In a rare public appearance on an industry panel, Pasquarelli cautioned store operators that "for the first time you now share your business" with the sell-

through community. Even though Video Channels catapults stores beyond their core rental business into sell-through and even prerecorded audio, Pasquarelli stridently urged the VSDA leaders to stay with the basics and "not try to be something else. Be what you are known for. Do more than you are doing. Form better relationships with your distributors. Pay more attention to your customer, that way you will be in on everything that happens around you."

In much the same vein of encouraging appreciation of their role as independents, panelists refuted suggestions from the audience that large chains enjoy an inordinate advantage. Warburton said 70% of the business is the independent retailer: "There are 22,000 of you—that's a significant channel. It's a misconception that the large chains have such an advantage. Every Blockbuster [Video] is shipped separately." Cohen strongly denied that Disney is bypassing traditional distribution. He said even though large chains "put a lot of pressure on us, we don't sell any of them directly."

Retailers should not be dismayed by all the consolidation, said Snyder, who insisted the spate of mergers and buyouts "are a positive. Suppliers will be more viable, distributors will get better. The consumer, the end user, will benefit," said Snyder, who stressed new technology such as laserdiscs, and how "we all have to work together to merchandise stores across the board, make them a fun environment—a total home entertainment center."

NO. REPEAT, NO! With two veteran retailers on the panel, Fischer and the other suppliers did not have to wait until questions were invited from the audience as Fischer went down a rehearsed list of topics. Johnson said retailers do not like 800 numbers on videos, inviting consumers to contact suppliers directly. Even though MGM/UA will now be putting all its A titles on video-discs, both Johnson and Burnside were underwhelmed. Johnson is concerned about distribution and Burnside said, "I'm not sure the manufacturers are ready to go into it." Advertisements on videos are still a concern. Burnside worries the practice will get out of hand and that "it could aggravate the consumer." Johnson said, "the consumer will tolerate [advertising] if it is done well." Fischer claimed advertising income aids in promoting the title and said the spot on "The Wizard Of Oz" earned \$6 million and was viewed 2.8 times per household.

SELL-THROUGH STATIC: Most pointed exchanges between retailers and manufacturers during the panel revolved around sell-through and were often brief, just as often cut off by legal counsel as too close to price-fixing boundaries, and sometimes hilarious. In a query to Burnside, Fischer was silenced by a loud sound system squeal. "Next question?" yelled one attendee to raucous

(Continued on page 64)

TRADE PONDS NEW VID PRICING PLAN

(Continued from page 49)

explained how only certain titles qualify for direct-to-sell-through pricing. Several participants, like Richard Cohen, senior VP at Disney, sought to assure VSDA attendees that studios were not abandoning rental.

Caplan noted that "the media has started to pick this up," referring to his push on a special window. He said he has discussed the new formula with Paul Culberg, executive VP at RCA/Columbia Pictures Home Video, with respect to "Look Who's Talking," a \$100 million-plus box office blockbuster still in its theatrical run, but expected to be released to video shortly. One sticking point, according to Caplan, is time span. Culberg could not be reached for comment at press time.

If a title under the plan is held at the \$59.95 price for 60 days, "it's felt that's too long, that racks want it sooner. But I don't care what racks want," says Caplan.

According to Caplan, a title at \$59.95 list "that cost a dealer \$41-\$45, depending on how they buy, can allow the specialty retailer to absolutely and unequivocally recoup their money, and then join in with the mass merchandiser when the price is lowered."

The modified rental-price window length is the key, says Jim Salzer, owner of Salzer's Video of Ventura, Calif. "Even 45 days is not long enough—because there are too many retailers willing to wait it out until it goes down to sell-through."

According to Salzer and others favoring the change, "Studios are crying because a number of rental titles lately have missed the mark in terms of numbers. This [new pricing] is a way to maintain the momentum we've enjoyed as an industry," with retailers more willing to "double up" initially if the price is \$59.95.

"In a worst-case scenario, the

retailer should break even after 30 days and start making money," says Salzer. "If a title rents 15 times by then at \$2.50, that's \$37.50 plus a projected \$9.95 used sell-off value, or \$47.45 earned on a movie that cost \$42," the price generally paid for a \$59.95 list title.

However, reaction to all the talk is mixed. Doug Harvey, director of Jetco, the internal rack wing of Target, thinks the proposed new pricing "is unnecessary and complicates an already complicated business. I wonder if any of us—the specialty and the mass merchandisers—can keep up with these various moratoriums? The studios should get clearer on their goals. If they want a dual business, that's fine, a sell-through and a rental business, but don't create a different breed."

"I would like to see the video business develop a little more along the lines of music. If something is going to sell 3 million-8 million, then why not release 25% of it and see how it's moving out? Because of the industry's own pandemonium, we've created what I think is an artificial sense of urgency about product. When a customer is contemplating a purchase, the demand should not expire in such a short span of time. Why do we all have the product the same day, and start advertising it the same day?"

Not all video specialty dealers, by any means, favor the new formula. Roger Gould Jr., owner of seven-store Valley Shore Video, Essex, Conn., doubts that smaller retail firms can ever hope to reap the benefits of sell-through. "Many cannot qualify for Video Channels," he says, referring to the pioneer racker of specialty stores. "I'm bitter. I also object to changing the prices so much. You can't believe the negative feedback we get from the consumer."

TBS Pulls Plug On Metal 'Power Hits' Program

BY MELINDA NEWMAN

NEW YORK—Turner Broadcasting System has canceled its weekly hard rock/metal show "Power Hits," marking the second time in four months that the channel has cut back its music video programming.

The 60-minute show is part of the Night Tracks Inc. 14-hour weekly music video/movie package produced by Lynch/Biller Productions. In addition to "Power Hits," the lineup includes "Night Tracks," "Chartbusters," and "Night Flicks."

Other changes include the departure of the producer and director from the flagship show "Night Tracks," the four-hour program aired Friday and Saturday nights.

Giles Ashford, who has been producing the shows for the past three years, steps down Feb. 2 (Billboard, Jan. 27). H.B. Barnum, former production manager, steps up as production manager; a new director has yet to be named.

Ashford and former "Night Tracks" director Lou Chagaris will stay on long enough to develop a new format for "Chartbusters," the 60-minute Saturday night countdown show, and serve as music consultants for other Night Tracks programming.

The last airing of "Power Hits" was slated for Jan. 26. "It wasn't doing well in the ratings," says Tommy Lynch, head of Lynch/Biller Prods. "I was really disappointed. We'd tried a lot of formats in that time period and we thought this one had it, but it's not delivering the numbers."

In its stead will be another movie as part of Night Tracks' expanded "Night Flicks" show. The time given to music videos has been whittled down from 14 to 9 hours per weekend. Early last fall, two hours of "Night Tracks" per night were removed to introduce movies under the "Night Flicks" banner. Now, two films will air on Friday nights and one on Saturdays (Billboard, Dec. 23).

Despite the changes, TBS remains committed to music video, according to Michael Lazzo, program executive for children's and

music programming for TBS. "We have a lot of faith in music programming," says Lazzo, adding that no further cutbacks are planned.

'We'd tried a lot of formats in that time period, but it's not delivering numbers'

"From a programming standpoint it just made better sense to follow 'Power Hour' [a wrestling show] with a movie," says Lazzo. "Wrestling and heavy metal draw a compatible audience, but the movie showcase draws far better numbers. We're putting our energy into improving 'Chartbusters.'"

As much as half of the videos that were played on "Power Hits" will be absorbed into the hit-driven "Night Tracks," but labels worry that hard rock/metal acts that don't make it into top 40 will lose valuable exposure and crossover tunes will get a slower start.

"For example, 'Kickstart My Heart' by Motley Crue is really a hard clip," says Linda Ingrisano, director of national video, Elektra Records. "I still have it on power rotation on 'Power Hits,' and once it starts gaining on CHR it will go on regular rotation on 'Night Tracks,' but now I'm losing that beginning launch."

"And without 'Power Hits' I probably won't even service 'Night Tracks' with clips from Metallica and Faster Pussycat because if they're not crossing over strongly, they don't usually air it," Ingrisano continues.

"Giles was in charge of one of the first national shows to step out and not be afraid to program this product, and he really went to bat for that music," says Laurel Sylvanus, national director of video promotion for Warner Bros. "Now bands like the Bulletboys and Stevie Stevens have lost that exposure base."

Other label representatives express concern over the demise of

hard rock video shows in general, such as MTV's "Hard 30," as well as "Power Hits."

"The industry is still releasing stuff from bands [in this genre.] Why video outlets are backing away can't be a complete response from the public because they're still buying records," says Steve Schnur, national director AOR/video promotion, Chrysalis Records. "They can say what they want about the ratings, but when you're telling an audience of hard rock fans there's going to be an hour of all heavy metal music you know they're going to be there for that hour. You can't do that with other kinds of music."

"It's sad that management is shortsighted, in my opinion, in its action to cancel 'Power Hits,'"

agrees Michelle Peacock, Capitol Records' director of national video promotion. "This show has been instrumental in exposing many of our artists, like MSG and Great White, and I'm sorry to see it go."

Lynch, acknowledging that some videos will get lost in the shuffle, says all hope is not lost. "I believe in that format a lot and am trying to make that work. We are supportive of the hard rock genre."

Foremost on his mind, however, is revamping "Chartbusters." He says the new version will be on the air as soon as Ashford and Chagaris are ready, but he would like it to debut no later than the beginning of the summer.

After the show is created, Ashford and Chagaris will have the opportunity to continue as its producer and director, Lynch says. But Ashford says he is considering other options.

"I'm sort of looking at two levels. One is the realistic thing—talking to labels and stuff; the other is the less realistic level, like going on the air."

Ashford expressed his disappointment at the demise of his favorite show, "Power Hits," adding that it was a factor in his decision. "It just came to a mutual head," agrees Lynch. "The thing Giles wants to do creatively and the thing he wants to do in his life is to grow. He's made Night Tracks a very important tool, but it's time for him to move on and grow in different areas."

THE EYE



by Melinda Newman

MAKE SURE YOU CHECK OUT VH-1's fifth anniversary special in this week's issue. It's an entertaining and informative supplement that shows just how far the channel has come... And as to where it's going: VH-1 is not renewing "The Whole Enchilada," the 60-minute weekly talkfest that featured actors, journalists, and other entertainers discussing salient yuppie issues in a living room. **Carol Leifer's** "Leifer Madness" is being scaled back from 60 minutes to a half hour. VH-1 hits Nashville Feb. 1-2 to shoot six new episodes of "This Is VH-1 Country." Among the hip hosts are **Foster & Lloyd, Marty Stuart, Clint Black** and **Jason D. Williams**.

TAKIN' IT TO THE STREETS: Simultaneous with the said Feb. 13 release of the group's debut album, **A&M** is putting out a three-video shortform on Scottish quintet **Gun**.

Of course, **A&M** wants to sell the \$9.98 video, which also includes live footage, but that goal is secondary to exposing the band through good placement of the video. "We're looking for support from retail," says the label's director of video sales and marketing, **Steve Macon**. "So we've come up with some incentives to encourage them to back the project, including a four-piece, prepack self-shipper that opens to a counter display piece."

"The main priority is to get the video in front of people's faces. That's it," he continues. "Everyone would have to agree that someone is going to buy the record first; the video is an incremental sale. But if we get the prepack positioned properly people will see it and ask a clerk about it... start a conversation about the band."

Macon cautions that this is not a strategy the label plans to employ behind every new act. Because **Gun** is on **A&M** worldwide and the record has already been released in Europe, the music videos and concert footage were already available. "This is still a new idea and we've committed to invest X amount of dollars to it," Macon says. "It's really just another marketing tool."

TV TUNES: There certainly were not any major surprises at the **American Music Awards**, but we thought it was really kind of cool of **The New Kids On The Block** to thank their screaming fans and then tell the industryites who booed as they won that they didn't really care if they didn't like their music. Best line of the night undeniably went to

Sam Kinison, who praised **Dick Clark** for having the courage to let another comedian appear on a music awards program—an obvious reference to the **Andrew Dice Clay**/MTV video awards fiasco last September. Of course, we imagine it will be a cold day in hell before **Dick** lets anyone from **Guns N' Roses** near a podium again after **Slash** repeatedly used two of those seven words you're not allowed to say on television.

RECOMMENDED READING: Speaking of MTV, the music channel is profiled in the current issue of **Rolling Stone** (with **Paul McCartney** on the cover). Written by **Michael Goldberg**, the piece gives an accurate look at the network's attitude plus a peek into that sacred inner sanctum—the weekly acquisitions meeting. Word is the MTV music honchos are pretty happy with the piece. However, they did want it known that the **Warrant** clip, "Big Talk," which was panned in the story, was not added despite clearing the standards department.

WE DON'T NORMALLY HERALD individual clips here, but one came across our VCR lately that really deserves it. **Phil Collins'** "I Wish It Would Rain Down" is an 8½-minute minimovie that is as charming as it is creative. Collins, appearing as **Bill Collins**, daydreams about becoming a star as he auditions for a musical. The black-and-white clip evokes memories of **Woody Allen's "Zelig"** and **Steve Martin's "Pennies From Heaven,"** both of which placed the actors in scenes from classic movies and photographs. The best part is Collins' self-deprecating wit, which permeates the whole sequence. I'd imagine a lot of outlets won't play the entire version all the time, but it really is swell. Kudos to director **Jim Yukich** and producer **Paul Flattery** of **FYI**, who shot the clip for **Atlantic**. Two other clips that we were a little late in viewing, but definitely tickled us when we saw them, were **3rd Bass'** "Gas Face" (**Def Jam**) and **Loudon Wainwright III's** "This Song Don't Have A Video" (**SilverTone/RCA**).

FREEZE FRAME: In Video Track Jan. 20, we noted the new **Shawn Colvin** clip, "Steady On," produced by **Midnight Films**. Also working on the **Columbia** clip was New York production company **Flashframe Films**. Making his directorial debut for **Flashframe** was **Richard Litvin**, a former New York Univ. Film School professor. Also involved were **Paul Holahan**, director of photography; **Giuliana Schnitzler**, producer, and **Len Eppard**, executive producer.

SOMEWHERE OUT THERE: While former **BET** music programmer **Jeff Newman** continues to seek video opportunities with a label or other outlets, he's keeping busy as a weekend DJ on D.C.'s **WKYS** and is producing "Top 30 USA," an urban countdown show for **Sheridan Broadcasting**. He can be reached at 703-461-0545.











Video By Video. Bobby Z works on the video for "Lie By Lie," with director Paula Greif. The tune is the first single from his self-titled debut on Virgin.

Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.

Lists do not include videos in recurrent or oldies rotation.

 Continuous programming 1775 Broadway, New York, NY 10019	 Continuous programming 1775 Broadway, New York, NY 10019	 Black Entertainment Television 14 hours daily 1899 9th St. NE, Washington, DC 20018
ADDS The Alarm, Love Don't Come Easy The Cult, Sweet Soul Sister Peter Frampton, More Ways Than One Havana Bjack, Lone Wolf Kiss, Forever Rolling Stones, Almost Hear You Sigh Janet Jackson, Escapade Whitesnake, The Deeper The Love	ADDS Everything But The Girl, Driving David Byrne, Dirty Old Town Blue Nile, Downtown Lights Tim Finn, Not Even Close Opal, Empty Box Phil Collins, I Wish It Would Rain Down Billy Joel, I Go To Extremes Smokey Robinson, Everything You Touch	ADDS David Peaston, We're All In This Together Tracy Chapman, Born To Fight Troop, Spread My Wings The Jets, Somebody To Love Me Miriam Makeba, Welela Sadao Watanabe, Any Other Fool
BUZZ BIN Depeche Mode, Personal Jesus The Jesus & Mary Chain, Head On Psychedelic Furs, House	FIVE STAR VIDEO Tracy Chapman, Born To Fight Shawn Colvin, Steady On Nanci Griffith, I Don't Want To Talk Michael Penn, No Myth Bonnie Raitt, Have A Heart	HEAVY Soul II Soul, Jazzie's Groove Quincy Jones, I'll Be Good To You Babyface, Tender Lover Club Nouveau, No Friend Of Mine The Calloways, I Wanna Be Rich Entouch, All Nite
HEAVY Paula Abdul, Opposites Attract Aerosmith, Janie's Got A Gun B-52's, Room Edie Brickell & New Bohemians, A Hard Rains A-Gonna Fall Lou Gramm, Just Between You And Me Motley Crue, Kickstart My Heart Michael Penn, No Myth Tom Petty, Free Fallin' Skid Row, I Remember You Rod Stewart, Downtown Train Tesla, Love Song	ARTIST DEVELOPMENT Edie Brickell & New Bohemians, A Hard Rains A-Gonna Fall Julee Cruise, Rockin' Back Inside My Heart Sara Hickman, Simply Peter Himmelman, 245 Days Indigo Girls, Get It Together Vonda Shepard, Don't Cry Ilene Soul II Soul, Jazzie's Groove Judson Spence, Drift Away The Subdudes, Any Cure	MEDIUM Paula Abdul, Opposites Attract The Good Girls, Your Sweetness By All Means, Let's Get It On Cheryl Lynn, Whatever It Takes The O'Jays, Serious Hold On Me Full Force, Friends Before Lovers The Gap Band, All My Love Ruby Turner, It's Gonna Be Alright Pieces Of A Dream, What Can I Do Janet Jackson, Rhythm Nation Regina Belle, Make It Like It Was Prince, Scandalous Tyler Collins, Whatcha Gonna Do Chris Williams, Promises, Promises After 7, Don't Cha Think Sybil, Walk On By Kenny G, Going Home Maze, Silky Soul Seduction, Two To Make It Right Jeff Redd, I Found Lovin' Brantford Marsalis, Makin' Whoopee
ACTIVE Babyface, Tender Lover Bad English, Price Of Love Tracy Chapman, Born To Fight Jane Child, Don't Want To Fall In Love Alice Cooper, House Of Fire Bob Dylan, Political World The Front, Fire The Grateful Dead, Just A Little Light Great White, House Of Broken Love Lenny Kravitz, Let Love Rule Alannah Myles, Black Velvet Nuclear Valdez, Summer Roxette, Dangerous Michelle Shocked, On The Greener Side Stevie Ray Vaughan, The House Is Rockin' Warrant, Sometimes She Cries Jody Watley, Everything	 Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043	 10 hours daily 1000 Louisiana Ave., Houston, TX 77002
MEDIUM Animal Logic, There's A Spy (In The House Of Love) Enuff Z'nuff, Fly High Michelle Peter Himmelman, 245 Days Quincy Jones, I'll Be Good To You L.A. Guns, Never Enough Ziggy Marley & The Melody Makers, One Bright Day McAuley Schenker Group, Anytime Iggy Pop, Living On The Edge Of The Night Rush, Show Don't Tell Joe Satriani, Big Bad Moon Scorpions, I Can't Explain	CURRENT Thompson Twins, Bombers In The Sky B-52's, Room Psychedelic Furs, House The Cult, Sweet Soul Sister Warrant, Sometimes She Cries Soundgarden, Loud Love Faith No More, Epic Nitro, Long Way From Home Stevie Ray Vaughan, The House Is Rockin' John Lee Hooker, The Healer Jeff Healey Band, That's What They Say Molly Hatchet, I Can't Be Watching You Patti LaBelle, Yo Mister Quincy Jones, I'll Be Good To You D'Atra Hicks, You Make Me Want To Give You Up Paula Abdul, Opposites Attract Biz Markie, Just A Friend 3rd Bass, Gas Face Heavy D. And The Boyz, Gyriz, They Love Me Roxanne Shante, Live On Stage Tina Turner, Steamy Windows Madonna, Oh Father	ADDS Gun, Better Days The U-Krew, If U Were Mine The Alarm, Love Don't Come Easy Kevin Paige, Anything I Want
BREAKOUTS Diving For Pearls, Gimme Your Good Lovin' Faith No More, Epic Ace Frehley, Do Ya Giant, Innocent Days Junkyard, Simple Man Tears For Fears, Woman In Chains	 10 hours weekly 6311 Romaine St., Los Angeles, CA 90038	POWER Rod Stewart, Downtown Train Seduction, Two To Make It Right Lou Gramm, Just Between You And Me Paula Abdul, Opposites Attract Cover Girls, We Can't Go Wrong Skid Row, I Remember You Warrant, Sometimes She Cries New Kids On The Block, This One's For The Children Babyface, Tender Lover Expose, Tell Me Why Roxette, Dangerous Janet Jackson, Escapade Quincy Jones, I'll Be Good To You Michael Bolton, How Am I Supposed To Live... Madonna, Oh Father
 The Nashville Network 13 Hours Weekly 2806 Opryland Dr., Nashville, TN 37214	ADDS Janet Jackson, Escapade Judson Spence, Drift Away Havana Black, Lone Wolf Psychedelic Furs, House 3rd Bass, Gas Face Tracy Chapman, Born To Fight Tim Karr, Rubbin' Me The Right Way The U-Krew, If U Were Mine Melissa Etheridge, Let Me Go Stevie Salas Colorcode, The Harder They Come Sybil, Walk On By Erasure, Blue Savannah	 Continuous programming 704 18th Ave. South, Nashville, TN 37203
CURRENT Keith Whitley, It Ain't Nothin' Paul Overstreet, Seein' My Father In Me Ricky Van Shelton, Statue Of A Fool Jann Browne, Tell Me Why Wild Rose, Go Down Swingin' Restless Heart, Fast Movin' Train Oak Ridge Boys, No Matter How High Jo-Ei Sonnier, If Your Heart Should Ever Roll This Way Vern Gosdin, That Just About Does It Baillie And The Boys, I Can't Turn The Tide Willie Nelson, There You Are Rodney Crowell, Many A Long & Lonesome Highway Kathy Mattea, Where've You Been Exile, Keep It In The Middle Of The Road Eddie Rabbit, On Second Thought Patty Loveless, Chains Alan Jackson, Here In The Real World Charley Pride, Amy's Eyes Lorrie Morgan, Out Of Your Shoes Ronnie Milsap, A Woman In Love Dolly Parton, He's Alive Paul Overstreet, All The Fun	HEAVY Seduction, Two To Make It Right Lou Gramm, Just Between You And Me Skid Row, I Remember You Michael Bolton, How Am I Supposed To Live... Aerosmith, Janie's Got A Gun Tom Petty, Free Fallin' Jody Watley, Everything Technotronic Featuring Felly, Pump Up The Jam Paula Abdul, Opposites Attract Rod Stewart, Downtown Train Babyface, Tender Lover Michael Damian, Was It Nothing At All Expose, Tell Me Why	HEAVY Travis Tritt, Country Club Kentucky Headhunters, Walk Softly On This Heart... Smoking In The Fields/RCA Rodney Crowell, Many A Long & Lonesome Highway Kathy Mattea, Where've You Been Dolly Parton, He's Alive Willie Nelson, There You Are James House, Hard Times For An Honest Man Nitty Gritty Dirt Band, When It's Gone Jo-Ei Sonnier, If Your Heart Should Ever Roll This Way Charlie Daniels, Simple Man Baillie And The Boys, I Can't Turn The Tide Shane Barnby, A Rainbow Of Our Own Keith Whitley, It Ain't Nothin' Eddie Rabbit, On Second Thought Exile, Keep It In The Middle Of The Road Patty Loveless, Chains Oak Ridge Boys, No Matter How High Restless Heart, Fast Movin' Train Charley Pride, Amy's Eyes

MUSIC VIDEO

VIDEO TRACK

LOS ANGELES

LIMELIGHT PRODUCTIONS is behind two promotional videos for the blockbuster film "Born On The Fourth Of July," starring **Tom Cruise**. **Alek Keshishian** directed **John Williams'** "Theme From Born On The Fourth Of July," intercutting clips of the film with shots of Williams and his orchestra. Keshishian also shot the **Edie Brickell & New Bohemians'** version of **Bob Dylan's** "A Hard Rain's A'Gonna Fall," a folk tune that Brickell performs during a scene in the movie. **Mike Bodnarczuk** produced both clips.

Carnie Wilson and **Chynna Phillips**, the progeny of **Beach Boy Brian Wilson** and the **Mamas & the Papas' John Phillips**, respectively, have formed their own second-generation act, appropriately called **Wilson/Phillips**. **Julien Temple** directed "Hold On" and "Release Me," two clips from the band's eponymous **SBK** debut. **Joe Walsh** lends some licks to "Hold On."

Epic Records' Above The Law paid a visit to the Lincoln Heights jail to lens "Murder Rap," a new **Fragile Films** video directed and edited by **Kenneth Doty**. **Rupert Wainwright** co-directed and executive-produced. **Terance Power** produced and **James Chressanthis** directed photography.

NEW YORK

VAN MORRISON IS THE subject of a new **Picture Vision** longform video, reeled in New York's historic **Beacon Theatre**. **Jon Small** directed and produced the concert video of Morrison's sole U.S. appearance during a recent tour supporting his **Mercury** album "Avalon Sunset." The special includes footage of Morrison performing

such classic hits as "Moondance," "Caravan," and "Gloria." **Mose Allison** and **John Lee Hooker** made special guest appearances. **Crescenzo Notarile** directed photography and **Steven Saporta** executive-produced.

Propaganda Films' Paul Rachman directed "Bang Bang," the new **Danger Danger** video from the act's self-titled **Imagine Records** album. **Tima Surmelioglu** produced.

Fifth Angel and a team from **Flash Frame** used a 19th century temple in a derelict section of the Lower East Side to set the mood for the band's debut video, "Time Will Tell." **Steven Goldmann** directed the concept clip for **Epic Records** and **Giuliana Schnitzler** produced. **Paul Holahan** directed photography, with art direction by **K.J.B. Kiely**.

OTHER CITIES

THE CREW AT MGMM INC. has been busy shooting U.K.-based videos recently, including **Basia's** "Baby, You're Mine," directed and produced by **Nick Morris** and **Mike Wells**, respectively; **Tanita Tikaram's** "We Almost Got It Together," directed and produced by **Declan Lowney** and **Jenny Barrett**; and a **Julia Fordham** longform and interview video directed by **Lowney** and produced by **Steve Adams**.

Heavy D & the Boyz invaded Miami to lens "Gyriz, They Love Me" with a team from **Atlantis Productions**. **Pamela Gibson** produced the clip with director **Rolando Hudson**.

The **Kentucky Headhunters** used the **Monroe County High School** band room in **Tompkinsville, Ky.**, as the backdrop for their new video, "Dumas Walker." **Scene Three's John Lloyd Miller** lensed the **Mercury Records** clip with producer **Marc W. Ball**.

NEW VIDEOCLIPS

This weekly listing of new video-clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to Billboard, New Video-clips, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

Lightning Strikes Twice/Capitol
 Gene Wagner/Vivid Productions
 Marc Bienstock

MIKI HOWARD
 Love Under New Management
 Miki Howard/Atlantic
 Alex Abramowicz/MGMM Inc.
 Mark Romanek

RICHARD MARX
 Too Late To Say Goodbye
 Repeat Offender/EMI
 Paul Flattery, Irene Crinita/FYI
 Jim Yukich

DAVID PEASTON
 We're All In This Together
 Introducing... David Peaston/Getten
 Steven Brerly/The A&R Group Inc.
 Dee Trattmann

SHAKING FAMILY
 Tick Tock
 Dreaming In Detail/Elektra
 Anita Wetterstedt, Sharon Oreck/O Pictures
 Bill Pope

SLAUGHTER
 Up All Night
 Stick It To Ya/Chrysalis
 Larry Shapiro/The Foundry
 Michael Bay

JUDSON SPENCE
 Drift Away
 The Wonder Years—Soundtrack/Atlantic
 Bryan Johnson/The Film Syndicate
 Cindy Keefer

TAYLOR DAYNE
 I'll Be Your Shelter
 Can't Fight Fate/Arista
 Arif McGarry/Propaganda
 Dominic Suen

DEL FUEGOS
 Break Away
 Smoking In The Fields/RCA
 Elizabeth Bailey/Paula Greif Productions
 Paula Greif

LOU GRAMM
 True Blue Love
 Long Hard Look/Atlantic
 M-Ocean Pictures
 Howard Greenhalgh

GRANDMASTER SLICE & IZZY CHILL
 Shall We Dance
 Shall We Dance/Creative Funk
 Lionel C. Martin, Cheryl McCloud/Classic Concept
 Ralph McDaniels

MOLLY HATCHET
 Can't Be Watchin' You

Artisan To Host All-Digital Console

CMS Studio Gets Custom Equipment

BY SUSAN NUNZIATA

LOS ANGELES—Artisan Sound, a recording studio and mastering house in Hollywood, will be home to one of the first digital recording consoles in the U.S.

The studio was purchased in January by CMS Digital, a compact disk prep station and digital equipment rental house in Pasadena, Calif. In conjunction with an unnamed manufacturer, CMS has designed a custom all-digital console, which is due to be installed in the Artisan facility in autumn.

A digital console will permit material to be input and processed entirely in the digital domain, allowing for a much cleaner signal path. "In an analog console, any time you pass from one point to another, you create distortion," explains Gene Shiveley, VP and co-founder of CMS. "Digital allows you to go from the microphone to the CD without any added distortion. You have a very clean signal path, better signal to noise, and better dynamic range."

In the future, the CMS console will also be made available for sale to other facilities, notes Shiveley, who owns the facility along with John "Bronco" Cadenhead.

"Our plan is to make Artisan the first full digital recording studio in Los Angeles," says Shiveley. "We're not going to compete with other studios. This is not going to be a regular recording studio. We want to turn it into the most hi-tech facility in L.A."

At the Artisan site, CMS plans to create a complex dedicated to digital audio production for music, film, and video. The studio will be completely rewired with a fiber optic system. The owners are investigating several methods, including the Wadia digital fiber optic system currently in place at Masterfonics, Nashville. "We plan on designing the complex to be the first optical disk recording studio in L.A.," says Shiveley.

Although expansion plans have not been finalized, Shiveley and Cadenhead predict that by year's end CMS/Artisan will incorporate all of CMS' current rooms. The equipment rental business will be headquartered in the CMS facility in Pasadena.

Artisan, a recording studio and mastering house, serves as home base for independent mastering engineer Greg Fulginiti, who has mastered several of this year's Grammy nominees. Fulginiti will remain with the facility, which CMS will augment with a Yamaha CD reference system and other gear for its mastering room, new digital multitrack recorders for its studio, and additional outboard gear and microphones.

CMS Digital's CD prep facility, which opened in 1982, was one of the first of its kind in the U.S. Its rental division has been in business approximately eight to 10 years. Housed in a former Santa Fe railroad station that is more than a century old, CMS was once the site of Casablanca Fans, a com-

pany that sold specialty and antique fans.

Purchased in 1982 by Shiveley and Cadenhead, CMS is an antique-packed tribute to the past that serves as an unusual foothold for the future. Tape is stored in an airtight antique ice-cream parlor bar, accessories and parts are kept in an old multidrawer cash register, and clocks gong and fans whir in the same room through which Sony 3348 digital multitrack recorders and other hi-tech gear pass on the way to rental clients.

The CD premastering room features JVC 900 Series and Sony 1100 digital audio editors, as well as Tannoy monitors, and is able to handle any format. Since the facility is an historical landmark, the rooms could not be dramatically altered for acoustics; therefore, no

equalization is done in the editing room.

The CD mastering room features the Yamaha PDS CD reference machine, JVC digital audio processor, Sony editor, a custom Yamaha DMP7D console, and Yamaha DEQ7 digital equalizer. In addition, the facility has a room that specializes in digital audio post work for videodisks, projects handled mostly by mastering engineer Robert Vosgien.

CMS was a pioneer in the early days of CD production. Both Shiveley and Cadenhead have engineering backgrounds and, in 1982, invested in digital two-track recorders. They began renting the gear to colleagues and continued purchasing new equipment. In 1983 they purchased their first master-

(Continued on next page)

AUDIO TRACK

COMFORTABLY NESTLED in the heart of Music Row, Nashville, Digital Recorders has been one of the city's most popular recording facilities since opening its doors in 1986.

Studio ownership is old hat for owner Norbert Putnam, who had a hand in the late but well-remembered **Quadrasonic** and the still-rolling **Bennett House** in Franklin, Tenn.

Digital Recorders makes both analog and digital available to its clients and is consistently updating its array of recording gear. It has evolved from a one-room operation to the current four-room complex housed at 49 Music Square West.

The facility draws artists and producers from many genres, including pop, country, black, blues, gospel, and rock. **Kenny Rogers** tracked his next **Warner Bros.** project in studio A. **Dolly Parton** joined him during his visit to work out arrangements on a duet slated for Rogers' next album. **Jim Ed Norman** produced the sessions with **Eric Prestidge** at the board. **John Kunz** assisted. In Studio B, **Brenda Lee** worked on soundtrack cuts slated for an upcoming **Dick Tracy** movie. **Andy Paley** produced the project for Warner Bros., with **John Hurley** at the board. Lee also cut two Nashville promos with engineer Hurley.

Studio A houses a **Neve VR Series** console, and Studio B offers a **Neve VR 48-input** with **Flying Fader Automation**. Studio C, which has served as Digital's overdub room, is currently undergoing a facelift, expected to be completed this spring. Studio D features a **Solid State Logic G-Series** console with total recall.

Producer **Barry Beckett** worked on overdubs with **Lorrie Morgan** in Studio A for her next **BMG/RCA** album. **Scott Hendricks** was at the desk, assisted by Hurley. **T. Graham Brown** completed mixes for his next **Capitol** album in Studio D. Beckett produced with **Justin Niebank** engineering. **Jeff Giedt** assisted.

Take 6 cut vocal tracks for a Warner Bros. project. Norman produced along with band member **Merv Warren**. **Don Cobb** engineered, assisted by Kunz.

Producer **Kyle Lehning** (**Randy Travis**) tracked with **Capitol** artist **Cheryl Wheeler** in Studio A. **Tom Knox** engineered; **Kunz** assisted. **Johnny Van-Zandt** was also in Studio A, recording rock tracks for **Atlantic Records**. **Robert White Johnson** and **Brian Foraker** produced. **Foraker** engineered.

House tape machines include a **Mitsubishi X880** and **X850**, a **Sony 3348** and two **3324s**, two **Otari MTR 90 111s**, two **Sony PCM 2500 Pro DAT** recorders, and a **Studer A80 1/4-inch** analog machine. **Dolby SR** is also available.

NEW YORK

PRODUCER **ROBBY MERKIN** (musical director for "The Little Mermaid") was in **Crystal Sound** overdubbing and mixing projects by **New Life Crisis** and **Terry Mike Jeffrey**. **Johnny Byrne** and **Adrea** assisted. **Larry Buksbaum** engineered.

Multi-Sound Studios recently handled tracking on the new **Reporter** album for **Nitro Records**. The project, titled "There's Only Two Kinds Of Music: Rock & Roll," was produced by **Dave Weiner**. **Carol-Lynn Spinato** engineered.

Douglas A Yeager Productions had **Cliff Eberhardt** in **Power Station** working with producer **Peter Galloway** on an album project.

Art Linowitz produced radio and television spots for **Michael Penn** and **D.J. Jazzy Jeff & the Fresh Prince** at **Pyramid**. **Matt Wells** engineered, assisted by **Joe Warda**.

KRS-One was in **Power Play** working on harmony tracks for his upcoming **Virgin** debut. **Dwayne Sumal** engineered with **Michael Nuce-dar** assisting. **Sidney Mills** produced **Warner Bros.** act **Unity II**. **Sumal** engineered with **Everett Ramos** assisting. **Kid Flash** was in with producer **Eric B.** to work on an upcoming **Tabu/CBS** album. **Anton Pukshansky** engineered with **Joseph "Pal Joey" Longo** assisting.

Mixer **John Alberts** added his expertise to **Broadway Video Entertainment's** "Michelob Presents Night Music" at **Howard M. Schwartz Recording Inc.** **Alberts**, who has created the postproduction



D'Arby Forest. Bruce Forest, above, produced singles remixes of Terence Trent D'Arby at Sarm West, London, using the Soundstation II from Digital Audio Research. Forest and engineer Tim Martin rented the system from Audio FX. (Photo: George Bodner)

audio mix for the syndicated program since its inception, mixed the live-to-tape show using Schwartz's **Sony PCM 3348** and two **Sony 3324** multitrack digital recorders. **Broadway Video's** technical producer **Stacey Foster** and program music mixer **Joe Ferla** also worked on the project.

Island composer/guitarist **Marc Ribot** stopped in **Sound On Sound** to work on mixes for his upcoming album. **Hugo Dywer** engineered, assisted by **Peter Beckerman**. **French jazz label Owl Records** had pianist **Paul Bley** in working on his new album. **Jean-Jacques Pussiau** produced the project, which features saxophonist **Jimmy Giuffre** and bassists **Gary Peacock** and **Steve Swallow**. **David Baker** engineered with **Bryce Goggin** assisting.

LOS ANGELES

AIRE L.A. HAD THE WHISPERS in Studio B, tracking a new album project. **David Koenig** was at the board, assisted by **Anthony Jeffries**. **Chuckii Booker** produced **Layla Hathaway** for her **Virgin** debut. **Jeffries** engineered, assisted by **Mike Scotella**. **Bernadette Cooper** mixed her new album for **MCA**. **Craig Burbidge** engineered, **Scotella** assisted.

The **Pointer Sisters** recorded tracks and vocals on four songs for an upcoming **Motown** album at **Scream**. **Levi Seacer**, of **Prince's** band, produced and **Craig Doubet** engineered. **Virgin** act the **Origin** completed mixes on its debut, produced by **Paul McKenna** and **David Kershbaum**. **McKenna** mixed. **WEA** artist **Luis Miguel** mixed his 12-inch single, "Esa Niña," on the **Mitsubishi** digital recorder. **McKenna** and **Randy Badazz** mixed and edited.

Matt Dike of **Delicious Vinyl** and **David Bianco** worked on the 12-inch dance remix of "The Other Side" by **Aerosmith**. The **Geffen** project was mixed at **Larrabee**.

Steve Perry was in at **Skip Saylor** mixing his second solo album for **CBS Records**. **Perry** produced with **Randy Goodrum** and **Chris Lord-Alge** at the board. **Chris Puram** assisted. **Warner** artist **Jude Cole** was in mixing his latest album with producer **David Tyson**. **Lord-Alge** engi-

neered with **Puram** assisting. **PolyGram** act **Lava Hay** was in tracking on an upcoming album project. **Steve Berlin** produced with **Bob Shafer** at the console. **Joe Shay** assisted.

NASHVILLE

DARRELL BLEDSOW OF **Silver Burdett & Ginn** was in **Westpark Sound** recording vocals for an educational series with **Janet McMahan-Wilson**. **Ted Wilson** engineered. **Tom Reeves** produced tracks on an independent gospel project for **Jerry Turner**. **Dan Rudin** engineered.

David Lynn Jones was in the **Music Mill** mixing tracks with producer **Ritchie Albright** for **PolyGram**. **Joe Scaife** and **Mike McCarthy** engineered. **William Lee Golden** worked on vocals for **PolyGram** with producer **Ron Chancey**. **Jim Cotton** and **Paul Goldberg** engineered. **Rich Grissom** was in doing vocals with producers **Scaife** and **Cotton**. The **PolyGram** project was engineered by **Scaife**, **Cotton**, and **McCarthy**.

OTHERS

THE NEW KIDS ON THE BLOCK stopped in **Musiplex** in Atlanta to track vocals on the "Smokey Robinson Medley" for the **Grammy Living Legend Tribute**. **Maurice Starr** produced with **Sidney Burton** engineering. **John Poe** was in working on an independent project with engineer **George Pappas**. **Dale Abbott** assisted. **Bas Clas** tracked material for an album project. **Pappas** engineered the group's self-produced tracks, assisted by **Abbott**.

Omega Recording, **Rockville, Md.**, recently had chief engineer **Billy Brady** in working on tracks, featuring **Nell Carter**, to be aired on **CBS** television for **Ringling Brothers Circus**. **Brady** used **Omega's Solid State Logic 4048** console and video interlock system. He also recorded and mixed a national spot for **Toyota** with producer **Paul Christianson**.

All material for the Audio Track column should be sent to **Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203**.

**New Services,
Gear, Layout
Bow At NAMM**

The National Assn. of Music Merchants Winter Market at the Anaheim Convention Center served as the site for a variety of product introductions and business announcements.

NAMM conducted a survey of 150 of its members and 50 non-member retailers, which resulted in some changes for its summer Expo. A redesign of floor plans will create 10-foot aisles that match the Anaheim layout and add a new row of space at the McCormick convention center in Chicago. In addition, available space will be redesigned for greater efficiency. The expo is slated for June 16-18.

Gibson Guitars and ECC Development, parent company of Oberheim, are finalizing an acquisition agreement whereby all Oberheim-brand products will be manufactured by Gibson in North Hollywood. Oberheim, founded in 1970, will continue to ship its Matrix 12 and Expander products and will be introducing additional products before year's end. "It's nice to be a division of a musical instrument company again," says Oberheim GM Jim Letts. "We're back with a vengeance. We're beefing up our engineering staff, adding manufacturing staff, and we'll be working on product that's very different from what Oberheim has been making."

Harman International has reached an agreement in principle for the acquisition of DOD/Digitech. Details of the agreement are still being finalized.

In other news, Sony's Pro Audio Division exhibited at its second NAMM show and announced new product lines targeted to the musical instrument market. Included was a range of wired dynamic and condenser mikes, and wireless UHF and VHF mikes. Wireless mikes were also introduced by Electro-Voice, Shure Bros., and Samson, among others.

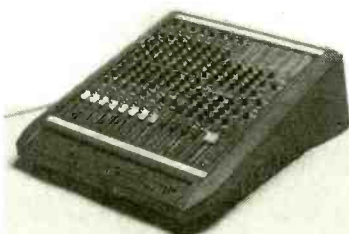
Shown at right are some product highlights from the show floor.

SUSAN NUNZIATA



Panasonic presented a line of DAT recorders, including the SV-255 portable unit. It includes new mike preamps designed to offer low distortion, high stability, and a low signal-to-noise ratio. It also offers a new dual-channel mono recording mode. It incorporates MASH A/D converters and 64-times oversampling. The company also presented a line of DAT accessories. Contact: 714-373-7277.

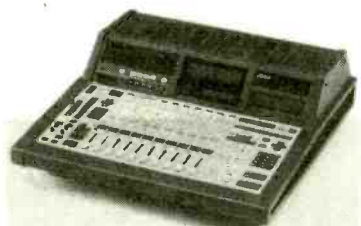
**NEW
PRODUCTS**



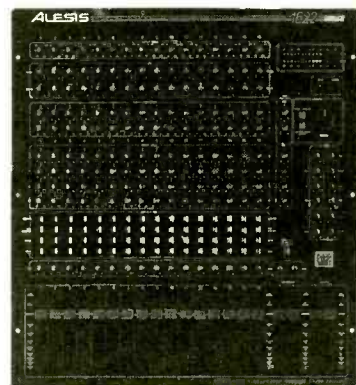
Soundcraft presented its Delta 200 console to a NAMM audience for the first time. Its new structure features individual group modules and a separate master section. The unit is available in four frame sizes or as an eight-channel rackmount, and has a total of six auxiliary sends. Also on display was the company's 3200 console, designed in conjunction with consultants Robert Weaver. Contact: 818-893-8411.



The S3 rhythm workstation from Korg is designed to be a complete rhythm workstation, providing a 16-bit PCM sound source allowing the same type of editing found on a synthesizer. The unit is also equipped with SMPTE functions, designed to make an additional synchronizer unnecessary when syncing to time codes used in multitrack tape recording and video. The unit is slated for April release. Contact: 516-333-9100.



Yamaha's pro audio division exhibited its DMR8 digital multitrack mixer/recorder. It is an eight-track 20-bit digital recorder, 24-bit digital mixer, timecode/locator, and automated mixing system integrated in one unit. All operations are performed with digital data, without passing the signal through A/D or D/A conversion. It is scheduled to be available this summer. Contact: 714-522-9011.



The 1622 mixer from Alesis has begun shipping. Presented at NAMM, the 16-channel mixer uses the company's monolithic surface technology. It is a two-buss unit with six sends and eight returns. It has a suggested list price of \$799 and is geared toward four-to-eight-track recording and electronic music systems. Contact: 213-467-8000.

A Billboard Exclusive ...



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Billboard

CMS'S ARTISAN STUDIO BOWS DIGITAL CONSOLE

(Continued from preceding page)

ing system and began handling CD orders for classical and jazz labels, working with Japanese CD production plants on the best methods for CD mastering.

In 1984 a test CD was made for CMS by a videodisk plant in Anaheim, Calif. The disk was manufactured on a video-based system, but within months the plant, which later became Discronics, began CD production.

In 1986 the partners launched a CD-only label and began servicing other labels that were not yet familiar with CD production. "We could record, master, get them into the plants, handle the printed material," says Shiveley. "We were able to offer services based on our early experience that helped everything out."

The CMS label features David Benoit, Freddy Hubbard, and a

number of jazz, fusion, and classical artists. The facility also records live performances, including the Santa Fe folk festival, the Nice Jazz Fest in France, and the Newport Jazz Festival, which it has been recording for seven years. "We record digitally and playback to video," says Shiveley. "This year we're also going to be recording digital video at the Newport Jazz show."

Robot Runs Minnesota Music Store

CDs Sold Via 'Unmanned' Mall Kiosk

BY TRUDI MILLER

NEW YORK—It's hard to find good help these days. But a company in Minnesota has solved that problem: the Robot Music Store in Minneapolis has no employees, just a 5-foot-tall, 400-pound robot that is "the smartest salesperson around," according to Bob Cahlander, co-founder of Robot Aided Manufacturing Center Inc., which created the store.

The "store," which opened Nov. 20, is a 140-square-foot glass kiosk, about 8 feet high and 12 feet in diameter, located in Crystal Court—77,000 square feet of retail space at the base of the IDS Center, an office building in downtown Minneapolis. The kiosk contains 2,000 titles and 5,400 CDs overall, four "listening stations"—where customers can hear 40-second samples of selected CDs—and an ordering station. The whole setup, not including inventory, cost RAM about \$100,000.

Customers select CDs via a computer screen, which is similar to a bank teller machine. The robot then collects cash or a credit card, gives change—or in the case of a credit card, verifies it via modem—and pushes the CD through a slot.

The store is equipped with sophisticated sensors to avoid any mechanical problems. "We have one to see if the robot grabbed the CD, another to see if the CD went into the customer area," says Cahlander. "If there is any error, that will be printed on the receipt." The company also provides a toll-free 800 number to customers.

In the beginning, the robot was unable to grip the classical CDs, which had a thinner jewel case than other CDs. But RAM since has redesigned the robot arm to handle both kinds of jewel boxes.

While new to retail, RAM Center, based in Red Wing, Minn., was founded in June 1986 by Cahlander and his partner, Dave Carroll, to design automated systems for factories and other businesses. For instance, one of its robot systems, developed for Goodyear and Uniroyal, applies a protective blue coating to white sidewall tires. Another robotic system, developed for fast-food king McDonald's, deep-fries fast food and tells

workers how many buns to toast.

Cahlander declines to release annual sales figures but notes that the company started 1990 with a \$4 million order backlog.

Carroll and Cahlander thought of the robot music store in RAM Center's early days but put the idea on hold until the company was more firmly established. The partners hired a music consultant to help them decide what titles to stock initially; new releases are added only when they enter the charts. The store gets its CDs from Navarre Corp., Minneapolis.

Cahlander says Robot Music Store has many advantages, including low rent—about \$1,000 a month—because it is a small space user. Also, shoplifting is not a problem, since customers do not actually go into the store. Moreover, the computer is programmed to figure in tax and round the resulting price off to the nearest dollar, so no coins are involved.

In addition, the computer keeps track of inventory and analyzes which kinds of music sell the best in that location. "For example, the system notes the amount of times people go into the classical category compared to other categories, and how many times they buy," says Cahlander.

RAM is already working on improvements. "We're hearing things like, 'The robot doesn't talk to people; it doesn't say thank you,'" says Cahlander. "Well, it will in the future." In addition, Cahlander wants to put in more ordering stations, and expand the product mix by including cassettes.

But not everyone is impressed by the Robot Music Store. One of the unfazed is Michael Meyer, VP of the Record Shop, and based in the chain's distribution center in Minneapolis. The 30-unit chain, headquartered in Sausalito, Calif., operates a store in

(Continued on page 68)



AARMed And Dangerous. Members of the Albany Assn. of Record Merchants gather for their Third Annual Holiday Extravaganza in Albany, N.Y. Among the 120 guests were major-label representatives and employees from various retailers, including Trans World Music Corp., Record Giant, Northeast One-Stop Inc., Music Shack, One Way Records Inc., Handleman Co., Albany One Stop, and One Stop Entertainment Center. The event was hosted by Mike Khouri of MCA Records.

CEMA's Bach Talks Vinyl At NARM Meet

BY EARL PAIGE

LOS ANGELES—The fate of vinyl and CD pricing and packaging dominated a National Assn. of Recording Merchandisers meeting held here Jan. 16 to promote the organization and its upcoming annual convention.

The trade group held similar meetings, each one-stop sponsored, in Seattle, San Francisco, and Sacramento, to urge small retailers and store managers to take advantage of special rates for the NARM convention, which will convene here at the Century Plaza March 8-10.

Under the aegis of Abbey Road Distributors and City 1-Stop, the meeting at the Radisson in Commerce, Calif., found Russ Bach, president of CEMA Distribution in Holly-

wood, Calif., beginning his talk with the statement, "The LP is over now, for all intents and purposes."

Citing his 30 years in the business, Bach related what he called "the psychology of a diminishing configuration. Everyone bails out. Sure you want every last sale, but labels can't do that today."

Peppered with questions during what was a freewheeling talk, Bach said he does not see a penalty increase on LP returns. He also suggested that a so-called "one-way" no-returns policy on LPs might be implemented by some supplier at some point in the near future.

Moreover, Bach indicated he did not support the scenario of making albums available in vinyl by licensing them. "It's a question . . . of whether

manufacturers will want to be sending around 1-inch masters to a lot of [licensing] companies," he said. "My sense is that manufacturers will just walk away from the LP."

On the other hand, he acknowledged that one or two one-stops may be able to make a business out of licensing 45s. But he does not see that becoming a huge business.

The better way is the final sale on 45s. "Every one-stop can gauge what they need for the first two, three, four days and at 67 cents [cost] it's a good opportunity," he said. Bach repeatedly lauded A&M and its move last spring to release 45 singles on a one-way basis (Billboard, March 4). "The community was wrong, everybody got scared off" and should have followed A&M's lead, Bach said.

He said he could not see where the elimination of the 45 vinyl would make a difference, in terms of breaking records. "[Vinyl 45s are] not necessary to promotion, except in a few genres," he said. "What is important is what [retail], radio, and [we as manufacturers] put behind [the product]."

Furthermore, the cassette single "has happened much more than any of us ever dreamed. We are all going after it," Bach said, noting Technotronic moved only 20,000 vinyl 45s but more than 1 million cassette singles.

Moving on to other configurations, he noted that Capitol will have one digital audiotape release "sometime this year," but he said he is not high on its immediate future. In the short term, the necessary real-time duplication will keep DAT too expensive.

Spending much of his time on CD, Bach said he does not see prices coming down much on front-line product. For one thing, he said intensive studies have been inconclusive as to whether demand is sufficiently increased when price goes down. "We are selling a much better sound. We should be compensated for it," he said, urging continuation of the bud-

(Continued on page 65)

Record Bar Pegs Exec VP/GM

BY ED CHRISTMAN

NEW YORK—Steve Bennett has been named executive VP and GM of The Record Bar, assuming responsibilities for the chain's day-to-day operations. Barrie Bergman continues to serve as The Record Bar's chairman, but, in addition, will pursue other activities on behalf of the chain's parent, Super Club North America, including exploring opportunities in publishing. Moreover, Bergman continues to prepare for the launching of his own record label.

Bennett says he does not foresee many changes in the operations of the Durham, N.C.-based chain. "Hopefully, we will keep doing what we do well," he says. The Record Bar, the 174-unit chain acquired last October by the Belgium-based company, will have 185-190 stores by the end of 1990, according to Bennett, who previously was VP of marketing.

Bennett joined the chain in 1975 and since then "has proven his ability to successfully manage each of the company's operating areas, including sales, purchasing, distribution, and marketing," said Darrell Baldwin, president and CEO of Dallas-based Super Club Retail Entertainment Corp., in a statement.

The Record Bar, which operates in 21 states, also runs stores under the name Tracks. "By the end of the year, we will be a little over halfway in our plan to change all of our stores to the Tracks name," Bennett says.

Super Club also owns Turtle's, Video Towne Entertainment, Alfalfa/Movietime, Rhythm and Views, Best Video, and Automated Video Inc.

Boston Branch Judged Best At BMG Awards Ceremony

NEW YORK—The Boston branch of BMG Distribution was named branch of the year at the company's annual awards ceremony, held during BMG's Jan. 6-10 convention at Westin Canal Place in New Orleans.

A number of other awards were also granted at the ceremony. Jerry Silhan, Dallas, was named branch manager of the year, while Bob Anderson, New York, and Roger Zadd, Cleveland, were named sales managers of the year. The winning field marketing managers were Chris Biehl, Chicago; Dave Macias, New York; and Len Rokosz, Seattle.

The singles coordinators of the year were Cary Fagan, New York; Carla Buchanan, Dallas; Andy Kemp, San Francisco; and Dennis Caudill, Seattle. Recognized as product development coordinators of the year were Jenny Colwell, Atlanta; Brenda Hazel, Detroit; Nancy Nelson, Dallas; and Rhonda Foreman, New York.

Devre Jackson, Los Angeles, won

for her work field marketing, black music. Other awards were handed to Patty Mogill for field marketing rep; Bob Varner, as the winning credit manager; Kathy Berkholz, as manager of order service; and Dick Dartnell, as manager of the Sparks Hits Warehouse, Sparks, Nev.

Twelve sales reps were honored at the ceremony: Ann Annunziata, Minneapolis; Don Cleary, Boston; Larry Feldstein, New York; Ed Climie, Dallas; Susan Luke, Atlanta; Frank Lempel, New York; Danielle Wagner, Seattle; Gary Noftz, Cleveland; Roger Moore, Dallas; Deborah Gilbert, Detroit; Charlie Clendenin, San Francisco; and Gene Wilcox, San Francisco.

The members of the winning Boston branch are Mike Tawa, Wayne Southards, Frank Ursoleo, Don Cleary, Jimmy Packard, David Smith, Kevin Raimond, Greg Linn, Mark Flaherty, Valerie Ewanowski, Julia Gallagher, Jeff Dodes, Rose Sokol, and Sandy Theriault. TRUDI MILLER



A customer at the Robot Music Store looks on as the robot fetches his CD.

Barracuda

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RETAILING

STORE MONITOR

(Continued from page 57)

laughter. In opening the panel, Fischer sparked humorous reaction as he bargained with **Allan Caplan**, the colorful Omaha, Neb., retailer. Caplan promised to ask only one question during the session and then posited his plea for an exclusive sell-through window before titles go to mass merchandisers (see story, page 49). Fischer said that maybe something would come out once the panel proceeded.

VIDEO HERPES: **Sheldon Gale**, well-known Canadian dealer and head of **Startime Foto Video**, Winnipeg, Manitoba, stirred the audience when he suggested that the whole issue of defectives "is video herpes—it's almost all field damage, it's not the studios." Cohen said studios are not avoiding the issue, that Disney is announcing a new "no-fault," six-month study "and will share data with the industry." Kopels wondered if stores could canvass customers via computer "and send them reminders about VCR care when they have rented 100 cassettes" and are beyond the suggested 200-hour cleaning period. VSDA executive director **Linda Lauer**, who introduced a poster and calendar as part of VSDA's yearlong attack on the defectives issue, promised results from a four-month test by the end of February.

IT'S IN THE CARDS: **Wherehouse Entertainment**, the giant 255-store West Coast web, isn't standing quietly on its claim of being the dominant video rental chain in its markets, according to **Bruce Jesse**, VP advertising, who outlines a number of improvements in the marketing plan. The innovations follow those implemented earlier in the year, highlighted by a guaranteed rental plan (rental free if certain titles are not in stock). A dramatic new move is the introduction of **Star Card**, a rental instrument that extends usage beyond a single customer. "We found out that 16-17-year-olds were not renting unless they borrowed their parents' cards," ownership of which is tied to having major credit cards. "So this card is for secondary card holders." A parent or guardian still signs off on the account but the young family member "and a lot of people without credit cards" can now rent. An extension of the new card is a program aimed at "our heaviest renters. This is Wherehouse's Superstar Card," mailed to a select segment of the rental base. "We made the cut fairly generous: nine rentals a month over a

three-month period," says Jesse. Holders receive an embossed card that allows them to enjoy various benefits. "It's a way of maintaining dialog with these valued customers."

Super Card is not being promoted at store level, but instead is being directed via mail order. As part of the dialog, a detailed questionnaire was mailed. One section asked for a ranking of why customers choose Wherehouse: "Large Selection; Convenient Location; Availability of New Releases; Rental Price; Rental Return Procedure; Customer Service; Speed of Rental Checkout; and Frequent Renter Program," the latter long a feature at the chain and still continuing, offering a myriad of prizes as renters build up points. Another section asks for a ranking of Superstar benefits: "Exclusive Shopping Hours; Sale Merchandise Discount Coupons; Rental Discount Coupons; Rental Reservations; Night Drop Off [a problematic feature in that Wherehouse collects upon return]; Advance Notice of Sales, New Releases, and Promotions; Bonus Points for Purchases and Increased Rental Activity."

MARK YOUR CALENDAR: Dates are set for five regional trade shows under the new sponsorship of **Video Software Dealers Assn.** The events: Feb. 26-27, John Ascuaga's Nugget Hotel & Convention Center, Sparks, Nev.; April 29-30, Sky Dome Hotel & Convention Center, Toronto; May 15-16, Palmer House, Chicago; June 11-12, Radisson Hotel, Atlanta; and Nov. 13-14, Stouffer Austin Hotel, Austin, Texas.

BOOKS, BOOKS, BOOKS: While many say it's perhaps years off, renting books on tapes came under a lot of discussion in Las Vegas. **William Patterson**, owner of five-store **Columbus Tape & Video**, says he has been offering the service for about six months. As one of eight directors of buying co-op **American Video Assn.**, Patterson also touted AVA's upcoming program. Also a VSDA chapter head, Patterson, along with other contemporaries, eagerly exchanged ideas. Patterson rents "by the week or by the day, whatever they need," while **Herb Wiener**, co-owner of **Home Video Plus Music**, Austin, Texas, is experimenting with weekly rates.

ENVELOPE PLEASE: The following 17 groups (with respective presidents) were runners-up in the

achievement awards during the leadership huddle. The hot contenders: **Atlantic Canada, Greg Boudreau, Video Villa**, Halifax, Nova Scotia; **Central Arizona, Bill Chew, Big Video**, Phoenix; **Central California, Peggy Lake, Country Home Video**, Sanger; **Central Texas, Dawn Wiener, Home Video Plus Music**, Austin; **Chicago, Elaine Zizas, Movies In Motion**; **Florida Suncoast, Jackie Yacovelli, Video Show**, Clearwater; **Houston, John Fudge, Latest & Greatest**; **Kansas City, Mo., Sheila Soptick, JXJ Inc.**; **Los Angeles, Fina Damian, Dafni Video**; **Manitoba, Sheldon Gale, Star Time Foto Video**, Winnipeg; **Ottawa, Derek Crosley, Movie Movie**, Kanata, Ontario; **Sacramento, Calif., John Simmons, Penn Valley Video**, Penn Valley; **South Florida, Rick Viewgrad, Video Connection**, Hollywood; **Southern Ontario, Brian Parton, Video Station**, Niagara Falls; **Spokane, Idaho, Tom Daugherty, North Of Hollywood**, Hayden Lake, Idaho; **St. Louis, Johnny Beck, Movie Depot**; **Washington State, John Smistad, Video West**, Marysville.

ADULT ABSURDITY: The avalanche of proposed legislation and cases testing existing laws revolving around obscenity and pornography often move toward a Catch-22, said **Chuck Ruttenberg**, VSDA counsel, during a comprehensive review on legal issues at the conference (see story, page 49). He noted that in Georgia citizens are guaranteed the "right to watch what they want in the privacy of their homes, but the court ruled 5-4 that it's illegal to get it there" in terms of stores being allowed to carry product. At present, VSDA is up-beat in its in-court fight in Florida, which Ruttenberg says has a constitution that offers right of privacy "way beyond anything in the rest of the U.S." An obscenity case in Hawaii is also based on that state's constitution. Ruttenberg, of the Washington, D.C., law firm of **Arnet, Fox, Kintner, Plotkin & Kahn**, told the audience he could not recall ever viewing an adult video but that he has always held the position that, "at least where adults are concerned," they have the right. Beyond the adult issue, he predicted much more activity on the program content horizon in terms of "civil liability and violence, particularly violence on children."

FOR WEEK ENDING FEBRUARY 3, 1990

Billboard

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TOP COMPACT DISKS™

				POP™			
				Compiled from a national sample of retail sales reports.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL		
				★★ NO. 1 ★★			
1	1	1	10	PHIL COLLINS ... BUT SERIOUSLY	ATLANTIC 82050-2		
2	3	4	24	THE B-52'S COSMIC THING	REPRISE 2-25854/WARNER BROS.		
3	2	2	51	PAULA ABDUL FOREVER YOUR GIRL	VIRGIN 2-90943		
4	4	3	14	BILLY JOEL STORM FRONT	COLUMBIA CK44366		
5	5	5	43	MILLI VANILLI GIRL YOU KNOW IT'S TRUE	ARISTA ARCD 8592		
6	6	7	39	TOM PETTY FULL MOON FEVER	MCA MCAD 6253		
7	7	6	19	AEROSMITH PUMP	Geffen GHS2-24254		
8	8	10	8	QUINCY JONES BACK ON THE BLOCK	QWEST 2-26020/WARNER BROS.		
9	9	9	18	JANET JACKSON JANET JACKSON'S RHYTHM NATION 1814	A&M CD 3920		
10	10	8	11	ERIC CLAPTON JOURNEYMAN	DUCK 2-26074/REPRISE		
11	11	14	9	KENNY G LIVE	ARISTA A2CD-8613		
12	12	11	15	LINDA RONSTADT (FEAT. A. NEVILLE) CRY LIKE A RAINSTORM, HOWL LIKE THE WIND	ELEKTRA 60872-2		
13	22	—	2	MICHAEL BOLTON SOUL PROVIDER	COLUMBIA CK 45012		
14	16	13	20	MOTLEY CRUE DR. FEELGOOD	ELEKTRA 60829-2		
15	13	12	21	ROLLING STONES STEEL WHEELS	COLUMBIA CK45333		
16	15	17	21	SKID ROW SKID ROW	ATLANTIC 2-81936		
17	RE-ENTRY		10	CHER HEART OF STONE	Geffen 2-24239		
18	14	15	9	BOBBY BROWN DANCE!... YA KNOW IT!	MCA MCAD-6342		
19	NEW ▶		1	JIVE BUNNY & THE MASTERMIXERS JIVE BUNNY - THE ALBUM	MUSIC FACTORY 91322-2/ATCO		
20	24	—	22	DON HENLEY THE END OF THE INNOCENCE	Geffen GHS 2-24217		
21	RE-ENTRY		7	HARRY CONNICK, JR. MUSIC FROM "WHEN HARRY MET SALLY..."	COLUMBIA CK 45319		
22	23	25	3	THE SMITHEREENS SMITHEREENS 11	ENIGMA C2-91194		
23	RE-ENTRY		7	KATE BUSH THE SENSUAL WORLD	COLUMBIA CK44164		
24	21	23	16	SOUL II SOUL KEEP ON MOVIN'	VIRGIN 91267-2		
25	17	16	38	RICHARD MARX REPEAT OFFENDER	EMI E2-90380		
26	18	18	10	RUSH PRESTO	ATLANTIC 82040-2		
27	25	22	7	ROD STEWART STORYTELLER/COMPLETE ANTHOLOGY: 1964-1990	WARNER BROS. 2-25987		
28	NEW ▶		1	EDDIE MONEY GREATEST HITS... SOUND OF MONEY	COLUMBIA CK 45381		
29	20	20	28	NEW KIDS ON THE BLOCK HANGIN' TOUGH	COLUMBIA CK 40985		
30	19	27	13	LUTHER VANDROSS THE BEST OF LUTHER: THE BEST OF LOVE	EPIC E2K45320/E.P.A.		

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BACH TALKS VINYL

(Continued from page 62)

get, midline, and front-line tiered pricing concept. "As an industry, we have never kept up with inflation."

Bach cited one Univ. of Illinois study on sales of CDs at \$9.98 vs. \$15.98 at Sound Warehouse in Chicago and Music Plus here. "We found demand has to triple" before more money is earned. "In real life would [demand] be there? I understand in Washington, D.C., \$11.98 and even \$10.98 is the way they do battle there, and that their percentage of CD sales is higher." But does the increased volume at lower prices generate enough revenue to bring in more profit than CDs sold without discounting, he asked.

On the controversial longbox, Bach

'My sense is that manufacturers will just walk away from the LP'

said a NARM committee meeting was scheduled here Jan. 18 and that debate continues. He said he supports it, for reasons of security and marketing, "but at what price? That's a valid question."

More manufacturers will be going for a generic box "especially for low runs," he said. For just 3,000 copies "you can't afford" the standard longbox.

As for the environmental issue vis-a-vis the longbox, Bach said he is finally over "feeling guilty" about home garbage bags "because they're biodegradable," a concept that buoys the longbox. "Maybe we should look at not putting on the varnish—get inventive, employ a reusable board. We are people, [and] we have to be more sensitive to the environmental issue," he said, blasting McDonald's "for all that styrofoam. That's who they ought to get after."

In the first half of the seminar, which some attendees found had a disappointing turnout, audience members were treated to a presentation by veteran industry theft-loss expert Mike McCafferty, who said automatic anti-theft systems give store operators a false sense of security. He chided and cajoled members of the audience to urge store clerks to be more alert.

"You know where I tell people to open a store? Near a Winchell's [doughnut shop]. That's where all the cops hang out."

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BY BRUCE HARING

IN the last four years, Michael Johnathon has sold more than 100,000 copies of his recordings in various configurations, performed before more than 2 million people, had television specials on various ABC and NBC affiliate stations, and received a Pepsi sponsorship.

His label? He's unsigned. And he doesn't even have a distributor. Amazing as it seems, Johnathon



has built a foundation worthy of a major star from his home in a tiny holler in Kentucky. The work is bannered under the heading of the Troubadour Project, an organization whose goal is to address various worthy causes through music.

Among the Troubadour Project's good works have been recording the "Troubadour" album for the Kentucky Cabinet for Natural Resources with a grant from Pepsi USA; using the song "Connecticut Love" as a March Of Dimes fundraiser with that state's governor guest-starring, an event also sponsored by Pepsi; creating the Wagon-Star project, a pro-farming public-education effort; and creating "The Passing," a concert series designed to fight teenage suicide.

Despite being involved with governors and corporate sponsors in high-profile charity events, Johnathon has managed to avoid to the glare of People magazine-style celebrity.

"I didn't want it to look like we

were doing it for the publicity," Johnathon says. "I've been sensitive about crossing that line. I've just done something on the homeless [a single, "Mountain"], and how do you use the homeless as a career move? You can't do it.

"When you see [some artists] talking about the rain forest, you can tell they mean it when they're interviewed," he adds. "But you can't help but leave with the feeling that they're getting free publicity and selling extra albums."

Despite the lack of horn-blowing, there is interest in Johnathon's work from several labels, and he plans to use his eventual signing to promote his ultimate event: to take 1,000 American, Russian, French, and Chinese youngsters simultaneously into recording studios in their national capitals, then direct them in singing his song about world peace, "The Dream." The voices will be relayed to Johnathon via satellite and mixed into the song.

"It will be the first time this planet has been unified on a record," Johnathon says. "But 'The Dream' won't be put up for sale; we'd like Ted Turner to do a documentary on it, maybe a 'making of the video' thing, and send it to schools in all those nations."

The inevitable question is how Johnathon makes his living. "I get by on very, very little," he says. "Everything we get goes right into what we're doing. I don't keep a lot of it for myself; sponsors usually will give me an allowance. When people ask what I do for a living, my joke response is I'm a proposal writer."

To give "The Dream" its proper forum, Johnathon and his Nashville-based producer, Dave Burgess, are

(Continued on page 68)

RETAIL TRACK



by Geoff Mayfield

THERE'S LOTS OF HOT AND JUICY ones sizzling out there—and we're not talking Wendy's hamburgers, but some truly enticing trade-related rumors. Some involve the music and video industry's three largest rack players, and can be read elsewhere in this issue, but the buzzing in the merchandising sector is by no means confined to rackland.

GOING ONCE: The rumors that began circulating at the close of 1989 that **Wherehouse Entertainment** might be sold by its owner, investment house **Adler & Shaykin**, have built up some steam. A source close to the chain says six suitors are submitting bids, three from within the industry, and three from other quarters. But who those three industry parties might be is indeed a slippery proposition. Early scuttle said **Shamrock Holdings**, **Super Club N.V.**, and **LIVE Entertainment** were in the running. Recall, however, that at least one informed source has discounted LIVE's role in this scenario. Other sources have said that **Trans World Music Corp.** and **W.H. Smith** are on the short list of bidders.

Should **Roy Disney's Shamrock** emerge as the winner, this story will have an ironic twist. You'll recall that Wherehouse was taken off the stock market by Adler & Shaykin when previous chain CEO **Lou Kwiker** tried to fend off a takeover attempt by Shamrock.

The latest speculation refutes one of the Wherehouse rumors that made the rounds in December, which suggested that Adler & Shaykin would let the web go for a fire-sale price. Billboard's sources say the lowest bid now being entertained is \$240 million, well above the \$190 million that Adler & Shaykin spent to acquire the web in December 1987. Wall Street analysts have long held that Wherehouse went for a bargain price in that '87 transaction, and therefore refuted the recent suggestion that Adler & Shaykin would sell off the chain at a loss.

GOING TWICE: Despite the articulate protestations of **National Record Mart** chairman **Bill Teitelbaum** that ran in a recent Retail Track (Billboard, Jan. 6), there have been many rumblings from several Midwest sources who insist that the Pittsburgh-based company was indeed on the selling block at the close of last year. Potential players were supposed to be LIVE, Super Club, and W.H. Smith, but apparently, if any of those discussions did reach a serious stage, some sort of snag developed in each case.

Teitelbaum, however, continues to maintain that he has not been shopping his chain. "The only thing I can tell you is that we have our offering document on the street," he says, referring to a private placement offer that has been prepared by **Oppenheimer & Co.** (Billboard, Aug. 12). NRM originally planned to have put the Oppenheimer placement out last summer, but Teitelbaum says he decided to wait until the end of '89 in order to include fourth-quarter sales.

As for LIVE, Teitelbaum says the only conversation

he had with that company took place a year ago with LIVE's late chairman **Jose Menendez** at the time LIVE readied its agreement to buy **Strawberries Records, Tapes & Compact Discs**. "Menendez spoke to me just prior to his closing on Strawberries," says Teitelbaum, who adds that Menendez saw Strawberries and NRM as being compatible entities. "We spoke two hours over dinner last January or February. There was not even a conversation after that."

So what does all this mean? Sources close to the company say that senior staffers in Pittsburgh have been reassured by Teitelbaum that a deal is neither imminent nor being sought. Only time will tell whether all the smoke indeed points to a fire.

GOING THREE TIMES: If, as has long been rumored, MCA does buy out half or all of jazz indie **GRP Records**, sources believe that GRP would become the marketing and promotion conduit for all of MCA's jazz offerings, including new and reissued **Impulse** titles.

MORE ON GRP: Look for the label's all-star project, "Happy Anniversary, Charlie Brown," to get a boost when CBS airs its next Peanuts special, "You Don't Look 40, Charlie Brown," Feb. 2. The show exposes several tracks from the album, with emphasis on the cuts by **B.B. King**, **Joe Williams**, and **David Benoit**. Benoit's track, of course, is a cover of **Vince Guaraldi's** original "Peanuts" theme, "Linus & Lucy." The set peaked at No. 65 on Billboard's Top Pop Albums chart while also holding the No. 1 spot on our jazz chart.

MINUS TWO, PLUS THREE: **Schwann Publications** rang in 1990 by discontinuing two of its music guides, **Schwann CD** and the quarterly **Schwann**, and introducing three new ones.

Two of the introductions, **Spectrum** and **Opus**, will be printed quarterly. **Spectrum** promises to list more than 55,000 CDs, audiocassettes, LPs, and CD videos, encompassing the rock, pop, jazz, reggae, country, folk, new age, and soundtrack genres. Cost per issue will be \$4.95, with a year's subscription rate of \$16.50. It will be distributed in February, May, August, and November.

For a per-copy cost of \$5.95, **Opus** will follow the same format as **Spectrum**. However, its contents will be devoted to classical music. It will appear in March, June, September, and December. A one-year sub costs \$20.

The third new Schwann product will be a monthly newsletter called **INMUSIC**, which for \$2 a copy, or \$16 for a year's subscription, will list "hundreds of new U.S. audio releases" in the four configurations that will be listed in its two above-mentioned quarterly books. **INMUSIC** began distribution in January.

Meanwhile, Schwann will continue to publish its annual classical book, **Artist Issue**. This catalog is a cross-reference guide for **Opus**, which lists recordings by artist, ensembles, orchestras, and conductors, while **Opus** catalogs these same recordings by composer only. **Artist Issue** has a newsstand price of \$7.95 and a U.S. mail-order cost of \$13.

While segregating classical and nonclassical titles may make the books easier for some consumers, one has to assume that the new scheme will lead Schwann to higher overall revenues for those stores and/or consumers who seek information on all forms of music.

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ALBUM RELEASES

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POP/ROCK

LUKA BLOOM Riverside

▲ LP Reprise 1-26092/NA
CA 4-26092/NA

THE BLUE NILE Hats

▲ LP A&M 5284/NA
CA 5284/NA

BLUE OYSTER CULT Career Of Evil

▲ CD Columbia 44300/NA
CA 44300/NA

THE CRAMPS Stay Sick!

▲ LP Enigma 73543/NA
CA 73543/NA

BABY FORD OOO, The World Of Baby Ford

▲ LP Warner Bros./Sire 1-26032/NA
CA 4-26032/NA

INDIA Breaking Night

▲ LP Reprise 1-25880/NA
CA 4-25880/NA

JOHN LENNON The John Lennon Collection

▲ CD Capitol C2-91516/NA

BARRY MANILOW Live On Broadway

▲ LP Arista AL-8638/NA
CA C-8638/NA

MANTRONIK This Should Move Ya

▲ LP Capitol C1-91119/NA
CA C4-91119/NA

PAUL McCARTNEY World Tour Pack

▲ CD Capitol C2-93631/NA

DONNY MILLER One Of The Boys

▲ LP Epic FZ-44309/NA
CA FZT-44309/NA

KYLIE MINOGUE Enjoy Yourself

▲ LP Geffen 1-24272/NA
CA 4-24272/NA

CHRIS REA The Road To Hell

▲ LP Geffen 1-24276/NA
CA 4-24276/NA

SIGNAL Loud And Clear

▲ LP EMI E-90973/NA
CA 4T-90973/NA

TANITA TIKARAM The Sweet Keeper

▲ LP Reprise 1-26091/NA
CA 4-26091/NA

HANK WILLIAMS JR. Lone Wolf

▲ LP Warner Bros. 1-26090/NA
CA 4-26090/NA

LENNY WILLIAMS Layin' In Wait

▲ CD Crush Music 230-2AL/NA
CA 230-4AG/NA

VARIOUS ARTISTS Blaze, Original Motion Picture Soundtrack

▲ LP A&M 3932/NA
CA 3932/NA

VARIOUS ARTISTS Flashback, Original Motion Picture Soundtrack

▲ LP WTG SN-46042/NA
CA SNT-46042/NA

JAZZ/NEW AGE

GARY BURTON Reunion

▲ LP GRP 9598/NA
CA 9598/NA

CELESTIAL NAVIGATIONS Chapter II

▲ CD Nouveau A381-2AR/NA
CA A381-4AJ/NA

GEORGE GRUNTZ First Prize

▲ LP Enja 79606/NA
CA 79606/NA

JOHN HART One Down

▲ LP Blue Note B1-93476/NA
CA B4-93476/NA

STEVE KHAN Public Access

▲ CD GRP 9599/NA
CA 9599/NA

STEVE LACY Anthem

▲ LP Novus 3079-1-N9/NA
CA 3079-4-N9/NA

DIANNE REEVES Never Too Far

▲ LP EMI E-92401/NA
CA 4T-92401/NA

RIPPINGTONS Kilimanjaro

(Continued on next page)

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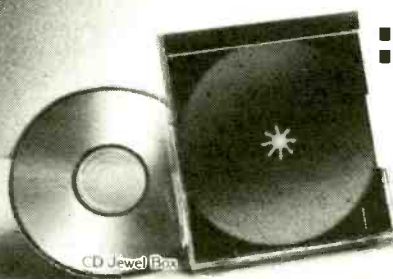
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Music/Computer Dealer Broadens Customer Base Through MIDI

BY RUSSELL SHAW

ATLANTA—Micro Music, a 6-year-old retailer and distributor of computer software, hardware, and peripherals for musicians, is trying to expand its customer base by reaching out to a broader range of computer users.

Micro Music co-owners Mark Lange, CEO, and Chuck Trocino, president, estimate that only about 60,000 working U.S. musicians are knowledgeable about the integration of computers and musical equipment. But they say that a potentially broader audience might be unaware of the creative possibilities from new technologies available to them.

"There must be hundreds of thousands of business professionals who use a computer at work, but also have musical instruments at home," says Trocino. Instruments and music can communicate through MIDI technology—music instrument digital interface.

In order to reach that far greater universe of potential music-oriented computer users, the company, based here in a warehouse at the rear of a

suburban strip mall, has been advertising its free catalog in the 500,000-plus-circulation Personal Computing magazine.

The strategy seems to be paying off. The ads, which cost in excess of \$1,000 for each insertion, are pulling in more than 100 mailed inquiries per week, Trocino estimates.

In addition to targeting growth through building its mail-order business, Micro Music is planning a greater retail persona. Taking note that

nearly half of the company's \$1 million in annual sales now comes from retail, Lange and Trocino are currently scouting locations that will enable the store to move and grow from its current 1,100 square feet of backshop persona to a two-story facility with more exhibition and sales space. "We've always been mail order, but we are taking a great leap forward to being a retail center as well," Lange says.

Currently, the retail showroom

takes up about 1,000 square feet. In that area, 15 computers are linked to a synthesized MIDI keyboard and a monitor. Customers have the opportunity to try canned software and boot up a computer, and play around on the setup. But, Lange notes, "It's getting to the point where we are crawling on top of ourselves. When we have 15 or 20 customers in here, it's like a nuthouse." So now, Micro Music is looking to move into a larger facility with a better retail environ-

ment.

"The customer we deal with at the retail level used to be the professional musician. But with the prices of MIDI keyboards and software coming down," Lange says, more and more hobbyists are visiting Micro Music.

Lange and Trocino, trained in music and computers, acquired Micro Music a year ago. As former students at the marketing-oriented com-

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GRASS ROUTE

(Continued from page 66)

sorting through several label deals. But Johnathon claims any signing will only lead to bigger and better Troubadour Project events, which can only be good news for the less fortunate of the world.

More information on the Troubadour Project is available at 606-271-5184.

FUNKY BUT CHIC: Every now and then you see one of those bands that are "too"; you know, too old, too raunchy, too unlike anything on the charts to ever make it in the recording world under the conventional wisdom.

Recently, Grass Route journeyed out to Continental Divide in New York to see local legends the Funky Knights, a band that pretty much fits the "too" description to a T at first

glance. They don't look like Guns N' Roses, don't sound like Milli Vanilli, and certainly don't dance as well as Paula Abdul.

But all doubts were blown away at the start of the set with the appearance of lead singer Wild Bill, he of the Ronnie Milsap haircut and Elvis-in-his-declining-days body, who emerged from the club's men's room and proceeded to throw bogus \$100 bills around the room, creating instant pandemonium.

The band matched that bombastic beginning by taking over the tiny bar in short order, turning loose a scorched-earth funk machine that turned out lockdown pop mixed with '70s covers like K.C. & the Sunshine Band's "That's The Way I Like It" and Wild Cherry's "Play That Funky

Music."

At the end of the set, we realized that Funky Knights are "too" as in "too much fun," going down in the Grass Route scorecard as one of the better live club acts we've caught in years. And any A&R exec with steel in those gorgonzolas would be well-advised to check out the band through its own Rat Pack Records label at 212-226-2258. Be advised, though, that the band's taped offerings don't do justice to its live show.

ADVANCE WORD: Austin, Texas, has presented the world with another female blues machine in the person of Lillian Standfield, who bows as the first release of TSMB Records in Dover, Del. Her "Watchdog" is a neat

bit of acoustic blues. More from TSMB, 302-734-2511... a;GRUMH trods familiar Wax Trax ground on "A Hard Day's Night," mixing post-punk with synth-disco. The sound seems more accessible than previous work by the Belgium duo. More from Wax Trax at 312-252-1000... Kate Bush fans will rejoice in the sophisticated and textured vocal stylings of Anna Domino, who enchants on "Colouring In The Edge & The Outline" on Giant Records, 516-764-7938. "Clouds Of Joy" is the key cut... Epic Rumors is back with more alternative but accessible guitar pop on "Hunger," a Bok Du Records project. The band sold 10,000 albums via the waves and word-of-mouth on its last outing. More information at 408-356-9402.

ROBOT SELLS CDS AT MINNEAPOLIS MUSIC STORE

(Continued from page 62)

City Center, not far from Crystal Court.

Meyer says the robot store does not present competition. "They have CDs only, whereas we have a full line," he says. More importantly, he says, "When customers come into a store, a lot of times they don't know the name of the song, and they sing it

to you. You can't sing to a robot."

Especially at Christmas, so many people come in looking for "something called a Motley Crue?" he adds. "Nothing replaces customer service. [The Robot Music Store] is the equivalent of a video store being replaced by a vending machine. Compared to our stores, I'm just not that worried about it."

But if Cahlander has his way, the computer will become more knowledgeable about the music it sells. He explains that if you buy a Rolling Stones CD, the screen will display additional information on the group—when they will be on tour in the Twin Cities, and what other albums by the group are carried by the store. Cahlander wants to go even further: "If you pick jazz, it would say, 'Here's another jazz artist who plays that kind of music. You might want to try that.'"

Meyer, however, points out another problem with Robot Music Store. The store appears to be viewed as a curiosity, rather than a retail establishment, he says. "The times that I've [been there], people were looking curiously at it, but they seemed concerned about actually stepping up to touch the screen. They were afraid to use it."

Nancy Whitelaw, director of retail properties at Minneapolis-based BCE Development Properties Inc., which manages the building housing the Robot Music Store, disagrees. "It seems to be working," she says. "It creates traffic. People listen to the music. That's one of its advantages over most other record stores—they can preview selections before buy-

ing."

BCE officials rented space to RAM because they wanted to create excitement in the shopping area, she says. In addition to drawing traffic, the store has generated a lot of publicity through newspaper articles and television news programs. On the other hand, "It's always risky with a new retail venture," says Whitelaw, so both parties agreed to a short-term lease, allowing either side to back out if the store does not do well.

For his part, Cahlander concedes that initially people were hesitant to do business with the Robot Music Store. "I think because there were so many news people and crowds when we opened that people were shy in the beginning," he says. "But since then, every day our sales go up."

Cahlander and Carroll are exploring other ways to expand the operation, including possibly setting up a dealership agreement. They decided to forgo starting up their own chain, because "it would be quite a monumental task for us to own, run, and maintain," he says.

Still, Cahlander sees unlimited potential in retail application for the robot. "The [products the robot] can handle are endless—anything smaller than a breadbox." He also envisions the robot acting as an animated advertisement. "If it was a toy store, the robot could be playing lasertag or building a Lego town or city. Whatever you can imagine, it can do." The robot in the music store, however, does not move when nobody is buying, because "people are buying to see the robot move. We know that for a fact," says Cahlander.

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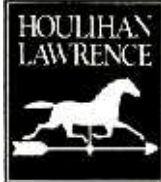
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U2 Issues Cassette Art For Dec. 31 Show Bootlegs

BY KEN STEWART

DUBLIN, Ireland—Knowing that the pan-European broadcast of its New Year's Eve concert from The Point here (with guest star B.B. King) would be one of the most widely bootlegged events ever, U2 has made available a preprinted inlay cover that fans can use to adorn their illicit cassettes.

The cassette cover, which contains all details of the performance except an actual track listing, is included in cut-out form in the Jan. 25 issues of Hot Press and Q magazines.

In view of the industry's fight against bootleggers, the move has caused renewed attention on the blank-tape-levy debate.

The home royalty subcommittee of the Popular Music Industry Assn. (of which U2 manager Paul McGuinness is a member) is currently campaigning for the introduction of such a levy in Ireland.

"We've had no direct reaction from the industry at all," says Hot Press business manager Jackie Hayden, who was an artist, producer, and record company executive before moving into publishing. "The only people I'm aware of having complained are the media, who are not financially involved in the situation at all."

A national daily quoted an unnamed industry source as criticizing "this extremely naive and irresponsible action."

"Given that the idea originated with U2, I don't believe U2 are ei-

ther naive or irresponsible," retorts Hayden. "They knew their New Year's Eve concert was going to be copied, and they thought it would be a nice end-of-the-decade gift to give an actual cover for it as well."

"It's ironic that three or four months ago they were being criticized for the price of their concert tickets. Now that they've given people something for nothing, they get criticized again. It looks as if they can't win. U2 approached us and asked if we would go with the cassette inlay cover. We said yes. They then got Steve Averill to design the cover, which we printed."

What would Hayden say to those who contend that Hot Press and U2 are encouraging bootlegging? "From one point of view, you could use that argument. But you could also argue that, if it helps to focus the attention of the industry on the blank tape problem and helps establish some kind of a blank tape levy, it's doing a service."

"And it's worth pointing out that U2 are not the first band to do something like this," Hayden adds, noting that the Grateful Dead provide a special area at their gigs to enable people to tape the performance.

As for U2, they look on the free cover simply as a gift to their fans. The cutout bootleg cover refers to "Radio Free U2" and "U2 Lovetown With B.B. King," states that it was "recorded live at The Point, Dublin, New Year's Eve 1989," and urges people to join Amnesty International.

MUSIC/COMPUTER RETAILER

(Continued from page 68)

mercial music program at nearby Georgia State Univ., the two almost immediately took steps to apply their varied strengths to giving Micro Music a higher national and international profile.

The \$1 million in sales projected for this year by Lange and Trocino is up from \$265,000 in 1988. They estimate that Micro Music is now among the largest of the eight specialized retailers and distributors offering music-oriented software and hardware. The firm touts more than 1,100 product offerings in the free 58-page catalog, which is sent out twice a year to 20,000 recipients. In addition, the company mails 900-1,000 copies each month in response to customer requests.

Micro Music, which handles catalog typesetting and layout functions on its own desktop-publishing system, helps pay for the catalog by selling ads to its vendors, most often receiving payment in trade-out for merchandise. More than \$22,000 in ad revenue was netted by the latest catalog, covering production and mailing expenses. Ads measuring approximately 3/8 of a page cost \$300, with most full-page ads priced at \$600 and the back cover selling for \$900. In the latest catalog, the back cover carries a full-page ad for Music Printer Plus 3.0, a desktop music-publisher program from Temporal Acuity Products Inc. of Bellevue, Wash.

More than half the listed vendors—including some catalog adver-

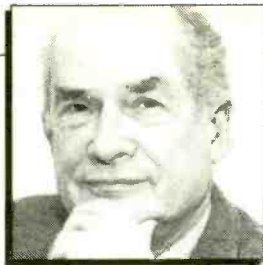
tisers—distribute directly to customers themselves. Trocino, however, sees this as far from insurmountable. "More of them than not stick to the full retail price, while we can [discount] 25%-30%," he says.

Trocino and Lange say their chief competition comes not from vendors who ship directly, but from large music-instrument stores with MIDI departments. Frequently, these stores are large and can charge slightly less than a specialized entity like Micro Music. Here, Lange emphasizes the service aspect. "Many times you will ask them a technical question and they will say 'huh?' A good customer is willing to pay a little more for complete service."

Micro Music also has a staff of three salespeople who visit likely prospects, handle telemarketing functions, and visit ongoing clients, including such educational institutions as the Univ. of Miami, the Univ. of Tennessee, and Indiana Univ. Trocino says that Micro Music has either installations or customers in all 50 states and in many European nations.

Micro Music is also marketing its product line through a book titled "Music And The Macintosh," written by electronic musician and store employee Geary Yelton. The publication, which lists for \$16.95, is being produced and distributed by MIDI America, a publishing company that has a working affiliation with Micro Music.

Classical KEEPING SCORE



by Is Horowitz

PROGRESS REPORT: With Elektra International Classics now largely staffed in New York, the U.S. sales and marketing facility for WEA International classical labels Teldec and Erato is gearing for an official product launch in April. Three CD packages, however, will be jump-released in February to take advantage of major artist appearances.

Two of the prelaunch releases feature baritone **Thomas Hampson**. These Teldec sets present Hampson in a lieder recital of material based on "Des Knaben Wunderhorn" texts, and as the Don in a new recording of Mozart's "Don Giovanni" conducted by **Nikolaus Harnoncourt**. The third early release, on Erato, offers a performance of Bach's "Goldberg Variations" by **Daniel Barenboim**.

The U.S. facility, a key component of WEA International's global push into the classical market (Billboard, Dec. 16), is headed by **Kevin Copps**, VP and GM. He says only a PR post remains to be filled.

The April release will consist of about 15 Teldec titles and 20 Eratos. Longboxes are being developed for each line, and new Erato cover art will distinguish the product from stock formerly distributed by BMG Classics. Teldec CDs placed in U.S. distribution over the past year are being reviewed, and it is expected that the current pool of 400 titles will be trimmed to an active catalog of about 200.

Following NARM in March, the new division will board a corporate jet for a series of regional dealer presentations.

Under the current Elektra International Classics operational plan, **Wendy Kenney**, national sales director, will also perform that function for sister label

Nonesuch. As reported earlier, **Kathryn King** will function as director of Teldec product. She is joined in a similar post for Erato by **Arthur Moorhead**, formerly of New World Records.

NOW AND THEN: "King," a cantata/musical drama based on the final years of **Martin Luther King Jr.**, will be recorded by London Records in February, and rush-processed for release on April 3. The show opens in the U.K. on April 4, the anniversary of Dr. King's assassination. **Simon Estes** plays the title role, both in the recording and the live presentation. **Cynthia Hay-**

3 Teldec, Erato sets jump gun on official April launch date

mon performs the role of **Coretta King**.

The work, written by **Richard Blackford**, incorporates elements of jazz and gospel. Some of the lyrics include quotes from Dr. King's speeches. The recording will appear on London's "nu-view" crossover line.

Reaching much farther back in time, London will be launching a midprice historical series in April that will revive a batch of prestigious recordings lying fallow in its vast vaults. Entering the historical field somewhat later than most other majors, London seems determined to make its mark in this increasingly competitive area.

Among goodies promised in the first release is a performance of "Der Rosenkavalier" with the Vienna Philharmonic conducted by **Erich Kleiber**, the first-ever complete recording of the Strauss opera. Other titles in the debut release include a Kleiber performance of Beethoven's 9th Symphony, again with the Vienna; Act 1 of "Die Walküre," with **Kirsten Flagstad** and the Vienna forces led by **Hans Knappertsbusch**; the Beethoven Piano Concertos Nos. 4 and 5 with **Wilhelm Backhaus** as soloist and **Clemens Krauss** on the Vienna podium.

Ten packages will make up the initial release. At least 10 more are promised during the year.

FOR WEEK ENDING FEBRUARY 3, 1990

Billboard

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TOP CLASSICAL ALBUMS™

			Compiled from a national sample of retail store sales reports.	
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	21	HOROWITZ AT HOME DG 427-772 ★ ★ NO. 1 ★ ★	19 weeks at No. 1 VLADIMIR HOROWITZ
2	2	153	HOROWITZ IN MOSCOW DG 419-499	VLADIMIR HOROWITZ
3	3	21	TUTTO PAVAROTTI LONDON 425-681	LUCIANO PAVAROTTI
4	4	93	VERDI & PUCCINI: ARIAS CBS MK-37298	KIRI TE KANAWA
5	5	15	BRAHMS/BRUCH: VIOLIN CONCERTOS ANGEL CDC-49429 NADJA SALERNO-SONNENBERG	
6	11	15	DVORAK: VIOLIN CONCERTO CBS MK-44923	MIDORI
7	9	23	THE SUNDAY BRUNCH ALBUM CBS MFK-45547	VARIOUS ARTISTS
8	7	17	BEETHOVEN: SYMPHONIES 4 & 5 ANGEL CDC-49656 LONDON CLASSICAL PLAYERS (NORRINGTON)	
9	8	15	THE UNKNOWN PUCCINI CBS MK-44981	PLACIDO DOMINGO
10	6	21	BIZET: CARMEN PHILIPS 422-366	JESSYE NORMAN (OZAWA)
11	10	13	BEETHOVEN: SYMPHONIES 1-9 ANGEL A26-49852 LONDON CLASSICAL PLAYERS (NORRINGTON)	
12	15	87	HOROWITZ PLAYS MOZART DG 423-287	VLADIMIR HOROWITZ
13	13	85	THE MOVIES GO TO THE OPERA ANGEL CDM-69596	VARIOUS ARTISTS
14	16	7	PAGANINI: 24 CAPRICES CBS MK-44944	MIDORI
15	12	25	GERSHWIN: PORGY AND BESS ANGEL CDC-49568 WHITE, HAYMON, EVANS (RATTLE)	
16	18	7	ADAMS: FEARFUL SYMMETRIES NONESUCH 79218 ORCHESTRA OF ST. LUKE'S (ADAMS)	
17	24	3	SHOSTAKOVICH: SYMPHONIES 1 & 7 DG 427-632 CHICAGO SYMPHONY (BERNSTEIN)	
18	14	13	BIZET: CARMEN HIGHLIGHTS PHILIPS 426-040	JESSYE NORMAN (OZAWA)
19	17	17	BEETHOVEN: SYMPHONY NO. 7 ANGEL CDC-49816 LONDON CLASSICAL PLAYERS (NORRINGTON)	
20	20	11	BUSONI: PIANO CONCERTO TELARC CD-80207	GARRICK OHLSSON
21	19	9	RILEY: SALOME DANCES FOR PEACE NONESUCH 79217	KRONOS QUARTET
22	23	27	HANSON: SYMPHONIES 1 & 2 DELOS CD-3073 SEATTLE SYMPHONY (SCHWARZ)	
23	NEW		VERDI: RIGOLETTO LONDON 425-864 PAVAROTTI, NUCCI, ANDERSON (CHAILLY)	
24	NEW		FRENCH OPERA ARIAS ANGEL CDC-49863	KIRI TE KANAWA
25	21	21	MAHLER: SYMPHONY NO. 3 DG 427-328 NEW YORK PHILHARMONIC (BERNSTEIN)	

TOP CROSSOVER ALBUMS™

			Compiled from a national sample of retail store sales reports.	
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	9	ANYTHING GOES ANGEL CDC-49848 ★ ★ NO. 1 ★ ★	7 weeks at No. 1 CRISWELL, GROENENDAAL, VON STADE (MCGLINN)
2	2	11	HAPPY TRAILS TELARC CD-80191	CINCINNATI POPS (KUNZEL)
3	3	29	1712 OVERTURE TELARC CD-80210	P.D.Q. BACH
4	4	7	SONGS OF INSPIRATION LONDON 425-431	KIRI TE KANAWA
5	7	15	ANYTHING GOES CBS MK-45574	YO-YO MA, STEPHANE GRAPPELLI
6	6	13	SHOW BOAT HIGHLIGHTS ANGEL CDC-49847 VON STADE, HADLEY, STRATAS (MCGLINN)	
7	5	17	SALUTE TO HOLLYWOOD PHILIPS 422-385	BOSTON POPS (WILLIAMS)
8	8	19	CHILLER TELARC CD-80189	CINCINNATI POPS (KUNZEL)
9	12	9	INNERVOICES RCA 7888-RC	RICHARD STOLTZMAN
10	9	43	VICTORY AT SEA TELARC CD-80175	CINCINNATI POPS (KUNZEL)
11	10	79	JAMES GALWAY'S GREATEST HITS RCA 7778-RC	JAMES GALWAY
12	NEW		CLASSIC FILM SCORES FOR BETTE DAVIS RCA 0183-RG NATIONAL PHILHARMONIC (GERHARDT)	
13	11	49	UTE LEMPER SINGS KURT WEILL LONDON 425-204	UTE LEMPER
14	14	25	THE SEA HAWK RCA 7890-RG	NATIONAL PHILHARMONIC (GERHARDT)
15	13	63	SHOW BOAT ANGEL A2-49108 VON STADE, HADLEY, STRATAS (MCGLINN)	

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

Nipper News

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VOL. 1, NO. 11

BREAKING DOWN WALLS

The last decade of the 20th century began with momentous world events leading up to the breaking of the Berlin Wall. This wall had stood, separating families and friends, and has now been broken.

Although the impact on history of this event will be judged by later generations, there are already changes in our lives brought about by Glasnost and a new, more open policy in Eastern Europe.

The cultural climate benefits greatly—Soviet and East European artists long absent from the United States have returned to great acclaim. Artists unfamiliar in the West have come and captured our imagination. As part of the most extensive agreement between a Western record company and the Soviet Union, BMG Classics has introduced recordings of one of the most exciting artists from the USSR and a chamber orchestra of unsurpassed virtuosity.

Vladimir Spivakov has established a reputation throughout the world as a violinist of exceptional technique and musical skill. His recent recording of Haydn's C Major Violin Concerto also featured the **Moscow Virtuosi**, the chamber orchestra he founded and leads. Spivakov selected each member from the leading orchestras and ensembles of the Soviet Union.



60066-2-RC

Once officially unrecognized, Spivakov and the orchestra are now welcome and regular guests on tour in the United States.

The newest recording from Vladimir Spivakov and the **Moscow Virtuosi** is an all-Mozart program featuring "Eine kleine Nachtmusik," proving that breaking walls can make beautiful music.



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Stones Covers Set, Big In Benelux, To Be Issued In Other Countries

AMSTERDAM—A CD titled "The Real Stones," originally released in the Benelux territories Nov. 30, has sold well enough to earn release in other European countries. It features 30 songs prominent in the Rolling Stones repertoire and recorded mainly by U.S. black acts on from the '50s, including Bo Diddley, Arthur Alexander, and Muddy Waters. Compiled by Bram Apon, the CD was issued in the Benelux on the Provogue label, with follow-ups now including the U.K. (Pinnacle), France (New Rose), West Germany (SPV), Switzerland (Disk Trade), Spain (Donosti Rock), and Greece (FM).

WILLEM HOOS

Blue Mountain To Be Handled By P'Gram

LONDON—Blue Mountain Music, the independent company owned by Island Records chief Chris Blackwell, is to be administered worldwide by PolyGram International Music Publishing under a new long-term deal. Included in the back catalog are Black Uhuru, John Martyn, Third World, Steel Pulse, and all the repertoire of the late Bob Marley recently purchased by Blackwell. Among current artists published by the firm are Julia Fordham, MARRS, Tone Loc, Frazier Chorus, the Bhundu Boys, and, for the U.K. only, U2.

NIGEL HUNTER

TV Plus Brings Super Channel To Greece

ATHENS, Greece—Super Channel is now reaching more than 750,000 households in the Athens-Piraeus metropolitan area through the TV Plus terrestrial broadcaster. The TV Plus transmitters in the two cities are broadcasting the entire Super Channel signal, with local input replacing some programs. As of this month, TV Plus is broadcasting an encrypted pay-TV service during the evenings so that Athens-area viewers receive Super Channel throughout the day and early evening and then require a decoder to watch the pay service.

JOHN CARR

U.K. Indie Buys Rights To All-Star Record

LONDON—Wienerworld, the U.K. independent music company, has bought worldwide audio rights to the all-star charity record "Rock The World." Artists featured include Dire Straits, Wham!, Bananarama, Saxon, Chris Rea, Holly Johnson, and the Eurythmics. Artist royalties from sales go to the Phoenix House Charity for the treatment of drug-related problems, whose patron is the Prince of Wales.

PETER JONES

London Promo Co. To Host Rap Contest

LONDON—DMC, the London-based promotion company that organizes the Technics DJ Championships, is playing host again to the Sleeping Bag/Shure U.K. Rapping Competition, now in its third year. Preliminary heats are scheduled during the finals of DMC's U.K. Technics DJ championships this month at Manchester, Blackpool, London, and Chippenham. The rapping final is at London's Hippodrome on March 18, the first day of the International DJ Convention. The winner is to receive a gold-plated Shure microphone and the chance of a contract with Sleeping Bag Records.

N.H.

Japanese VCR Production Down In Nov.

TOKYO—Production, total shipments, and exports of VCRs in Japan in November were all down more than 15% from the same month in 1988, according to statistics from the Electronics Industries Assn. of Japan. Production, at 2.27 million units, was down 16.7%, with exports to the U.S. down 26% at 664,000 units and to the European Community down 36.8% to 178,000. Production for the first 11 months of last year, however, was up to 26.02 million units, an increase of 2.4% over the previous year.

SHIG FUJITA

Austrian Disk Facility To Add CD Video

VIENNA, Austria—Backed by an investment of \$42 million, the Sony CD factory DADC near Salzburg is to start producing CD video software in the next year or so. The factory's current CD capacity is a monthly 8 million, says Otto Zich, managing director, claiming that roughly every fourth CD sold in Europe comes from the plant. With 200 million CDs sold in Europe last year, and a 30% upturn predicted for 1990, DADC seeks a 10-million-unit monthly output by the fall, prior to CDV coming on stream.

MANFRED SCHREIBER

New Belgian TV Station Up To 40% Share

BRUSSELS, Belgium—Flemish commercial television station VTM, which started just a year ago, has established a 40% share of the Belgian viewing market, leaving behind both the BRT stations (29%) and the three Dutch broadcasters (14%). To mark its first anniversary, VTM mounted a gala concert Jan. 27 for screening Feb. 2, which included Julien Clerc and Richard Clayderman.

MARC MAES

Televised Berlin Wall Concert Planned Soviet Rock Star Invites Sting, U2, Zappa

■ BY GLENN A. BAKER

MOSCOW—International rock stars U2, Peter Gabriel, Sting, and Frank Zappa are being approached to perform a globally televised concert on top of the Berlin Wall in August.

Called "The One World Festival," the venture is the brainchild of Stas Namin, who is considered the Soviet Union's most powerful rock music impresario.

Namin was responsible for the mid-1989 Moscow Music Peace Festival, which showcased five leading Western heavy metal bands, including Bon Jovi, Motley Crue, and Ozzy Osbourne.

A retired Russian rock star and controversial grandson of a former

Soviet Politburo member, 38-year-old Namin, although refused permission to travel abroad for 15 years, has deftly survived state anti-rock-music "purges" of two decades to become a powerful symbol to the youth of the Soviet Union, now warmly embracing Western rock'n'roll and all its trappings.

"Music," he says, "can bring change to the world in a way that politics cannot. Through music we are able to express that we are all people of the same world."

A personal friend of many major Western rock entities, Namin has the prestige and the power to draw international attention to his ever-ambitious projects, which are as distinctive as his long mane of black hair,

which he has said, will be cut only when Communism collapses in the Soviet Union. He predicts his long overdue visit to the hairdresser will occur in "two, maybe three, years."

The One World Festival will be staged so that the artists will project their performances to both East and West Berliners. In addition to the Western acts, some Soviet bands, including the highly rated Gorky Park, will appear.

Namin has also expressed some interest in inviting an Australian act to participate, with Noiseworks, Midnight Oil, and INXS mentioned as being suitable during initial discussions.

Boxed Sets Lure Mature Singapore Fans

■ BY CHRISTIE LEO

SINGAPORE—Music fans older than 30, ignored by the music industry here for many years, are returning to the record stores, thanks to reissues on CD and, in particular, boxed-set releases.

Ever since the milestone Bruce Springsteen & the E-Street Band's three-CD boxed-set, "Live 1975-85," collectors have been on the lookout for special editions that feature singles hits and rare cuts.

"Box sets appeal to a particular demographic, a buyer who's not only a music fan but one who's well versed, too," says Irene Chia, a saleswoman at Sing Disks, one of Singapore's largest retail chains. "Buyers in this category don't quibble about prices but about the quality of the packaging and artist annotation."

According to Chia, the best-selling boxed sets include the Rolling Stones' "The Singles Collection," Rod Stewart's "Storyteller," and Eric Clapton's "Crossroads." She expects the newly released Carpenters set, "The Compact Disk Collection," comprising 12 CDs and priced at \$145 retail, to eventually overtake all other sets and become the undisputed best-seller.

Although A&R managers in most of the international music companies agree that boxed sets are targeted strictly at collectors, BMG's product manager, Gary See, notes that the artist plays an important role in determining sales. "We're really addressing an almost exclusive audience aged between 25 and 40 who are obviously very involved with the music of their times."

See adds that for boxed sets, the packaging takes precedence over all other factors. "Collectors will not pay for shoddy compilations, and in a way, a box set is more than a retrospective. It must include rare and previously unreleased cuts. That's what makes it unique."

Publicity for boxed sets has primarily centered around rock artists, although there are a fair number of boxed sets by classical, jazz, and mainstream pop acts. Ian Ng, sales manager of CBS Singapore, says that, while rock acts attract more attention, they do not always translate

their appeal into sales, with a few exceptions.

"The Springsteen box set started the ball rolling in Singapore—and that may have been one of those exceptional cases because we sold more than 500 sets, an unusually high sales mark for a rock artist," says Ng.

Boxed sets, it seems, are mainly confined to the CD format. Although the Springsteen collection was also available on albums and cassettes, sets by Frank Sinatra and Miles Davis are CD-only releases. The CBS sales manager says that the cassette market for such collections is limited due to costs. Also, he adds, most vinyl collectors have either switched to CDs or seek out imported albums.

"The artist dictates the format most times," says Julius Ng, PolyGram's product manager. "Clapton's 'Crossroads' was banned here so we released an edited version of the compilation on cassette. In this case, we would have done exceptionally well with CDs, as Clapton is a perennial

favorite among rock fans here. Nevertheless, we managed to sell almost 800 cassette sets of 'Crossroads.'"

PolyGram has been unfortunate with its boxed sets. In December it had planned to release the Stones' "Singles Collection," but had to withdraw it when local authorities imposed a ban. Earlier, PolyGram had also shelved release plans for the Allman Brothers' "Dreams" box set.

"If sales for a box set exceed 100 units, it means that we've reached our target," says PolyGram's Ng. "There is a consumer base for such releases, albeit a limited one. If it's an artist of Elvis Presley or Beatles stature, then box sets would enjoy much wider appeal."

The company has started importing specially packaged boxed sets of studio albums by Bon Jovi, Def Leopard, and Level 42, among others, for specialist consumers. Sales are expected to hover around 30-50 sets for each release.

(Continued on page 75)

India's Gramophone Co. Tightens Belt Initiates Financial Austerity Measures

■ BY JERRY D'SOUZA

BOMBAY, India—In a bid to cut expenses and stave off further financial losses, The Gramophone Co. of India Ltd. (Gramco) has opted for a series of drastic measures.

Last year, the company introduced a "voluntary early retirement scheme," with the result being that a total of 500 employees came off the Calcutta office payroll.

But still the corporate losses, though not detailed, continued to take a toll. As a result, Gramco advised the work force at the Bombay branch that the center was overstaffed and the company was looking for 25 employees at the upper level to opt for the retirement scheme.

This plea worked, but the rumblings of general insecurity were felt at lower levels and 18 more employees decided to quit the company.

Gramco's compensation package to its employees will extend over a period of 12 months. At the end of March

1989, the company still owed \$529,000 to employees who had retired earlier. To raise funds to meet these and other urgent obligations, the company recently leased out one floor of its office premises.

Gramco is seen as a "sick" industrial company. Because of this, a reference has been made here to the Board for Industrial & Financial Reconstruction to sort out an appropriate scheme to put things right. Thus far, no solution has emerged.

In their notes to the corporate accounts, the auditors have stated that "in view of the losses made . . . the ability of the company to continue as a going concern is dependent upon the availability of continuing finance and the company's future profitability. The company has made arrangements for the necessary finance and is expected to return to profitability in due course."

Gramco's sales rose in value from \$6.98 million for the 12-month period (Continued on page 75)

HITS of the WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 1/27/90

This Week	Last Week	SINGLES
1	2	TEARS ON MY PILLOW KYLIE MINOGUE PWL
2	1	HANGIN' TOUGH NEW KIDS ON THE BLOCK CBS
3	30	NOTHING COMPARES TO U SINEAD O'CONNOR ENSIGN
4	3	TOUCH ME 49ers 4th & B'WAY/ISLAND
6	13	COULD HAVE TOLD YOU SO HALO JAMES EPIC
7	5	YOU MAKE ME FEEL (MIGHTY REAL) JIMMY SOMERVILLE LONDON
8	7	PUT YOUR HANDS TOGETHER D. MOB LONDON
9	10	GOING BACK TO MY ROOTS/RICH IN PARADISE FPI PROJECT PRESENT RICH IN PARADISE RUMOUR
10	8	GOT TO GET ROB 'N' RAZ FEATURING LEILA K ARISTA
11	6	GET A LIFE SOUL II SOUL 10/VIRGIN
12	27	N-R-G ADAMSKI MCA
13	18	NO MORE MR. NICE GUY MEGADETH SBK
14	19	HEY YOU QUIREBOYS PARLOPHONE
15	23	MORE THAN YOU KNOW MARTIKA CBS
16	20	I CALLED U LIL LOUIS HFR/LONDON
17	9	WHEN YOU COME BACK TO ME JASON DONOVAN PWL
18	26	WELCOME TO THE TERRORDOM PUBLIC ENEMY DEF JAM
19	28	WELCOME GINO LATINO HFR/LONDON
20	11	THE MAGIC NUMBER DE LA SOUL BIG LIFE/TOMMY BOY
21	15	LAMBADA KAOMA CBS
22	14	LISTEN TO YOUR HEART SONIA CHRYSALIS
23	NEW	NOTHING EVER HAPPENS DEL AMITRI A&M
24	NEW	INSTANT REPLAY YELLI FANFARE
25	17	20 SECONDS TO COMPLY SILVER BULLET TAM TAM
26	NEW	I WISH IT WOULD RAIN DOWN PHIL COLLINS VIRGIN
27	33	I'LL BE GOOD TO YOU QUINCY JONES/RAY CHARLES/CHAKA KHAN QWEST/WARNER
28	16	DEAR JESSIE MADONNA SIRE
29	12	BUTTERFLY ON A WHEEL THE MISSION MERCURY/PHONOGRAM
30	37	JUICY WRECKS-N-EFFECT MOTOWN
31	40	THE FACE AND WHY NOT? ISLAND
32	NEW	HAPPENIN' ALL OVER AGAIN LONNIE GORDON SUPREME
33	NEW	WAS THAT ALL IT WAS KYM MAZELLE SYNCOPATE/EMI
34	25	MADCHESTER RAVE ON EP HAPPY MONDAYS FACTORY
35	21	GETTING AWAY WITH IT ELECTRONIC FACTORY
36	NEW	JUST LIKE JESSE JAMES CHER GEFFEN
37	22	DEEP HEAT '89 LATINO RAVE DEEPHEAT
38	29	IN PRIVATE DUSTY SPRINGFIELD PARLOPHONE
39	NEW	WALK ON BY SYBIL PWL
40	NEW	ALL 4 LOVE (BREAK 4 LOVE 1990) RAZE FEATURING LADY J/SECRETARY OF ENT. CHAMPION
1	NEW	ALBUMS
2	1	CHRISTIANS COLOUR ISLAND
3	1	PHIL COLLINS ... BUT SERIOUSLY VIRGIN
4	2	NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
5	NEW	SUNDAYS READING WRITING & ARITHMETIC ROUGH TRADE
6	3	TINA TURNER FOREIGN AFFAIR CAPITOL
7	11	DIONNE WARWICK LOVE SONGS ARISTA
8	26	ERIC CLAPTON JOURNEYMAN REPRISE/DUCK
9	4	KYLIE MINOGUE ENJOY YOURSELF PWL
10	5	LISA STANSFIELD AFFECTION ARISTA
11	6	CHRIS REA THE ROAD TO HELL WEA
12	8	SOUL II SOUL CLUB CLASSICS VOL. 1 10/VIRGIN
13	10	ROD STEWART THE BEST OF ROD STEWART WARNER BROS.
14	14	DE LA SOUL 3 FEET HIGH AND RISING TOMMY BOY/BIG LIFE
15	9	WET WET WET HOLDING BACK THE RIVER PRECIOUS ORG/PHONOGRAM
16	7	JIVE BUNNY & THE MASTERMIXERS JIVE BUNNY—THE ALBUM TELSTAR
17	21	MARTIKA MARTIKA CBS
18	13	MADONNA LIKE A PRAYER SIRE
19	12	JASON DONOVAN TEN GOOD REASONS PWL
20	19	UB40 LABOUR OF LOVE PART II DEP INTERNATIONAL/VIRGIN
21	17	SIMPLY RED A NEW FLAME ELEKTRA
22	30	NIGEL KENNEDY VIVALDI FOUR SEASONS EMI
23	15	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
24	22	BARBRA STREISAND A COLLECTION—GREATEST HITS ... AND MORE CBS
25	25	THE STONE ROSES THE STONE ROSES SILVERTONE
26	18	BEAUTIFUL SOUTH WELCOME TO THE BEAUTIFUL SOUTH GO! DISCS
27	16	GLORIA ESTEFAN CUTS BOTH WAYS EPIC
28	NEW	CHER HEART OF STONE GEFFEN
29	NEW	TECHNOTRONIC PUMP UP THE JAM SWANYARD/TOTAL
30	24	ERASURE WILD! MUTE
31	31	THE CARPENTERS THE SINGLES 1969-1973 A&M
32	32	NENEH CHERRY RAW LIKE SUSHI CIRCA/VIRGINS
33	36	DEACON BLUE WHEN THE WORLD KNOWS YOUR NAME CBS
34	20	CHRIS DE BURGH SPARK TO A FLAME—THE VERY BEST OF A&M
35	28	LEVEL 42 LEVEL BEST POLYDOR
36	29	ROBERT PALMER ADDICTIONS VOL. 1 ISLAND
37	23	DURAN DURAN DECADE EMI
38	NEW	BILLY OCEAN THE GREATEST HITS JIVE
39	34	EURYTHMICS WE TOO ARE ONE RCA
40	33	MILLI VANILLI ALL OR NOTHING COOLTEMPO/CHRYSALIS
41	35	TEARS FOR FEARS THE SEEDS OF LOVE FONTANA

CANADA (Courtesy The Record) As of 1/29/89

1	1	SINGLES
2	3	BLAME IT ON THE RAIN MILLI VANILLI ARISTA/BMG
3	4	WE DIDN'T START THE FIRE BILLY JOEL COLUMBIA/CBS
4	8	BACK TO LIFE SOUL II SOUL VIRGIN/A&M
5	5	RHYTHM NATION JANET JACKSON A&M/A&M
6	2	WHEN I SEE YOU SMILE BAD ENGLISH EPIC/CBS
7	9	WITH EVERY BEAT OF MY HEART TAYLOR DAYNE ARISTA/BMG
8	7	THIS ONE'S FOR THE CHILDREN NEW KIDS ON THE BLOCK COLUMBIA/CBS
9	6	ANOTHER DAY IN PARADISE PHIL COLLINS ATLANTIC/WEA
10	11	PUMP UP THE JAM TECHNOTRONIC FEATURING FELLY SBK/EMI
11	20	POISON ALICE COOPER EPIC/CBS
12	19	JANIE'S GOT A GUN AEROSMITH GEFFEN/WEA
13	14	WOMAN'S WORK SHEREE RCA/BMG
14	10	PRINCIPAL'S OFFICE YOUNG M.C. ISLAND/WEA
15	15	SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS ATCO/WEA
16	17	I THINK I CAN BEAT MIKE TYSON D.J. JAZZY JEFF JIVE/BMG
17	16	HELENE ROCH VOISINE STAR/STAR
18	NEW	SO HARD SASS JORDAN AQUARIUS/WEA
19	12	DANGEROUS ROXETTE CAPITOL/CAPITOL
20	NEW	THE WAY THAT YOU LOVE ME PAULA ABDUL VIRGIN/A&M
		DON'T MAKE ME OVER SYBIL ATTIC/ATTIC
1	1	ALBUMS
2	2	PHIL COLLINS ... BUT SERIOUSLY ATLANTIC/WEA
3	5	MILLI VANILLI GIRL YOU KNOW IT'S TRUE ARISTA/BMG
4	3	AEROSMITH PUMP GEFFEN/WEA
5	4	NEW KIDS ON THE BLOCK HANGIN' TOUGH COLUMBIA/CBS
6	8	ALANNAH MYLES ALANNAH MYLES ATLANTIC/WEA
7	6	JIVE BUNNY & THE MASTERMIXERS SWING THE MOOD ATCO/WEA
8	7	PAULA ABDUL FOREVER YOUR GIRL VIRGIN/A&M
9	14	BILLY JOEL STORM FRONT COLUMBIA/CBS
10	11	PUMP UP THE JAM TECHNOTRONIC SBK/EMI
11	9	CHER HEART OF STONE GEFFEN/WEA
12	NEW	JANET JACKSON RHYTHM NATION 1814 A&M/A&M
13	12	TOM PETTY FULL MOON FEVER MCA/MCA
14	10	MOTLEY CRUE DR. FEELGOOD ELEKTRA/WEA
15	18	ROLLING STONES STEEL WHEELS ROLLING STONES/CBS
16	17	SOUL II SOUL KEEP ON MOVIN' VIRGIN/A&M
17	15	TEARS FOR FEARS THE SEEDS OF LOVE FONTANA/POLYGRAM
18	16	YOUNG M.C. STONE COLD RHYMIN' ISLAND/WEA
19	13	COSMIC THING THE B-52'S REPRISE/WEA
20	19	RICHARD MARX REPEAT OFFENDER EMI/CAPITOL
		FINE YOUNG CANNIBALS THE RAW AND THE COOKED I.R.S./MCA

WEST GERMANY (Courtesy Der Musikmarkt) As of 1/22/90

1	1	SINGLES
2	2	ANOTHER DAY IN PARADISE PHIL COLLINS WEA
3	5	ALL AROUND THE WORLD LISA STANSFIELD ARISTA
4	3	SIT AND WAIT SYDNEY YOUNGBLOOD VIRGIN
5	6	EASY ICE MC ZYX
6	4	NO MORE BOLERS GERARD JOLING MERCURY/PHONOGRAM
7	7	WE DIDN'T START THE FIRE BILLY JOEL CBS
8	8	GIRL I'M GONNA MISS YOU MILLI VANILLI HANSA
9	13	LISTEN TO YOUR HEART ROXETTE PARLOPHONE
10	10	GET A LIFE SOUL II SOUL VIRGIN
11	17	PUMP UP THE JAM TECHNOTRONIC FEATURING FELLY BCM
12	15	THE MESSAGE IS LOVE ARTHUR BAKER & THE BACKBEAT DISCIPLES A&M/POLYDOR
13	9	BAKERMAN LAID BACK ARIOLA
14	11	LAMBADA KAOMA CBS
15	12	DER ERDBEERMUND CULTURE BEAT & JO VAN NELSEN CBS
16	NEW	GRAND PIANO THE MIXMASTER BCM
17	16	RICH IN PARADISE F.P.J. PROJECT ZYX
18	19	STREET TUFF THE REBEL MC & DOUBLE TROUBLE METRONOME
19	14	DANCANDO LAMBADA KAOMA CBS
20	NEW	RIDE ON TIME BLACK BOX ZYX
		ERDBEERMUND SIGMUND UND SEINE FREUNDE EMI
1	1	ALBUMS
2	2	PHIL COLLINS ... BUT SERIOUSLY WEA
3	3	LISA STANSFIELD AFFECTION ARISTA
4	5	TRACY CHAPMAN CROSSROADS ELEKTRA
5	7	MILLI VANILLI ALL OR NOTHING HANSA
6	6	WESTERNHAGEN HALLELUJA WEA
7	4	CHRIS REA THE ROAD TO HELL MAGNET
8	13	CHRIS DE BURGH FROM A SPARK TO A FLAME PMV
9	10	ROXETTE LOOK SHARP EMI
10	8	PETER MAFFAY KEINE WEG ZU WEIT TELDEC
11	15	TINA TURNER FOREIGN AFFAIR CAPITOL
12	11	BILLY JOEL STORM FRONT CBS
13	17	ROD STEWART THE BEST OF ... WARNER BROS.
14	NEW	RICHARD MARX REPEAT OFFENDER EMI
15	19	SYDNEY YOUNGBLOOD FEELING FREE VIRGIN
16	9	SCORPIONS BEST OF ROCKERS 'N' BALLADS HARVEST
17	NEW	DAVID HASSELHOFF LOOKING FOR FREEDOM WHITE
18	14	THE BEAUTIFUL SOUTH WELCOME TO THE BEAUTIFUL SOUTH METRONOME
19	NEW	JIVE BUNNY & THE MASTERMIXERS THE ALBUM DINO
20	NEW	ERIC CLAPTON JOURNEYMAN REPRISE
		MUENCHENER FREIHEIT PURPURMOND CBS

FRANCE (Courtesy Europe 1) As of 1/20/90

1	1	SINGLES
2	2	HELENE ROCH VOISINE BMG
3	3	VALSE DE VIENNE FRANCOIS FELDMAN POLYGRAM
4	6	THAT'S WHAT I LIKE JIVE BUNNY & THE MASTERMIXERS CAR
5	4	COMMENT TE DIRE ADIEU JIMMY SOMERVILLE POLYGRAM
6	5	CASSER LA VOIX PATRICK BRUEL BMG
7	7	SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS CAR
8	12	RIDE ON TIME BLACK BOX CAR
9	9	ON SE CALME BASSLINE BOYS CAR
10	8	Y A PAS QUE LES GRANDS QUI REVENT MELODY CAR
11	15	QUAND TU SERRES MON CORPS PACIFIQUE VOGUE
12	14	ANOTHER DAY IN PARADISE PHIL COLLINS WEA
13	11	PUMP UP THE JAM TECHNOTRONIC FEATURING FELLY CBS
14	10	SANTA MARIA DE GUADELOUPE LA COMPAGNIE CREOLE CAR
15	NEW	DANCANDO LAMBADA KAOMA CBS
16	13	LET'S PARTY & AULD LANG SYNE JIVE BUNNY CAR
17	16	LE PERE NOEL DES MUSCLES LES MUSCLES POLYGRAM
18	17	L'HOMME EN BLANC PIERRE BACHELET BMG
19	NEW	QUAND JIMMY DIT PATRICIA KAAS POLYGRAM
20	19	CIRCLE STARS (JINGLE BELLS) CONFETTI'S CBS
		GIRL I'M GONNA MISS YOU MILLI VANILLI CAR

MUSIC & MEDIA

PAN-EUROPEAN CHARTS 1/27/90

1	1	HOT 100 SINGLES
2	3	ANOTHER DAY IN PARADISE PHIL COLLINS VIRGIN/WEA
3	NEW	HANGIN' TOUGH NEW KIDS ON THE BLOCK CBS
4	6	TEARS ON MY PILLOW KYLIE MINOGUE PWL
5	7	ALL AROUND THE WORLD LISA STANSFIELD ARISTA/BMG
6	5	HELENE ROCH VOISINE GM/BMG ARIOLA
7	20	LAMBADA KAOMA CBS
8	13	TOUCH ME 49ers 4th & B'WAY
9	2	THAT'S WHAT I LIKE JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY DANCE
10	NEW	GET A LIFE SOUL II SOUL 10/VIRGIN
11	10	GOT TO HAVE YOUR LOVE MANTRONIX FEATURING WONDRESS CAPITOL
12	16	LES VALSES DE VIENNE FRANCOIS FELDMAN PHONOGRAM
13	12	SIT AND WAIT SYDNEY YOUNGBLOOD CIRCA/VIRGIN
14	15	GIRL I'M GONNA MISS YOU MILLI VANILLI HANSA
15	NEW	PUMP UP THE JAM TECHNOTRONIC FEATURING FELLY ARS/CNR
16	17	YOU MAKE ME FEEL (MIGHTY REAL) JIMMY SOMERVILLE LONDON
17	14	RIDE ON TIME BLACK BOX deCONSTRUCTION
18	11	CASSER LA VOIX PATRICK BRUEL RCA/BMG
19	NEW	SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY DANCE
20	NEW	COMMENT TE DIRE ADIEU JIMMY SOMERVILLE LONDON
		GOT TO GET ROB 'N' RAZ FEATURING LEILA K ARISTA/BMG
1	1	HOT 100 ALBUMS
2	4	PHIL COLLINS ... BUT SERIOUSLY VIRGIN/WEA
3	3	LISA STANSFIELD AFFECTION ARISTA/BMG
4	2	TINA TURNER FOREIGN AFFAIR CAPITOL
5	5	JIVE BUNNY & THE MASTERMIXERS JIVE BUNNY—THE ALBUM TELSTAR
6	6	CHRIS REA THE ROAD TO HELL WEA
7	16	TRACY CHAPMAN CROSSROADS ELEKTRA
8	8	NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
9	7	ROD STEWART THE BEST OF ROD STEWART WARNER BROS.
10	9	KYLIE MINOGUE ENJOY YOURSELF PWL
11	17	CHRIS DE BURGH SPARK TO A FLAME A&M
12	13	ERIC CLAPTON JOURNEYMAN WEA
13	12	KAOMA WORLD BEAT CBS
14	11	MILLI VANILLI ALL OR NOTHING HANSA/BMG/CHRYSALIS
15	19	WET WET WET HOLDING BACK THE RIVER PRECIOUS/PHONOGRAM
16	15	WESTERNHAGEN HALLELUJA WARNER BROS.
17	15	TEARS FOR FEARS THE SEEDS OF LOVE FONTANA
18	NEW	ROXETTE LOOK SHARP PARLOPHONE
19	NEW	MILLI VANILLI U.S. REMIX ALBUM HANSA/BMG
20	20	BILLY JOEL STORM FRONT CBS
		GLORIA ESTEFAN CUTS BOTH WAYS EPIC

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 1/21/90

1	1	SINGLES
2	3	LOVE SHACK B-52'S WEA
3	2	I WANT THAT MAN DEBORAH HARRY EMI
4	8	IF I FEEL THE EARTH MOVE MARTIKA CBS
5	6	RIDE ON TIME BLACK BOX BMG/RCA
6	4	LEAVE A LIGHT ON BELINDA CARLISLE VIRGIN/EMI
7	5	WE DIDN'T START THE FIRE BILLY JOEL CBS
8	9	IF I COULD TURN BACK TIME CHER WEA
9	13	PUMP UP THE JAM TECHNOTRONIC FEATURING FELLY POSSUM/BMG
10	17	CRYING IN THE CHAPEL PETER BLAKELEY EMI
11	11	WHEN I SEE YOU SMILE BAD ENGLISH CBS
12	12	ANOTHER DAY IN PARADISE PHIL COLLINS WEA
13	14	THAT'S WHAT I LIKE JIVE BUNNY & THE MASTERMIXERS BMG/RCA
14	NEW	BED OF NAILS ALICE COOPER CBS
15	18	JUST LIKE JESSE JAMES CHER WEA
16	10	GIRL I'M GONNA MISS YOU MILLI VANILLI BMG/RCA
17	12	SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS BMG/RCA
18	15	POISON ALICE COOPER CBS
19	16	EVERY LITTLE STEP BOBBY BROWN WEA
20	NEW	NEVER TOO LATE KYLIE MINOGUE FESTIVAL
		PLEASE SEND ME SOMEONE TO LOVE JOHNNY DIESEL & THE INJECTORS MUSHROOM/FESTIVAL
1	2	ALBUMS
2	1	THE B-52'S COSMIC THING WEA
3	4	JIVE BUNNY & THE MASTERMIXERS THE ALBUM BMG/RCA
4	3	PHIL COLLINS ... BUT SERIOUSLY WEA
5	8	CHER HEART OF STONE WEA
6	5	MARTIKA MARTIKA CBS
7	6	ICEHOUSE GREAT SOUTHERN LAND REGULAR/FESTIVAL
8	7	BILLY JOEL STORM FRONT CBS
9	9	KATE CEBERANO BRAVE REGULAR/FESTIVAL
10	15	ALICE COOPER TRASH CBS
11	13	CLIFF RICHARD THE PRIVATE COLLECTION EMI
12	17	GHOST NATION HUNTERS AND COLLECTORS MUSHROOM/FESTIVAL
13	11	BELINDA CARLISLE RUNAWAY HORSES VIRGIN/EMI
14	16	JENNY MORRIS SHIVER WEA
15	NEW	BILLY OCEAN BILLY OCEAN GREATEST HITS BMG/RCA
16	14	DEBORAH HARRY DEF. DUMB & BLONDE EMI
17	10	BOBBY BROWN DON'T BE CRUEL WEA
18	20	NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
19	12	THE BEACH BOYS STILL CRUISIN' EMI
20	19	ROBERT PALMER ADDICTIONS VOLUME 1 FESTIVAL
		KYLIE MINOGUE ENJOY YOURSELF MUSHROOM/FESTIVAL

ITALY (Courtesy Musica e Dischi) As of 1/22/90

1	2	SINGLES
2	1	ANOTHER DAY IN PARADISE PHIL COLLINS VIRGIN
3	3	LAMBADA KAOMA CBS
4	11	UN'ESTATE ITALIANA GIANNA NANNINI & EDOARDO BENNATO VIRGIN
5	4	ALL AROUND THE WORLD LISA STANSFIELD ARISTA
6	7	SOWING THE SEEDS OF LOVE TEARS FOR FEARS FONTANA
7	9	PUMP UP THE JAM TECHNOTRONIC FEATURING FELLY ARS
8	10	SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS CARRERA
9	5	BURNING THE GROUND DURAN DURAN PARLOPHONE
10	8	THE BEST TINA TURNER CAPITOL
11	12	VARIETA GIANNI MORANDI RCA
12	6	THE AMSTERDAM E.P. SIMPLE MINDS VIRGIN
13	14	HEALING HANDS ELTON JOHN ROCKET
14	16	PERSONAL JESUS DEPECHE MODE MUTE
15	13	STEAMY WINDOWS TINA TURNER CAPITOL
16	17	NAME AND NUMBER CURIOSITY KILLED THE CAT MERCURY/PHONOGRAM
17	19	DO THEY KNOW IT'S CHRISTMAS BAND AID II POLYDOR
18	15	THIS IS THE RIGHT TIME LISA STANSFIELD ARISTA
19	18	RIDE ON TIME BLACKBOX GROOVE GROOVE MELODY
20	20	DON'T ASK ME WHY EURYTHMICS RCA
		VIVA LA MAMMA EDOARDO BENNATO VIRGIN

W. Germany's Hammer Music Nails Down Plans For Future

BY MIKE HENNESSEY

STUTTGART, West Germany—A new album of original material by London-based American singer/songwriter Mort Shuman is scheduled for release in August by Teldec in West Germany and WEA worldwide, according to Ingo Kleinhammer, president of Hammer Music, which has publishing rights to the music.

The album will be produced by Rod Argent, Russ Ballard, and Mike Moran.

Shuman is also working on a new musical and will be writing songs for German artists by arrangement with Hammer Music.

Although Hammer has concentrated principally on publishing activities since it was incorporated as a limited company in 1983, Kleinhammer plans this year to activate his Avenue Records label, recording dance and pop material with international potential.

"I believe Europe's time is right now," says Kleinhammer. "There is an enormous amount of creative energy around in Germany and I believe we are seeing the beginning of the end of the Anglo-American monopoly."

Since 1983, Hammer Music has

doubled its turnover every year. One of the major successes with which Hammer was associated in 1989 was that of the Darmstadt-based label West Side Music, headed by Horst A. Vay. The label, released through EMI-Electrola, was established in 1984 to produce 12-inch dance repertoire.

It scored international success with Camouflage, whose first single, "The Great Commandment," made the top 20 in Germany and entered the Billboard Hot 100. West Side achieved gold status in Germany and Austria with "O.K.," by the group Okay, and last year made the German top 30 with the first release of Deborah Sasson—"Carmen) Danger In Her Eyes."

The single, released in the U.S. by Capitol, made the top 30 on the U.S. dance chart, while "Oh Well," by the group of the same name, reached No. 15 on the Billboard dance chart and also made the U.K. chart after extensive air and club play.

West Side is now readying Oh Well's first album for release. Also in preparation is the debut album by Celebrate The Nun, a group tipped to have international potential comparable to Camouflage.

BOXED SETS FIND FAVOR WITH COLLECTORS

(Continued from page 73)

In most cases, boxed sets are promoted through retail outlets as a point-of-sale draw for customers. Retail chains have also regularly imported boxed sets to cater to their own customers. Bob Dylan's "Biograph," which was banned locally, is available in retail stores, as are the Stones and Clapton sets.

"It's very rare for record companies to budget for advertising and promotion for box sets because of the marginal sales," BMG's See says. "Box sets are used by retail stores as bait because they are specialty releases and make a good display."

BMG had released "20 Years Of Jethro Tull" and barely managed sales of 100 units. See says the release pleased Tull fans, but did little to create renewed interest for the act, despite its Grammy win at that time.

While boxed set prospects appear confined to a select audience, retail-

ers note that these usually help to increase visibility for the artist and create interest for back catalog.

Da Da Music, a specialty music store, recently imported a substantial number of David Bowie's "Sound + Vision" boxed sets, and although sales have been average, the proprietor, Peter Quek, is confident this particular release will have long-term appeal. "Some acts need time, and while they take up valuable shelf space, these are the artists who will encourage back-catalog sales," says Quek.

In coming months, BMG plans to release boxed sets by Lou Reed and Sam Cook. "Box sets are part of an artist's catalog," says See. "They are of special interest to collectors, but the honor of having a box set also encourages music fans to explore earlier works by a particular artist. It's really a cyclical situation."

INDIA'S GRAMPHONE CO. AIMS TO CUT LOSSES

(Continued from page 73)

ended September 1987 to \$13.1 million for the 18-month period ended March last year. Its loan funds during the corresponding period rose from \$7.71 million to \$11.83 million, with losses before taxation falling from \$3.46 million to \$2.8 million. There was an overall deficiency of \$17 million.

Yet, despite the current financial chill, Gramco is optimistic about the future. The company is slowly getting back into the lucrative Indian soundtrack market and has had three recent hits with "Ram Lakhan" and "Chandni," both reportedly selling 1 million cassette units, despite being pirated and counterfeited and put on

sale by a company called T-Series, and "Maine Pyar Kiya," said to have passed the half-million sales mark.

Besides this, Gramco has sold more than 300,000 tapes of singer Alisha's Hindi versions of Madonna songs and of "Sajna O Sajna," an album of Punjabi folk songs by Malkit Singh. Helping this sales impetus was a retail price drop to just above \$1.

Gramco, which began producing 1 million cassettes a month at the beginning of 1989, hopes to double production shortly. The company will also be releasing CDs this year—a letter of intent to manufacture CDs has been given to Philips Carbon Black Ltd., an associated company.

Competition Clips 'Batman' Wings Sales Are Huge, But So Is Number Of Sellers

BY KIRK LaPOINTE

OTTAWA—Warner Home Video says nearly 1 million copies of "Batman" were sold in Canada during the last six weeks of 1989, a phenomenal sales feat that has already left the video a close second in overall sales in Canada to "E.T. The Extra-Terrestrial."

"Batman" is likely to eclipse "E.T." in coming weeks. Trouble is, so many retail players came out of the woodwork to make the sell-through title such a success that some video dealers say they were

clobbered by the new competition.

Convenience stores, drugstores, gas stations, pizzerias, even clothing stores stocked the video as a sales item and offered it well below the suggested list price of \$29.95. Even major video retailers were caught up in the price-cutting, moving it for anywhere between \$19.95 and \$24.95 to meet the new competitors on the block.

The 50-plus-store Jumbo Video chain offered "Batman" free to anyone who paid in advance for 20 movie rentals, and the retailer says more than 15,000 took advantage of

the offer.

Major Video, a 39-store chain, says "Batman" disrupted sales at a critical time, the pre-Christmas period, and sales chief Sean Elliott says he would "just as soon forget that the video ever came along the way it did."

The Sam The Record Man and National Video chains report brisk sales, even though they peaked about mid-December. Cathie Carlino of Sam's believes now that regular ordering and buying patterns will resume.

Savannah Records Is Poised For Success

OTTAWA—The objective is sound, but probably unrealistic: Walk softly and carry a big stick. But Brian Ferriman is living proof that, at least once in a while, those who do walk softly eventually can get to carry a big stick.

The entrepreneur has parlayed his years of travails—losing his life savings, his house, but never his optimism—into a plum post today as president of Toronto-based Savannah Records. Never heard of Savannah? Well, in 1990, you may.

After years of steady growth, Savannah was the only Canadian independent in 1989 to garner any kind of percentage (3.4%) of any kind of chart (country, in this case) on The Record, Canada's music trade publication.

And this year is the one where Ferriman enters the high-stakes game. His budding star on his six-artist roster, Michelle Wright, has secured a hefty, multi-album commitment worldwide from Arista Records, which views her first and foremost as a country singer but not far down the road as a crossover artist, as well. Everyone will find out just what she has to offer in May, when her second record (first for Arista) is issued.

For Ferriman, who manages all of the Savannah roster, including Wright, this could be the big break for which he has spent long hours working—first running a studio in London, Ontario, then managing, then launching his own label. A former musician (oboe was a specialty) and law school, his name became synonymous in the '80s with boards and associations; if there was a trade group, Ferriman was on it, and for a reason.

"I learned a lot from those groups, particularly ones like the Country Music Assn.," he says of the group where he served as international director. "Now, for the first time, I'm not on any board."

And, for the first time, people are really coming to him. Canada's music future is brightest in country right now, with the likes of k.d. lang, George Fox, Blue Rodeo, Prairie Oyster, and Wright as its leading proponents. Savannah, however, is one of only a handful of Canadian labels poised to capitalize on the Canadian country boom.

But Ferriman believes he is "at capacity" with his six artists:

Wright, Juno-winning the Good Brothers, veteran Gary Fjellgaard, singer Anita Perras, country rocker Matt Minglewood, and singer Terry Carisse.

"I mean, how can you manage six artists and run a label, anyway?" he asks. "Even that's a load."

MAPLE BRIEFS

TELEMEDIA INC., the giant Quebec-based radio and television chain, plans to keep the lid on new purchases and let recent expansion efforts take hold in the coming year, says Telemedia chief Philippe de Gaspereaux. He admits that the chain may have been on too much of a buying binge, and says that unprofitable holdings will be put on the block.

GEORGE FOX, tabbed by many as the most promising country male vocalist in Canada right now, will get his first U.S. release in April with his second album, "With All My Might," on Warner Bros. Fox will perform at the Country Radio Seminar in Nashville in March. He's managed by Leonard Rambeau, who also manages Anne Murray.

AS REPORTED earlier in Maple Briefs, Archer Communications' three-dimensional QSound technology will receive its first major public airing on the Super Bowl broadcast in a Coca-Cola ad. Lawrence Ryckman, president of Calgary, Alberta-based Archer, says the Coke deal is exclusive over an unspecified period of time, one that he says "meshes well with the rollout of our technology." Archer's stock has been skyrocketing on the Vancouver Exchange and now trades on the Toronto Exchange as well.

THE SUNDAY shopping dispute appears to be simmering down in the Toronto area. For years now, many retailers (including some record and video stores), have been defying the provincial law that prohibits Sunday openings except in specified tourist areas. A challenge to the law is now before the Ontario Supreme Court, and retailers now have in effect agreed to avoid opening Sunday as long as police crack

Especially when the label thinks globally. In Holland, for example, the Savannah roster is well known. There have been other tries at Europe; Ferriman works the MIDEM show as hard as anyone. And the U.S. is going to get its first effort with Wright.

down to make sure others don't open. They'll await the court ruling, which will likely go all the way to the Supreme Court.

DOZENS HAVE been laid off at the BASF audiotape manufacturing plant in Cornwall, Ontario. Corporate streamlining is the reason behind the move.

SOME BIG CANADIAN releases are due shortly from Cowboy Junkies (March 9, called "The Caution Horses"), Corey Hart (March 12, "Bang"), and the Box (due in a few months, "The Pleasure And The Pain," produced by Martin Rushent).

MCA Records Of Canada Cutting Cost On Catalog

OTTAWA—MCA Records of Canada Ltd., which spearheaded price cuts on CDs more than two years ago, is shaving about \$2 starting Feb. 1 from roughly 100 catalog titles that will feature \$16.98 suggested list prices.

The company's new catalog includes MCA and distributed label titles by such artists as Elton John, Lionel Richie, U2, the Who, Huey Lewis & the News, Neil Diamond, Steve Earle, and such Canadian artists as Jane Siberry, Candi, Boulevard, and Chalk Circle. Jazz and country titles are also included.

The company had already featured a midprice catalog, but the additions bring the total to about 400 titles below the \$20 suggested list price. The wholesale level savings could translate to consumer savings of between \$2 and \$3, a company spokesman says.

Billboard, Industry Pals Salute Tom Noonan After 29 Years, He's Still No. 1 In Our Book

LOS ANGELES—Billboard magazine played host Jan. 5 as key music industry figures here joined in a salute to Tom Noonan upon his departure from Billboard. Noonan, a 29-year veteran of the magazine—most recently as associate publisher—left to form a new independent marketing company, BNW Entertainment, with two partners, John Barbis and Don Wright. In addition to the party, the staff of Billboard presented Noonan with a giant plaque commemorating his many contributions to the magazine and the music industry (Photos: Chuck Pulin)



"What'd you do to get a party?" asks Lou Dennis, senior VP/director of sales at Warner Bros.



Sam Ginsburg of Los Angeles-based City 1-Stop offers his best wishes to Noonan.



It seems like nothing can come between Noonan and CEMA president Russ Bach.



It's all hugs and kibitzing between Noonan and Van Halen manager Ed Leffler.



They tried, but Sheila Chlanda, director of national promotion at Columbia Records, and Steve Resnik, national promotion director at A&M, just couldn't outsmile Noonan for this photo.

The Billboard crew offers Noonan best wishes for sweet success. From left, John Babcock Jr., group publisher; Michael Ellis, director of charts; Dave DiMartino, L.A. bureau chief; Chris Morris, associate editor; Ed Ochs, editorial director of special issues; Noonan; Geoff Mayfield, associate director of retail research; Gene Smith, associate publisher/director of marketing & sales; and Arty Simon, sales executive.



Noonan passes the torch to Geoff Mayfield, Billboard's associate director of retail research and the new manager of the Top Pop Albums chart.



Noonan introduces superstar Elton John to his pride and joy—daughters Kristie, left, and Kerry.



It's a major moment when A&M senior VP of promotion Charlie Minor is flanked by Billboard's Gene Smith, left, and Noonan.



Noonan tries out a joke on Skip Miller, VP of black music at RCA Records. You follow me?



A gang of four industry pals has Noonan surrounded. From left are Bruce Goldstein, producer of ABC's American Top 40; Steve Meyer, senior VP of product development at MCA Records; Jheryl Busby, president, Motown Records; Noonan; and Joe McFadden, VP of sales at CEMA.



Noonan entertains Bonnie Goldner, senior director, national promotion/trade relations at RCA Records. Look out Bonnie, here comes the punch line.



"Listen guys, these Billboard people are so nice, I just can't leave," says a teary-eyed Noonan to John Barbis, left, and Don Wright. Just kidding, fellas. Noonan will be joining you in your new marketing partnership, BNW Entertainment, based in L.A.



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Store Managers Party

hosted by Tower Records

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BMG DISTRIBUTION • RCA Records/Artista/BMG Classics
BMG International/Private Music

CBS RECORDS, INC. • Columbia/Epic & Associated
Labels/WTG/Sony Classics/CMV

CEMA DISTRIBUTION

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WAL-MART REALIGNS

(Continued from page 6)

of them."

Wal-Mart, which has revolutionized the discounting business, is already one of the largest U.S. retailers, even though it operates only in the South and Midwest. But the powerful retailer, which opened 104 stores in 1989, has been making plans to invade both the East and West, which would yield a bonanza of new stores that need racking services. In addition, Wal-Mart operates 111 Sam's Wholesale Club stores, which also reportedly carry music.

According to one source, Western Merchandisers gains the rack-jobbing business of 160 Wal-Mart stores and any new stores opened by the discounting juggernaut on the West Coast. Wachsman declines to comment on that report, but does indicate that Lieberman has just opened "a brand-new, state-of-the-art facility in Reno, Nev."

Wachsman adds that, despite the lost Wal-Mart business, the racker "will do more business this year than last year," not including the revenue gained by the acquisition of Navarre Corp., a Minneapolis-based distributor and one-stop (Billboard, Dec. 2), or any new stores opened by its current accounts.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to *Calendar*, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

JANUARY

Jan. 27-31, **National Religious Broadcasters Convention**, Sheraton Washington and Omni Shoreham Hotels, Washington, D.C. 201-428-5400.

FEBRUARY

Feb. 2-3, **Fifth Annual Southeast M.U.S.I.C. (Musically United Supporting Industry Careers) Inc. Conference and Awards**, Hotel Inter-Continental, Miami. Joyce Straws, 305-624-6696.

Feb. 5-7, **Nightclub, Bar, And Restaurant Expo**, sponsored by Nightclub & Bar magazine, Rosemont/O'Hare ExpoCenter, Chicago. 601-236-5510.

Feb. 6, **For Serious Players Only: How Performers And Star Athletes Can Keep More Of What They Earn In 1990**, seminar on tax situations when touring abroad, presented by Ernst & Young, Hotel Inter-Continental, New York. Karron Haines, 212-407-2635.

Feb. 7-11, **Power-Jam Programming Conference**, presented by Urban Network, Stouffer Concourse Hotel at Los Angeles International Airport, Los Angeles. 818-843-5800.

Feb. 8-10, **Second International New Age Music Conference**, presented by the New Age Music Network in association with Music Connection magazine, Hollywood Roosevelt Hotel, Los Angeles. 800-234-7027.

les. 800-234-7027.

Feb. 12, **Songwriters Guild of America 17th Annual Aggie Awards**, Coronet Theater, Los Angeles. 213-462-1108.

Feb. 13-15, **Harris Seminar**, Hotel Inter-Continental, New York. 215-789-0100.

Feb. 15-17, **Gavin Seminar**, Westin St. Francis on Union Square, San Francisco. 415-495-1990.

Feb. 15-18, **Concert Touring In The 1990s: 10th Annual Performance Summit Conference**, pre-

sented by Performance magazine, Radisson Palm Springs Resort, Palm Beach, Calif. Don Waitt, 817-338-9444.

Feb. 21, **32nd Annual Grammy Awards**, presented by the National Academy of Recording Arts and Sciences, the Shrine Auditorium, Los Angeles. 213-849-1313.

Feb. 28-March 3, **21st Annual Country Radio Seminar**, Opryland Hotel and Convention Center, Nashville. 615-327-4487.

LIFELINES

BIRTHS

Boy, Alexander Elliott, to Rick and Marie Balis, Jan. 12 in St. Louis. He is program director for KSHE there.

Boy, Jeffrey Christopher, to B.K. and Lori Kirkland, Jan. 16 in Green Brae, Calif. He is program director for KBLX-AM-FM in San Francisco.

MARRIAGES

Mark Miller to Lisa Knight, Jan. 6 in Los Angeles. He is the lead singer of Capitol recording group Sawyer Brown.

Steven Knutson to Anne deB Katzenbach, Jan. 8 in Anguilla, British West Indies. He is VP of sales and marketing for Tommy Boy Records. She is A&R representative for PolyGram Records in New York.

DEATHS

Rose A. McGuire, 63, after a short illness, Jan. 7 in Kingston, N.Y. McGuire had been a senior accountant at Bearsville Records and Fourth Floor Music/Fiction Music Inc. in Bearsville, N.Y., since 1978. She is survived by a brother and two sisters.

Jim McDaris, 34, of a gunshot wound, Jan. 13 in Atlanta. A former commodities broker, McDaris opened the Blues Harbor Nightclub in Atlanta's fashionable Buckhead district in 1985 and moved the establishment to the newly reopened Underground Atlanta in 1989. Numerous nationally known blues acts have played Blues Harbor in the past five years. A native of Jasper, Ga., McDaris is survived by his wife, Deborah Leigh Harris McDaris, and two daughters, Julie, 4, and Maggie, 1.

Sadye Alyce Conley Gibson, 67, of complications from heart surgery, Jan. 19 in Orlando, Fla. Gibson was the wife of Jack "The Rapper" Gibson, a pioneer among black radio personalities and publisher of the Jack The Rapper black music industry tip-sheet. Gibson was born in Birmingham, Ala., graduated from Spelman College in Atlanta, and married Jack Gibson in 1943. For many years she was a teacher in the Orlando school system; with her husband and daughter, Jill Gibson Bell, she was also an organizer of the annual Jack The Rapper convention in Atlanta, the largest black music industry gathering in the country. She is survived by her husband, Jack; a daughter, Jill, and a son, Jack Jr.; two sisters; and six grandchildren. In lieu of flowers, the family asks that donations be made to the JTR Back To The Community Foundation Inc., 2637 Barkwater Drive, Orlando, Fla. 32809.

Vincent LaSpada (Jimmy "Sonny" Saunders), 73, of lung cancer, Jan. 20 in South Philadelphia. LaSpada was a big-band singer and recording artist in the '30s and '40s. He co-wrote "Peach Tree Street" with Frank Sinatra, and sang with the bands of Harry James, Eddie Duchin, Ray Bloch, Sonny Kendis, and Charlie Spivak. He is survived by two daughters, six sisters, and one brother.

Send information to *Lifelines*, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

CMA Joins Opposition To Record Labeling Bill

NASHVILLE—The Country Music Assn.'s board of directors has voted to join other organizations in opposing the record-labeling bill pending in Pennsylvania. The action was taken at the CMA board meeting Jan. 17-18 in Orlando, Fla.

The vote was not, however, a denunciation of record stickering in general. "What the board went on record as opposing," says Helen Farmer, CMA's director of programs and special projects, "was the part of [Pennsylvania's S.B. 938] that referred to labeling being the responsibility of the retail store."

Also opposing the bill's passage, according to a report from the CMA's legislative affairs committee, are the Pennsylvania Assn. Of Broadcasters, the Pennsylvania Newspaper Publishers Assn., and the First Amendment Group, as well as such music industry bodies as the Songwriters Guild, the Na-

tional Assn. Of Recording Merchandisers, the National Academy of Recording Arts and Sciences, and the Recording Industry Assn. of America.

Farmer says, "The only thing we're going to do in terms of lobbying will probably be to write a letter to the legislators saying the Country Music Assn. would like you to reconsider the bill. We will also ask any of our retail members in the area if they wish to lobby by making them aware of when that bill is going before the Senate." The bill has already passed the Pennsylvania House.

Adds Farmer, "Our retail directors did address the issue and say it was becoming a real problem."

In its recommendations to the board, the legislative affairs committee additionally noted that laws being considered in Florida and Missouri may also ultimately invite CMA opposition. EDWARD MORRIS

ALA., ARIZ. PLAN RECORD-LABELING BILLS

(Continued from page 6)

occult practices or the use of illegal drugs or alcohol unless they have an affixed parental advisory warning label and the lyrics printed on the cover.

Both the Recording Industry Assn. of America and the National Assn. of Record Merchandisers are monitoring the sudden explosion of record labeling bills that has occurred in the last few months, and there are worries from both groups that a state-by-state fight opposing such legislation will be extremely costly and not always successful.

The RIAA, in its first public relations move to counter the impetus of the bills, has sent out an information kit to its committee members and the media concerning a labeling bill in

Pennsylvania that has already gained House approval and awaits Senate consideration.

The package documents that nine newspapers in Pennsylvania, including the dailies in Philadelphia, Pittsburgh, Harrisburg, and Allentown, have come out in opposition to the bill, which has been attached as an amendment to a major state drug bill (S.B. 938).

The package also presents the case for opposition to the bill, including a constitutional argument.

According to a spokesperson from RIAA, only one paper in the state, a weekly, is in favor of the labeling amendment, sponsored by Rep. Ron Gamble, a Democrat.

RCA/COLUMBIA, SONY INK DEAL

(Continued from page 6)

Fisher, national software marketing manager with Sony.

Fisher estimates the installed 8mm player base to be at 1.5 million. Camcorders make up the majority of 8mm hardware sales, with VCRs and portable video players constituting a small percentage of the market. Camcorders also serve as 8mm playback decks, and these users account for most of the software purchases at this point. "We expect our software sales to double by the end of 1990," says Fisher.

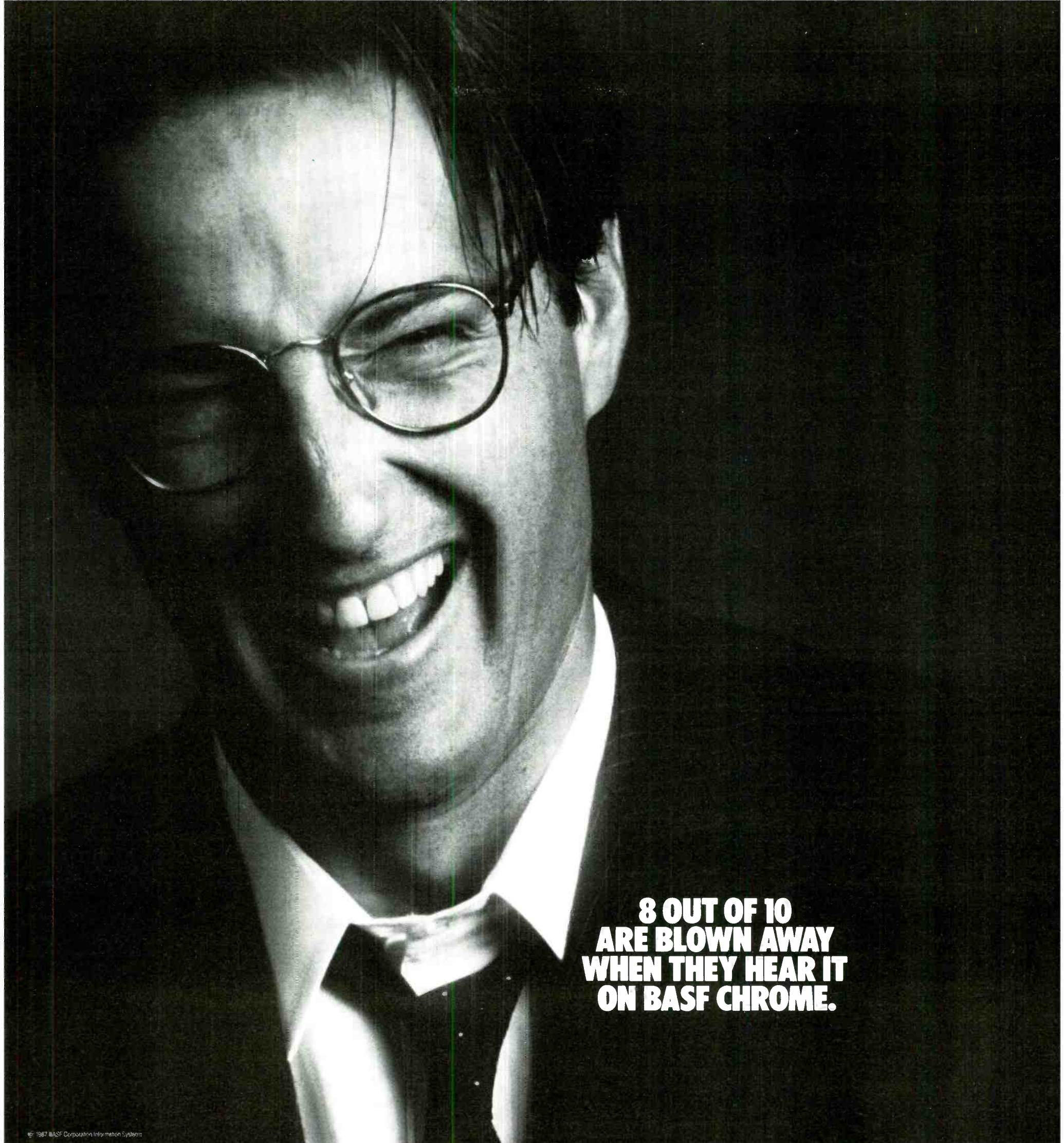
Previously available only through mail order, prerecorded 8mm product is still in the "infancy of its distribution life," notes John Thrasher, product manager of Tower's video division. Sony, which is one of few distributors of 8mm software titles, began offering releases to retail outlets in April. Tower initially carried 8mm titles in 12 of its stores then, but recently added product in 10 additional stores. The retailer now stocks about 130 titles, most of them theatrical releases. SUSAN NUNZIATA

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 1/15	Close 1/22	Change
NEW YORK STOCK EXCHANGE				
Blockbuster Entertainment	1001.4	15 3/4	16 1/4	+3/8
CBS Inc.	300.1	176 1/2	174	-2
Capital Cities Communications	106.1	53 3/4	529	-4 1/2
Carolco Pictures	33.3	10 1/4	10 1/4	+1/8
Coca-Cola	3645.5	72 1/2	70 1/2	-1 1/2
Walt Disney	3136.2	109 1/2	106	-3 3/4
Eastman Kodak	4650	40 1/2	39 3/4	-1
Handleman	168.8	21 1/2	21 1/2	-3/8
MCA Inc.	1563.6	57	56 1/4	-1/2
MGM/UA	277.5	13	14 1/4	+1 1/8
Orion Pictures Corp.	100.9	19 1/2	18 1/2	-1 1/2
Paramount Communications Inc.	3125.2	45 1/2	45 1/2	-1/4
Pathe Communications	22.5	3 1/4	3 1/2	+1/4
Polygram NV	544.4	16 1/2	15 1/2	-1
Sony Corp.	139.2	58 3/4	58 3/4	.....
TDK	107.3	40 1/2	43 1/4	+2 3/4
Vestron Inc.	89.5	7 1/2	7 1/2	+1/8
Warner Communications Inc.	.....	.....	.....	.....
Westinghouse	1622.9	72 3/4	72	-3/8
AMERICAN STOCK EXCHANGE				
Commtron	11	7 1/4	7 1/4	-1/8
Electrosound Group Inc.	2.9	1 1/2	1 1/4	-1/8
Nelson Holdings Int'l	49.9	10 1/4	9 1/4	-1 1/4
New World Pictures	.....	.....	.....	.....
Price Communications	67.4	5 1/4	5 1/2	-1/4
Prism Entertainment	7.8	3 1/4	3 1/2	-1/4
Unitel Video	5.5	12 1/4	11 3/4	-1 1/4
OVER THE COUNTER				
Acclaim Entertainment	.....	5 1/4	5 1/2	-3/8
Certron Corp.	.....	1 1/4	1 1/4	.....
Dick Clark Productions	.....	6 1/4	6 1/2	.....
LIN Broadcasting	.....	113 1/2	110 1/2	-3 1/2
LIVE Entertainment	.....	15 1/2	15 1/4	-1/2
Recoton Corp.	.....	3 1/4	3 1/2	-1/4
Reeves Communications	.....	.....	.....	.....
Rentrak	.....	2 1/4	2 1/4	.....
Satellite Music Network, Inc.	.....	.....	.....	.....
Scripps Howard Broadcasting	.....	63	63	.....
Shorewood Packaging	.....	23 1/4	22 1/2	-1 1/4
Sound Warehouse	.....	.....	.....	.....
Specs Music	.....	8 1/4	7 3/4	-1/2
Starstream Communications Group, Inc.	.....	1/4	1/4	.....
Trans World Music	.....	24	24	.....
Video Jukebox Network	.....	8 1/4	8 1/4	.....
Wall To Wall Sound And Video	.....	3 1/4	3 1/4	-1/4
Westwood One	.....	7 1/4	7	-3/4
LONDON STOCK EXCHANGE (In Pence)				
Chrysalis	143	145	+2
Pickwick	246	249	+3
Really Useful Group	220	220
Thorn EMI	789	763	-26



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ARE BLOWN AWAY
WHEN THEY HEAR IT
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HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

THE TOP THREE SINGLES are close in point totals, and "How Am I Supposed To Live Without You" by Michael Bolton (Columbia) hangs on to the top spot for a third week, although losing points. "Opposites Attract" by Paula Abdul (Virgin) makes spectacular sales and airplay gains and just edges out "Downtown Train" by Rod Stewart (Warner Bros.) for No. 2. "Train" makes strong point gains, however, and is bulleted at No. 3. This sets up a two-way battle for No. 1 next week between Stewart's and Abdul's singles. The top 10 should be a hotbed of competition next week, with eight bulleted singles moving up in the teens.

"ROAM" BY THE B-52'S (Reprise) wins the Power Pick/Sales and is the runner-up for the Power Pick/Airplay, as well. These point gains, and an early No. 1 report from Hot 94.9 Salt Lake City, fuel an 11-place leap from No. 34 to No. 23. "Love Will Lead You Back" by Taylor Dayne (Arista) wins the airplay pick, and is also fifth most-added at radio, with 52 adds, zooming 15 places on the chart to No. 40. The most-added record is Madonna's "Keep It Together" (Sire); it is the Hot Shot Debut at No. 56, with 106 adds and an early jump of 26-20 at KYRK Las Vegas.

NEW ARTIST LISA STANSFIELD from England has the second most-added record, as "All Around The World" (Arista), her No. 1 U.K. hit, enters the Hot 100 at No. 78. It's already strong at KMEL San Francisco (22-16). The third most-added record, with 59 adds, is "Get Up!" by Technotronic (SBK); it makes the biggest jump on the chart, 24 places to No. 62, with early jumps like 14-8 at Energy 96.5 Houston and 18-11 at Hot 97 New York. Two new artists join Stansfield in bowing on the Hot 100: the Chimes, a "Northern Soul" trio from Scotland, enters at No. 93 with "1-2-3" (Columbia); and the Brat Pack, a duo from the New York area, enters at No. 94 with "You're The Only Woman" (Vendetta).

THE 70s AND 80s are crowded this week. As a result, three records hold in position despite gaining points: "All Nite" by Entouch (Elektra) holds at No. 74 despite such jumps as 19-13 at Y108 Denver and 12-9 at FM102 Sacramento, Calif.; "Let Love Rule" by Lenny Kravitz (Virgin) stays at No. 89 despite great reports from K106 Beaumont, Texas (5-2), and 195 Tri-Cities, Wash. (5-4); and "There's A Party Going On" by Yvonne (Cutting) is stuck at No. 90 despite jumps of 12-4 at Hot 99.9 Allentown, Pa., and 19-9 at Hot 97.7 San Jose, Calif.

QUICK CUTS: "All My Life" by Linda Ronstadt (Elektra) hits the airplay-only chart at No. 39, but the single will not be in stores until next week and so it cannot enter the Hot 100 until then. "Personal Jesus" by Depeche Mode (Sire) has been certified gold (500,000 sales) by the RIAA while still below the top 40 at No. 46. This is highly unusual, but the record has sold about 250,000 12-inch singles, which the RIAA counts 2-for-1, and about another 100,000 cassette singles. The group has a strong fan base that buys all its product and the song is doing well where it is being played; for example: 11-6 at WPST Trenton, N.J., 20-8 at Hot 105.7 York, Pa., and 15-8 at CK105.5 Flint, Mich.

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 29 REPORTERS	SILVER ADDS 51 REPORTERS	BRONZE/ SECONDARY ADDS 168 REPORTERS	TOTAL ADDS 248 REPORTERS	TOTAL ON
KEEP IT TOGETHER MADONNA SIRE	11	22	73	106	121
ALL AROUND THE WORLD LISA STANSFIELD ARISTA	7	10	44	61	65
GET UP! (BEFORE THE...) TECHNOTRONIC SBK	7	10	42	59	79
FOREVER KISS MERCURY	4	8	45	57	90
LOVE WILL LEAD YOU BACK TAYLOR DAYNE ARISTA	6	11	35	52	186
JUST A FRIEND BIZ MARKIE COLD CHILLIN'	3	8	26	37	82
NO MYTH MICHAEL PENN RCA	5	5	26	36	143
DIRTY DEEDS JOAN JETT BLACKHEART	1	6	28	35	103
I WISH IT WOULD RAIN DOWN PHIL COLLINS ATLANTIC	2	6	23	31	62
BLACK VELVET ALANNAH MYLES ATLANTIC	2	4	20	26	133

Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Billboard. The full panel of radio reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036

FOR WEEK ENDING FEBRUARY 3, 1990

Billboard Hot 100 SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	HOW AM I SUPPOSED TO LIVE WITHOUT YOU	M.BOLTON	1
2	11	OPPOSITES ATTRACT	PAULA ABDUL	2
3	5	DOWNTOWN TRAIN	ROD STEWART	3
4	8	TWO TO MAKE IT RIGHT	SEDUCTION	4
5	6	I REMEMBER YOU	SKID ROW	6
6	3	FREE FALLIN'	TOM PETTY	7
7	10	JANIE'S GOT A GUN	AEROSMITH	5
8	1	PUMP UP THE JAM	TECHNOTRONIC FEATURING FELLY	8
9	9	JUST BETWEEN YOU AND ME	LOU GRAMM	9
10	17	TENDER LOVER	BABYFACE	14
11	21	DANGEROUS	ROXETTE	13
12	18	PEACE IN OUR TIME	EDDIE MONEY	12
13	20	TELL ME WHY	EXPOSE	15
14	24	WHAT KIND OF MAN WOULD I BE?	CHICAGO	11
15	4	LOVE SONG	TESLA	20
16	7	EVERYTHING	JODY WATLEY	10
17	13	I'LL BE GOOD TO YOU	QUINCY JONES	30
18	33	ALL OR NOTHING	MILLI VANILLI	16
19	22	KICKSTART MY HEART	MOTLEY CRUE	27
20	31	NO MORE LIES	MICHEL'LE	26
21	12	SWING THE MOOD	JIVE BUNNY & THE MASTERMIXERS	37
22	14	ANOTHER DAY IN PARADISE	PHIL COLLINS	21
23	15	WHEN THE NIGHT COMES	JOE COCKER	25
24	30	HERE WE ARE	GLORIA ESTEFAN	19
25	36	WE CAN'T GO WRONG	THE COVER GIRLS	18
26	40	ROAM	THE B-52'S	23
27	16	RHYTHM NATION	JANET JACKSON	33
28	19	DON'T KNOW MUCH	LINDA RONSTADT	31
29	28	WOMAN IN CHAINS	TEARS FOR FEARS	36
30	32	WAS IT NOTHING AT ALL	MICHAEL DAMIAN	24
31	25	BACK TO LIFE	SOUL II SOUL	34
32	—	PRICE OF LOVE	BAD ENGLISH	22
33	27	BUST A MOVE	YOUNG M.C.	52
34	—	ESCAPEDE	JANET JACKSON	17
35	37	ME SO HORNY	THE 2 LIVE CREW	63
36	26	PRINCIPAL'S OFFICE	YOUNG M.C.	49
37	23	JUST LIKE JESSE JAMES	CHER	47
38	—	HERE AND NOW	LUTHER VANDROSS	42
39	34	BLAME IT ON THE RAIN	MILLI VANILLI	51
40	—	C'MON AND GET MY LOVE	D-MOB	29

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	6	OPPOSITES ATTRACT	PAULA ABDUL	2
2	2	DOWNTOWN TRAIN	ROD STEWART	3
3	1	HOW AM I SUPPOSED TO LIVE WITHOUT YOU	M.BOLTON	1
4	4	TWO TO MAKE IT RIGHT	SEDUCTION	4
5	5	EVERYTHING	JODY WATLEY	10
6	10	WHAT KIND OF MAN WOULD I BE?	CHICAGO	11
7	12	JANIE'S GOT A GUN	AEROSMITH	5
8	3	JUST BETWEEN YOU AND ME	LOU GRAMM	9
9	11	PEACE IN OUR TIME	EDDIE MONEY	12
10	17	ESCAPEDE	JANET JACKSON	17
11	15	ALL OR NOTHING	MILLI VANILLI	16
12	7	PUMP UP THE JAM	TECHNOTRONIC FEATURING FELLY	8
13	16	DANGEROUS	ROXETTE	13
14	9	FREE FALLIN'	TOM PETTY	7
15	13	I REMEMBER YOU	SKID ROW	6
16	19	TELL ME WHY	EXPOSE	15
17	21	WE CAN'T GO WRONG	THE COVER GIRLS	18
18	23	PRICE OF LOVE	BAD ENGLISH	22
19	22	HERE WE ARE	GLORIA ESTEFAN	19
20	18	TENDER LOVER	BABYFACE	14
21	8	ANOTHER DAY IN PARADISE	PHIL COLLINS	21
22	24	WAS IT NOTHING AT ALL	MICHAEL DAMIAN	24
23	29	ROAM	THE B-52'S	23
24	28	I GO TO EXTREMES	BILLY JOEL	28
25	30	TOO LATE TO SAY GOODBYE	RICHARD MARX	32
26	33	C'MON AND GET MY LOVE	D-MOB	29
27	14	WHEN THE NIGHT COMES	JOE COCKER	25
28	20	LOVE SONG	TESLA	20
29	36	SOMETIMES SHE CRIES	WARRANT	35
30	35	NO MORE LIES	MICHEL'LE	26
31	—	LOVE WILL LEAD YOU BACK	TAYLOR DAYNE	40
32	31	KICKSTART MY HEART	MOTLEY CRUE	27
33	26	DON'T KNOW MUCH	LINDA RONSTADT	31
34	—	BLACK VELVET	ALANNAH MYLES	39
35	—	NO MYTH	MICHAEL PENN	38
36	27	WITH EVERY BEAT OF MY HEART	TAYLOR DAYNE	43
37	25	RHYTHM NATION	JANET JACKSON	33
38	—	THE DEEPER THE LOVE	WHITESNAKE	48
39	—	ALL MY LIFE	LINDA RONSTADT	—
40	40	IF YOU LEAVE ME NOW	JAYA	44

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HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	19	HERE WE ARE (Foreign Imported, BMI) CPP	UK/Bogam, ASCAP) WBM
93 1-2-3 (CRGI, BMI)	64	HOUSE OF FIRE (S.E.L., BMI/EMI April, ASCAP/Desmobile, ASCAP) HL	73 REAL LOVE (Skyyroz, ASCAP)
78 ALL AROUND THE WORLD (BMG, ASCAP/Block & Gilbert, ASCAP)	1	HOW AM I SUPPOSED TO LIVE WITHOUT YOU (EMI, ASCAP/Is Hot, ASCAP/EMI Blackwood, BMI) HL	33 RHYTHM NATION (Black Ice, BMI/Flyte Tyme, ASCAP) WBM
74 ALL NITE (Deep Sound, ASCAP/Bhss 69, ASCAP/Vintertainment, ASCAP)	28	I GO TO EXTREMES (Joel, BMI) HL	23 ROAM (Man Woman Together Now!, BMI/Irving, BMI) CPP
16 ALL OR NOTHING (MCA, ASCAP/EMI Blackwood, BMI/Bay, BMI) HL	6	I REMEMBER YOU (New Jersey Underground, ASCAP)	99 ROCK AND A HARD PLACE (Promopub B.V., PRS) CPP
84 THE ANGEL SONG (Psycho Bimboes From Hell, ASCAP) WBM	53	I WANT YOU (Lindseyanne, BMI/Big Fat, BMI/Steve Gordon, BMI)	45 SACRIFICE (Big Pig, ASCAP/Intersong, ASCAP) HL
21 ANOTHER DAY IN PARADISE (Phil Collins, PRS/Hit And Run, ASCAP) WBM	61	I WILL SURVIVE (FROM "SHE-DEVIL") (PolyGram International, ASCAP/Perren-Vibes, ASCAP) HL	35 SOMETIMES SHE CRIES (Virgin Songs, BMI/Dick Dragon, BMI/Crab Salad, BMI/Likite Split, BMI/Rich McBitch, BMI/Great Lips, BMI) CPP
54 ANYTHING I WANT (Paige By Paige, BMI/Chrysalis, BMI) CLM	71	I WISH IT WOULD RAIN DOWN (Hit And Run, ASCAP/Philip Collins, PRS)	97 STEAMY WINDOWS (Tennessee Swamp Fox, ASCAP/EMI April, ASCAP) HL
34 BACK TO LIFE (Virgin, ASCAP/Virgin Songs, BMI/WB, ASCAP/Law Music) CPP/WBM	85	IF U WERE MINE (Prohibited, BMI/Fresh Force, BMI)	59 SUMMER RAIN (Kinaalda, BMI/Valley Of Vidal, BMI)
39 BLACK VELVET (Bluebear Waltzes, CAPAC/EMI Blackwood (Canada), BMI/David Tyson, P.R.O.) HL	44	IF YOU LEAVE ME NOW (Saja, BMI/Mya-T, BMI) HL	37 SWING THE MOOD (Various Publishers)
51 BLAME IT ON THE RAIN (Realsongs, ASCAP) WBM	30	I'LL BE GOOD TO YOU (Kidada, BMI/Warner-Tamerlane, BMI) WBM	15 TELL ME WHY (EMI, BMI/Panchin, BMI) WBM
52 BUST A MOVE (Varry White, ASCAP/Young Man Moving, ASCAP)	92	(IT'S JUST) THE WAY THAT YOU LOVE ME (Virgin, ASCAP/Oliver Leiber, ASCAP) CPP	14 TENDER LOVER (Hip Trip, BMI/Kear, BMI/Jenn-A-Bug, ASCAP)
29 C'MON AND GET MY LOVE (EMI Blackwood, BMI) HL	5	JANIE'S GOT A GUN (Swag Song, ASCAP)	91 THAT'S WHAT I LIKE (Various Publishers)
13 DANGEROUS (Jimmy Fun, BMI) CLM	41	JUST A FRIEND (Cold Chillin', ASCAP/Biz Markie, ASCAP/WB, ASCAP) WBM	90 THERE'S A PARTY GOING ON (It's Time, BMI/Fanja, BMI)
48 THE DEEPER THE LOVE (David Coverdale, ASCAP/WB, ASCAP) WBM	9	JUST BETWEEN YOU AND ME (Colgems-EMI, ASCAP/Stray Notes, ASCAP/Knighty-Knight, ASCAP) WBM	58 THIS ONE'S FOR THE CHILDREN (Maurice Starr, ASCAP/EMI April, ASCAP) HL
66 DIRTY DEEDS (DC Co., ASCAP/Jena, ASCAP)	47	JUST LIKE JESSE JAMES (Realsongs, ASCAP/EMI April, ASCAP/Desmobile, ASCAP) HL/WBM	87 TIMELESS LOVE (FROM "SHOCKER") (EMI April, ASCAP/Desmobile, ASCAP) HL
77 DON'T CLOSE YOUR EYES (Cookies, BMI/Oppernockity Tunes, BMI/Elymax, BMI/Willessen, BMI/Zomba, ASCAP) HL	56	KEEP IT TOGETHER (WEB, ASCAP/Blu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP)	32 TOO LATE TO SAY GOODBYE (Chi-Boy, ASCAP/Fee, ASCAP) CLM
31 DON'T KNOW MUCH (EMI Blackwood, BMI/ATV, BMI/Mann & Weil, BMI/Snow, BMI/Braintree, BMI) HL	27	KICKSTART MY HEART (Motley Crue, BMI/Sikki Nixx, BMI) WBM	4 TWO TO MAKE IT RIGHT (Red Instructional, ASCAP)
75 DON'T MAKE ME OVER (Blue Seas, ASCAP/Jac, ASCAP) CPP/WBM	95	THE LAST WORTHLESS EVENING (Cass County, ASCAP/Grey Hare, ASCAP) WBM	81 WALK ON BY (Blue Seas, ASCAP/Jac, ASCAP) HL/WBM
83 DON'T TAKE IT PERSONAL (Colgems-EMI, ASCAP/CBS, ASCAP/Multi Culler, ASCAP) WBM	89	LET LOVE RULE (Miss Bessie, ASCAP)	24 WAS IT NOTHING AT ALL (St. Cecilia, BMI)
3 DOWNTOWN TRAIN (Jalima, ASCAP) MSC	82	LIVING IN SIN (Bon Jovi, ASCAP/Pri, ASCAP) WBM	18 WE CAN'T GO WRONG (Andy Panda, ASCAP/Zomba, ASCAP/Latin Rascals, BMI/Red Instructional, ASCAP/Disco Fever, ASCAP/Salski, BMI)
57 ELECTRIC BOOGIE (Solomonic, ASCAP)	69	LOVE ME FOR LIFE (Saja, BMI/Mya-T, BMI)	50 WE DIDN'T STEAL THE FIRE (Joel, BMI) HL
17 ESCAPEDE (Black Ice, BMI/Flyte Tyme, ASCAP) WBM	60	LOVE SHACK (Man Woman Together Now!, BMI/Irving, BMI) CPP	11 WHAT KIND OF MAN WOULD I BE? (Texascity, BMI/Jason Scheff, BMI/EMI Blackwood, BMI/Sin-Drome, BMI/Fallwater, ASCAP) HL
10 EVERYTHING (Sizzling Blue, BMI/Newton House, BMI) WBM	20	LOVE SONG (City Kidd, ASCAP) CLM	79 WHEN I SEE YOU SMILE (Realsongs, ASCAP) WBM
88 EVERYTHING YOU DO (YOU'RE SEXING ME) (Blue 32, ASCAP/Cosgroove, ASCAP)	40	LOVE WILL LEAD YOU BACK (Realsongs, ASCAP) WBM	25 WHEN THE NIGHT COMES (Irving, ASCAP/Adams Communications, BMI/Calyso Tunes, BMI/Realsongs, ASCAP) CPP/WBM
96 FIGURE OF EIGHT (MPL, ASCAP) HL	63	ME SO HORNY (Pac-Jam, BMI)	67 WHOLE WIDE WORLD (FROM "TRUE LOVE") (Virgin, ASCAP/Elliott Wolf, ASCAP/Jobete, ASCAP) CPP
86 FLY HIGH MICHELLE (Octa, Ascaph/Enuff Z'nuff, ASCAP/Fajenstein, ASCAP)	70	NEVER 2 MUCH OF U (Island, BMI/Ond, BMI) WBM	43 WITH EVERY BEAT OF MY HEART (MCA, ASCAP/Matak, ASCAP/Mygag, ASCAP/Shakin' Baker, BMI) HL
98 FOOL FOR YOUR LOVING (Seabreeze, ASCAP/C.C., ASCAP/Dump-eaton, ASCAP) WBM	26	NO MORE LIES (Ruthless Attack, ASCAP)	36 WOMAN IN CHAINS (Virgin Songs, BMI) CPP
72 FOREVER (Stanley World, ASCAP/Hori Prod. America, ASCAP/Mr. Bolton's, BMI/Warner-Tamerlane, BMI)	38	NO MYTH (Lafai, BMI/Careers, BMI) HL	94 YOU'RE THE ONLY WOMAN (Rubicon, BMI)
7 FREE FALLIN' (Gone Gator, ASCAP/EMI April, ASCAP) CPP/HL	68	NOTHIN' TO HIDE (Chi-Boy, ASCAP/Edge Of Fluke, BMI) CPP/CLM	
62 GET UP! (BEFORE THE NIGHT IS OVER) (BMC, ASCAP/Bogam, ASCAP/Colgems-EMI, ASCAP) WBM	100	OH FATHER (WB, ASCAP/Blu Disque, ASCAP/Webo Girl, ASCAP/Johnny Yuma, BMI) WBM	
55 A GIRL LIKE YOU (Famous Monsters, BMI/Screen Gems-EMI, BMI) WBM	2	OPPOSITES ATTRACT (Virgin, ASCAP/Ollie Leiber, ASCAP) CPP	
65 GOING HOME (Brenee, BMI/High Tech, BMI/Kuzu, BMI/EMI Blackwood, BMI/Wallyworld, ASCAP) HL	80	OVER AND OVER (Ensign, BMI/Mister Guy, BMI/Brooklyn Fox, ASCAP) CPP	
42 HERE AND NOW (Ollie Brown Sugar, ASCAP/EMI April, ASCAP/DLE, ASCAP) CPP/HL	12	PEACE IN OUR TIME (Pillarview B.V., BMI/Chrysalis, BMI/Virgin, ASCAP) CPP/CLM	
	46	PERSONAL JESUS (Emle, ASCAP)	
	22	PRICE OF LOVE (Wild Crusade, ASCAP/Frisco Kid, ASCAP/Chappell & Co., ASCAP) HL	
	49	PRINCIPAL'S OFFICE (Varry White, ASCAP/Young Man Moving, ASCAP)	
	8	PUMP UP THE JAM (Colgems-EMI, ASCAP/BMC,	

PLETHORA OF COUNTRY ALBUMS ON THE WAY

(Continued from page 1)

bels express confidence their artists can crash tight country radio playlists and gain retail action through an increased emphasis on videos, more consumer media exploitation, and a heavier reliance on regional showcases for key radio and retail leaders.

The challenge for these new players (with their rosters of often unproven artists) is to find a place in a market dominated by four majors. The four—Warner Bros., MCA, RCA, and CBS—took more than 85% of the Billboard Top Country Albums chart for the first six months of 1989 (Billboard, Aug. 5). And to make matters worse for the new kids, Nashville's No. 5 label, Capitol, received a transference of executive and artist talent in December when Jimmy Bowen came aboard with much of his Universal roster. And No. 6 label PolyGram also has new leadership in Harold Shedd and Paul Lucks.

And then there are the indie labels, like Opryland-funded 16th Avenue Records. "We want a piece of the pie," says B.J. McElwee of 16th Avenue, "except the pieces are going to be smaller. This makes it harder in our continued fight for space—on the charts, radio space, and bin space."

But, says Rick Blackburn, "There's room for all." Blackburn is VP of operations, Atlantic Records/Nashville—now four months into the company's second try at making a go of a Nashville office. With previous stints at CBS Records and Monument Records, Blackburn has a solid perspective on the present situation. He likes the advantages of working with a smaller roster.

For the first quarter, Atlantic is now releasing an album by the Girls Next Door (a group that the label picked up from the late MTM Records), a February offering from Jeff Stevens & the Bullets (described by Blackburn as "Stray Cats meet John Fogerty"), and a March album from Robin Lee. Two more releases will join the country product stockpile in April—Billy Joe Royal, coming off the first gold album in his career, and Billy & the American Suns, a group headed by Billy Chinook, an ex-Doo-bie Brother.

Noting that country sales are "going from flat to up," Blackburn plans such marketing strategies as increased use of videos ("I'm a firm believer in video for new artists") and emphasizing the showcase touring scenario. "We've got to get these new artists in front of radio and the account base. It's a way of artist development." In March, Atlantic presents its Young Guns Tour, taking Jeff Stevens & the Bullets and Robin Lee to 14 Midwest, Southwest, and Southeast cities for radio and retail showcases.

A look at the Country Music Television playlist seems to support Blackburn's hopes about video exposure for new artists. Travis Tritt, the Kentucky Headhunters, James House, Shane Barmby, Lorrie Morgan, and Garth Brooks are all in heavy rotation at the channel, while medium rotation includes such acts as Jann Browne, Wild Rose, Daniele Alexander, Skip Ewing, Alan Jackson, Mark Collie, Les Taylor, Susi Beatty, Wild Rose, Marsha Thornton, Billy Hill, Jeff Stevens & the Bullets, Trader-Price, and Tish Hinojosa.

Curb Records, recently expanding into a Nashville office from its Los Angeles base, will be issuing a near-plethora of first-quarter product. Albums by Jann Browne and best-of-re-

leases by Ronnie McDowell, Moe Bandy, and Bobby Vinton on Curb Records will be accompanied by joint-venture product: the Desert Rose Band and Lyle Lovett on Curb/MCA, an all-time-classic package by Marie Osmond on Capitol/Curb, and Hank Williams Jr. on Warner Bros./Curb. Curb also plans greatest-hits albums from such diverse acts as Debby Boone, the Four Seasons, Jack Scott, and Robert Goulet.

The Curb product flow has increased over the past quarter, according to Deborah Razo, Curb's L.A.-based marketing manager for country. "It's heavier this quarter because we're trying to get more aggressive in the marketplace," she says. The label's Nashville-based VP of national promotion/country division, Mike Borchetta, believes that consumer and media interests are being elevated by the competition created by the new label thrusts: "Since all these labels are hitting at the same time, we're getting more attention."

The plot thickens as Arista Records plans its first release schedule since recently opening its Nashville branch. Albums will come from Alan Jackson, Lee Roy Parnell, and Exile. "Most of our roster [acts] are brand new and developing," says Phran Schwartz, director of marketing and artist development for Arista/Nashville. "So it'll be a highly competitive year and tougher than ever."

Meanwhile, 16th Avenue, barely 3 years old, plans to aggressively enter the first-quarter release game. New albums will be forthcoming from Charley Pride, John Conlee, and Canyon. "1990 will be our year to break Canyon," McElwee predicts.

Except for the Nitty Gritty Dirt Band and the Judds, the entire Universal roster went with the label's founder, Jimmy Bowen, to Capitol, where they have been integrated into the Capitol lineup (Billboard, Dec. 23). Allowing Bowen time to settle in, the label is waiting for mid-March to hit with its first releases of the year. Albums will be coming from Glen Campbell, Barbara Mandrell, Eddie Rabbitt, Dan Seals, and Wild Rose.

The revitalized PolyGram Nashville operation plans first-quarter releases from Larry Boone, David Lynn Jones, and Johnny Cash. Paul Lucks, VP/GM, Nashville operations, explains that the light release schedule was planned before the first-quarter offerings from the new label entries were considered. "That was our plan—but in light of the competition, it makes even more sense," says Lucks.

RCA is coming with Restless Heart, Michael Johnson, Jo-EI Sonnier, Earl Thomas Conley, Prairie Oyster, Eddy Arnold, and the Judds. MCA is hitting with the Desert Rose Band, Marsha Thornton, Matt Rollings, and Steve Wariner. CBS will be shipping Ricky Van Shelton, the O'Kanes, Sweethearts Of The Rodeo, Highwaymen 2, Tim Mensy, Les Taylor, Doug Stone, a Johnny Cash reissue, two various-artists albums, and the second series of "The American Originals" spotlighting Marty Robbins, Claude King, Lefty Frizzell, Mel Tillis, and George Morgan.

Warner Bros. is joining the first-quarter fray with Southern Pacific, Lone Wolf, Hank Williams Jr., Jim Horn, Jennifer McCarter & the McCarter Sisters, Michael Martin Murphey, the Forester Sisters, Bela Fleck, and Travis Tritt.

(Continued on page 88)

FOR WEEK ENDING FEBRUARY 3, 1990

Billboard CROSSOVER RADIO AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	TWO TO MAKE IT RIGHT VENETTA TS-1464/A&M	SEDUCTION
2	2	OPPOSITES ATTRACT VIRGIN 7-99158	PAULA ABDUL
3	3	WE CAN'T GO WRONG CAPITOL 44498	THE COVER GIRLS
4	9	C'MON AND GET MY LOVE FRRR 886 798-4/POLYGRAM	D-MOB
5	10	ESCAPEDE RUTHLESS 7-99149/ATCO	JANET JACKSON
6	6	NO MORE LIES ARISTA 9916	MICHELLE
7	7	TELL ME WHY MCA 53714	EXPOSE
8	5	EVERYTHING MILLI VANILLI	JODY WATLEY
9	12	ALL OR NOTHING SOLAR 74003/E.P.A.	TECHNOTRONIC
10	8	TENDER LOVER COLUMBIA 38-73017	BABYFACE
11	4	PUMP UP THE JAM SBK 07311	TECHNOTRONIC
12	11	HOW AM I SUPPOSED TO LIVE WITHOUT YOU COLUMBIA 38-73017	MICHAEL BOLTON
13	20	JUST A FRIEND COLD CHILLIN' 7-22784/WARNER BROS.	BIZ MARKIE
14	14	IF YOU LEAVE ME NOW LMR 77000	JAYA
15	15	HERE AND NOW EPIC 34-73029/E.P.A.	LUTHER VANDROSS
16	—	GET UP! (BEFORE THE NIGHT IS OVER) SBK 07311	TECHNOTRONIC
17	22	WHOLE WIDE WORLD RCA 9098	A'ME LORAIN
18	—	LOVE WILL LEAD YOU BACK ARISTA 9938	TAYLOR DAYNE
19	24	HERE WE ARE EPIC 34-73084/E.P.A.	GLORIA ESTEFAN
20	30	LOVE ME FOR LIFE LMR 84006	STEVIE B
21	28	REAL LOVE ATLANTIC 7-88816	SKYY
22	19	OVER AND OVER ATLANTIC 7-88799	PAJAMA PARTY
23	16	I WILL SURVIVE (FROM "SHE-DEVIL") MERCURY 876 369-4/POLYGRAM	SAFIRE
24	29	THERE'S A PARTY GOING ON CUTTING 228	YVONNE
25	21	NEVER 2 MUCH OF U 4TH & B'WAY 7495/ISLAND	DINO
26	18	BACK TO LIFE VIRGIN 7-99171	SOUL II SOUL (FEATURING CARON WHEELER)
27	13	RHYTHM NATION A&M TS-1455	JANET JACKSON
28	26	DON'T TAKE IT PERSONAL ARISTA 9875	JERMAINE JACKSON
29	—	ALL NITE ELEKTRA 7-69260	ENTOUCH FEATURING KEITH SWEAT
30	—	KEEP IT TOGETHER SIRE 7-19986/WARNER BROS.	MADONNA

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	JANIE'S GOT A GUN Geffen 7-22727	AEROSMITH
2	3	DOWNTOWN TRAIN WARNER BROS. 7-22685	ROD STEWART
3	2	KICKSTART MY HEART ELEKTRA 7-69248	MOTLEY CRUE
4	7	SOMETIMES SHE CRIES COLUMBIA 38-73095	WARRANT
5	11	PRICE OF LOVE EPIC 34-73094/E.P.A.	BAD ENGLISH
6	5	PEACE IN OUR TIME COLUMBIA 38-73047	EDDIE MONEY
7	9	A GIRL LIKE YOU ENIGMA 44480/CAPITOL	THE SMITHEREENS
8	6	I REMEMBER YOU ATLANTIC 7-88886	SKID ROW
9	13	DANGEROUS EMI 50233	ROXETTE
10	10	LOVE SONG Geffen 7-22856	TESLA
11	14	TOO LATE TO SAY GOODBYE EMI 50234	RICHARD MARX
12	4	JUST BETWEEN YOU & ME ATLANTIC 7-88781	LOU GRAMM
13	16	BLACK VELVET ATLANTIC 4-88742	ALLANAH MYLES
14	12	FREE FALLING MCA 53748	TOM PETTY
15	19	ROAM REPRISE 7-22667	THE B-52'S
16	20	I GO TO EXTREMES COLUMBIA 38-73091	BILLY JOEL
17	17	WHAT KIND OF MAN WOULD I BE REPRISE 7-22741	CHICAGO
18	8	ANOTHER DAY IN PARADISE ATLANTIC 7-88774	PHIL COLLINS
19	24	THE DEEPER THE LOVE Geffen 4-19951	WHITESNAKE
20	15	WHEN THE NIGHT COMES CAPITOL 44437	JOE COCKER
21	26	HOUSE OF FIRE EPIC 34-73085/E.P.A.	ALICE COOPER
22	18	WAIT FOR YOU WTG 31T-73034	BONHAM
23	25	PERSONAL JESUS SIRE 4-19941/REPRISE	DEPECHE MODE
24	—	DIRTY DEEDS BLACKHEART 73215/E.P.A.	JOAN JETT
25	23	HOW AM I SUPPOSED TO LIVE WITHOUT YOU COLUMBIA 38-73017	MICHAEL BOLTON
26	—	FOREVER MERCURY 876 716-7/POLYGRAM	KISS
27	—	FLY HIGH MICHELLE ATCO 4-99135	ENUFF Z'NUFF
28	27	JUST LIKE JESSE JAMES Geffen 7-22844	CHER
29	—	NO MYTH RCA 9111	MICHAEL PENN
30	28	I CAN'T EXPLAIN MERCURY 876 190-4/POLYGRAM	SCORPIONS

Products with the greatest airplay gains this week.
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TOP 40/DANCE PLAYLISTS

STATION	PLAYLIST	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
New York	P.D.: Joel Salkowitz	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
Philadelphia	P.D.: Elvis Duran	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30

STATION	PLAYLIST	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
Los Angeles	P.D.: Jeff Wyatt	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
San Francisco	P.D.: Keith Naffaly	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30

TOP 40/ROCK PLAYLISTS

STATION	PLAYLIST	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
Los Angeles	P.D.: Scott Shannon	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
Dallas	P.D.: Joel Folger	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
Detroit	P.D.: Chuck Beck	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30

POP

PICKS

JULIA FORDHAM

Porcelain
 PRODUCERS: Julia Fordham, Hugh Padgham, Grant Mitchell & Kevin Maloney
 Virgin 91325

Astonishing sophomore effort fulfills the promise exhibited on British singer's debut. Fordham sounds like an ethereal Joni Mitchell on "Lock And Key," soulful on the title track, woefully disenchanted on "Towerblock," and is the perfect picture of romantic longing on "Girlfriend." The often bare-bones lyrics are matched by textured, lovely melodies. Programmers who missed the boat last time should hop aboard quickly.

RECOMMENDED

HAVANA BLACK

Indian Warrior
 PRODUCERS: The Dynamic Duo
 Capitol 90587

First full-length album by Finnish hard rock band will call up inevitable comparisons to old Free and Bad Company tracks, thanks to slavish Paul Rodgers-like vocals of singer "Guts." Brew is pretty effective though, with numbers like "Hoo Myself" and "Speed Up Time" capable of grabbing album rock play.

THEE HYPNOTICS

Live'r Than God
 PRODUCERS: Thee Hypnotics, Paul Kendall, Dave Goodman
 Sub Pop 54

Megamornic and wonderful, this half-live, half-studio opus spotlights four Englishmen who worship at the altar of the MC5, the Stooges, the Doors, and Jimi Hendrix. Ultraloud, flat-out-stompin' jams like "All Night Long," "Soul Trader," and "Choose My Own Ways" will level retro-punk fanatics of the modern rock school. Coolest stupid record of the year so far. Contact: 206-448-6061.

FLAT DUO JETS

PRODUCER: Mark Bingham
 Dog Gone Records 004

North Carolina trio evokes the spirit of Elvis and Duane Eddy in a big way on its debut. Guitarist/vocalist Dexter Romweber (brother of Sara Romweber of Let's Active fame) leads drummer Crow and bassist Tone through a rockabilly/pop/soul workout that will have college and alternative stations howling with glee. Contact: 404-353-6689.

CHRISTINE LAVIN

Attainable Love
 PRODUCER: Christine Lavin
 Philo/Rounder 1132

One of New York's favorite folkies springs forth with yet another delectable collection of humorous and heartbreaking tunes. "Sensitive New Age Guys" will raise consciousness and laughs everywhere it's played; "The Kind Of Love You Never Recover From" is gut-wrenching storytelling of the first order.

OTIS BALL

I'm Gonna Love You 'Til I Don't
 PRODUCER: Otis Ball
 Bar None 72626

Midwestern songsmith's debut is chockfull of funny, offbeat pop melodies that should interest, if not delight, alternative-minded listeners. Highlights include the title track, "Dianamal," "Walk On Water" (featuring ex-labelmates They Might Be Giants on backing vocals), "Amy," "Under A Rock," and "Dancing In the Rubble." The creepily humorous "Charles Manson's Birthday" should get some deserved novelty play.

SPOTLIGHT



JOAN JETT

The Hit List
 PRODUCER: Kenny Laguna
 Blackheart Records/CBS Associated 45473

It's more hit than miss here on Jett's clever collection of covers. AC/DC's "Dirty Deeds" is already off and running; a nice follow-up would be "Love Hurts," a hit for Nazareth. The Blackhearts sound positively inspired on some of the tracks, including ZZ Top's "Tush" and the Chambers Brothers' "Time Has Come Today." There are a few other tracks where the Jett-stream doesn't flow as smoothly as it should, but everyone's allowed a few indulgences.

RENEGADE SOUNDWAVE

Soundclash
 PRODUCERS: not listed
 Mute/Enigma 75422

U.K. techno unit has concocted a unique blend of industrial noise and dance-oriented rock grooves. Though the exclusion of brilliant Brit hit "Cocaine Sex" is disappointing, solace is found in the hypnotic "Blue Eyed Boy" and the amusingly twisted "Murder Music." Current single, "Biting My Nails," burns with both modern rock and club potential, as does the hip-hop-influenced "Lucky Luke."

INTRUDER

A Higher Form Of Killing
 PRODUCERS: Tom Harding, Intruder
 Metal Blade 72416

Nashville-based rockers prove that speed metal does not have to be technically inferior or lyrically offensive in order to have ravenous bite. Album title aptly describes primary thrust of subject matter, with genocide and poverty among the issues covered. Ominous cover of the Monkees' "(I'm Not Your) Stepping Stone" has radio potential, though band's appeal will likely stretch to those who find programmable metal a bore. Contact: 818-981-9050.

XENTRIX

Shattered Existence
 PRODUCER: John Cuniberti
 RC/Roadracer 9444

Everyone mosh! Band deftly straddles the fence between thrash and hardcore, delivering a sweaty collection of chunky chorded riff workouts that are an air guitarist's dream. "No Compromise" stands out for its piercing stab at corporate rockers, as does the headline savvy "Crimes." Contact: 212-219-0077.

VOLCANO SUNS

Thing Of Beauty
 PRODUCER: (None listed)
 SST 257

Boston postpunk trio led by former Mission Of Burma kingpin Peter Prescott gets ambitious this time around, with a two-record set comprising 20 songs. Sadly, while the band's attack remains as forceful as ever, songwriting is entirely too thin to be stretched over that distance. Still, collegiate and modern rockers might be able to cherry-pick some good tracks. Contact: 213-835-8977.

BJ COLE

Transparent Music
 PRODUCER: BJ Cole
 Hannibal 1325

Title is altogether apropos: Veteran English session player Cole, whose pedal steel guitar has graced countless rock, folk/rock, and country/rock releases, turns in a collection of limpidly atmospheric instrumentals, both self-penned and classical (Ravel, Satie, Debussy). While fans of rock minutiae will be the primary audience, this could easily make inroads among new-age buyers. Contact: 201-846-7070.

JAZZ

PICKS

GEORGE SHEARING

Piano
 PRODUCER: Carl E. Jefferson
 Concord Jazz 4400

Veteran pianist shows off his distinctive light touch on a supremely listenable solo recital, with a repertoire of standards, show tunes, and one original composition. Welcome return by the jazz master is worthy of spins at straight-up jazz formats.

GARY BURTON

Reunion
 PRODUCER: Gary Burton
 GRP 9598

Good vibes resound when Burton gets back together with former guitar sideman Pat Metheny for a slick, professional quintet set of smooth melodies. Standouts in a solid field include the lightly swinging "Autumn," the bracing title theme, the sprightly "Chairs And Children," and the lyrical "Tiempos Felice." Memorable Metheny compositions also improve the mix, especially his serene "Wasn't Always Easy" and the tuneful, uptempo "The Chief."

RECOMMENDED

BOBBY WATSON & HORIZON

The Inventor
 PRODUCERS: Matt Pierson, Bobby Watson
 Blue Note 91915

Former Jazz Messenger altoist tears through a mostly self-composed set of full-tilt tracks—sure to appeal to straight-ahead formats. Best in a hard-driving collection are the jumping call-and-response of "Heckle And Jeckle," the driving title cut, the calypso-flavored bounce of "For Children Of All Ages," the on-target changes of "Dreams So Real," and the powerful beat of "The Shaw of Newark."

NEW AGE

PICKS

DON HARRISS

Abacus Moon
 PRODUCER: Don Harriss
 Sonic Atmospheres

Spacious, warm release paints a textured landscape that is by turns soothing ("Crystal Canyons," "Porcelain Sky") and jaunty ("Inventions"). Programmers should find a depth here that exceeds most other releases of the same genre.

NEW AND NOTEWORTHY

BOBBY Z

PRODUCERS: Bobby Z, David Z, and Oliver Leiber
 Virgin 91288

Ex-drummer for Prince & the Revolution steps out from behind the kit for a hit-laden debut. There's less funk here than one would expect, but there are plenty of solid pop grooves that run deep, such as on the first single, "Lie By Lie." Z's voice is a cool textured blend that serves him well on a variety of tunes ranging from the Fixx-like "River Run Dry" to "Believe," which is redolent of Ice House.

REQUIEM FOR THE AMERICAS

Songs From The Lost World
 PRODUCER: Jonathan Elias
 Enigma 73354

Conceived and composed by Elias as a tribute to the Native American, the "rock fable" includes vocal and/or lyrical contributions from several artists, including Jon Anderson, Simon LeBon, John Waite, Michael Bolton, and Jim Morrison. Often spiritual and atmospheric, this well-intentioned work—the proceeds go to the Save The Children organization—may be a little too ethereal for most radio formats. The exceptions are first single, "Far Far Cry" from Jon Anderson, and Simon LeBon's "Follow In My Footsteps."

COMPANY OF WOLVES

PRODUCERS: Jeff Glixman and Company Of Wolves
 Mercury 842184

Straight-ahead rock from East Coast quartet is getting the big label push. That help, in addition to solid playing and catchy songs, should be all the band needs to separate it from the rest of the pack. This is no-frills music that's produced a little too neatly, but tracks such as "Call Of The Wild" and "Can't Love Ya, Can't Leave Ya" show the potential the band has. Add a little extra confidence and experience and it's a winning combination.

PSYCHEFUNKAPUS

PRODUCER: Marc DeSisto
 Atlantic 82063

Once you get past the roll-off-your-tongue name there's a hell of a band here. Hailing from San Francisco, this quintet draws heartily from Steve Miller, Jimi Hendrix, and War but manages to come up with a funk of its own. Bassist Atom Benjamin Ellis lays a solid foundation that never relents and everything comes together just right on this debut. Alternative and college radio should jump all over "Movin'," the Jim & Tammy Faye Bakker ode "Jesus Crispies," and a holy host of others.

COUNTRY

PICKS

RESTLESS HEART

Fast Movin' Train
 PRODUCERS: Scott Hendricks, Tim DuBois, Restless Heart
 RCA 9961

This collection is a prize package of impassioned and intricate vocal harmonies, rich and complex instrumentation, and vivid lyrics. Best cuts: "Dancy's Dream," "Long Lost Friend," "River Of Stone," and the title tune.

SWEETHEARTS OF THE RODEO

Buffalo Zone
 PRODUCER: Steve Buckingham
 Columbia 45373

The Sweethearts present their most

mature effort to date. More than pretty harmonies and memorable hooks, the songs here are often thought-provoking and always listenable. Best cuts: "He Doesn't Tell Me Anything," "Hard Road To Go," "I Don't Want You To Know."

RECOMMENDED

SOUTHERN PACIFIC

County Line
 PRODUCERS: Southern Pacific, Jim Ed Norman
 Warner Bros. 25895

Paced by "Any Way The Wind Blows," the "Pink Cadillac" theme, this album yields a delightful variety of country/rock beauties, including "Time's Up," "Help Wanted," and "I Go To Pieces."

LARRY BOONE

Down That River Road
 PRODUCER: Ray Baker
 Mercury 842156

This should be the breakthrough album for Boone, whose full and heartfelt delivery is reminiscent of Faron Young at his finest. Solidly country throughout, the best cuts are "I Know Who Drove Her There," "Too Blue To Be True," and "Best Performance By A Fool."

SAMMY SMITH

Here Comes That Rainbow Again
 PRODUCERS: Jack Gale, Jim Pierce
 Playback 13017

That Smith is one of the greatest singers in country music is reconfirmed here in every cut. The material is fresh and imaginative, and Smith is intimacy incarnate. Contact: 305-935-4880

CLASSICAL

RECOMMENDED

MOZART: PIANO SONATAS NOS. 8, 13 & 15

Maria Joao Pires
 Deutsche Grammophon 427768

Pires makes her DG recording debut in a repertoire area she has already contributed to with distinction elsewhere. Still, one is freshly captivated by her ability to turn a phrase and set what seems the inevitable just tempo. There's no dearth of superior Mozart playing in the catalog, but this entry bears comparison with the best.

STRAUSS: TILL EULENSPIEGEL; METAMORPHOSEN; DEATH AND TRANSFIGURATION

Staatskapelle Dresden, Blomstedt
 Denon 73801

Sandwiching the dour and introspective "Metamorphosen" between the two outgoing showpieces makes good, if unexpected, programming sense. What's more, all three works are played with absorbing attention to detail, made all the more apparent by superior engineering.

SPOTLIGHT: Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS: Releases predicted to hit the top half of the chart in the format listed.

RECOMMENDED: Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

POP

PHIL COLLINS *I Wish It Would Rain Down* (4:48)
 PRODUCERS: Phil Collins, Hugh Padgham
 WRITER: Phil Collins
 PUBLISHERS: Philip Collins, PRS/Hit & Run, PRS/ASCAP
Atlantic 4-88738 (cassette single)

Slow, emotive, and textured love lament bubbling with chart-topping potential and Collins' recognizable pop finesse.

TECHNOTRONIC *Get Up! (Before The Night Is Over)* (8:12)
 PRODUCER: Jo "Thomas De Quincey" Bogaert
 WRITERS: Manuella Kamosi, Jo Bogaert
 PUBLISHERS: BMC/Bogam, ASCAP
SBK B-07315 (c/o CEMA) (cassette version also available. **SBK 4JM-07315**; 12-inch reviewed Jan. 27)

CHER *Heart Of Stone* (3:50)
 PRODUCER: Peter Asher
 WRITERS: A. Hill, P. Sinfield
 PUBLISHERS: Virgin, ASCAP/Pillarview B.V./Red Admiral, BMI
Geffen 22704-4 (c/o Warner Bros.) (cassette single)
 Fave track from diva's current platinum opus is an acoustic-powered rocker destined to follow the top 10 success of its predecessors.

ROLLING STONES *Almost Hear You Sigh* (4:00)
 PRODUCERS: Chris Kimsey, The Glimmer Twins
 WRITERS: Jagger, Richards, Jordan
 PUBLISHER: Promopub P.V.
 MIXER: Michael H. Brauer
Rolling Stones 38-73093 (c/o CBS) (cassette version also available. **Rolling Stones 38T-73093**)

Third single from the mega-smash "Steel Wheels" places the legendary band's incomparable rhythm section at the forefront, framed nicely by Richards' understated fret work and Jagger's restrained vocal.

JOYCE "FENDERELLA" IRBY *I'll Be There* (4:02)
 PRODUCER: Fenderella
 WRITERS: Fenderella, Kenneth Wright, Reginald Jones
 PUBLISHERS: Diva One/Spectrum VII/Gold Thumb, ASCAP/BMI
Motown MOT-2032 (c/o MCA) (12-inch version also available. **Motown MOT-4707**)

Lavish R&B/pop ballad finds Irby adopting a Michael Jackson-ish delivery. Highlight from "Maximum Thrust" album could easily be a multiformat smash. Already Top 10 at a few stations. Don't miss.

ROBIN BECK *First Time* (3:18)
 PRODUCER: John Luongo
 WRITERS: G. Spenser, T. Anthony, T. Boyce
 PUBLISHER: not listed
Mercury 876 870-4 (c/o PolyGram) (cassette single)

Fledgling rock vixen takes another shot at radio approval with this well-sung power ballad. Trivia buffs may recall that Beck once warbled this tune for a Coca-Cola commercial.

BLACK

EARTH WIND & FIRE FEATURING THE BOYS *Heritage* (4:06)
 PRODUCERS: Maurice White, Frankie Blue, Les Pierce
 WRITERS: M. White, L.R. Pierce, F. Blue
 PUBLISHERS: CBS, ASCAP/CRGI/Lorna Lee/Pony Boy, BMI
 MIXER: Jon Glass
Columbia 38-73205 (c/o CBS) (12-inch version also available. **Columbia 44-73157**)

Venerable outfit returns with a solid, funky jam strong on complex harmonies and prideful lyrics. Cameo by the Boys adds youthful zest.

QUINCY JONES FEATURING AL B. SURE!, JAMES INGRAM, EL DeBARGE & BARRY WHITE *The Secret Garden* (4:23)
 PRODUCER: Quincy Jones
 WRITERS: Q. Jones, S. Garrett, R. Temperton, E. DeBarge
 PUBLISHER: MCA, ASCAP
 MIXERS: Mick Guzsowski
Qwest 0-21459 (c/o Warner Bros.) (12-inch single)
 Gang-bang of pop/soul crooners

diffuses the individual identity this lovely ballad deserves, although White's seductive bass tremors ultimately save the day.

JERMAINE JACKSON *Two Ships (In The Night)* (4:10)
 PRODUCER: David "Pic" Conley
 WRITERS: D. Conley, J. Jackson, E. Collins
 PUBLISHERS: Pic & Choose, ASCAP/Black Stallion, BMI/Deep Face, ASCAP
Arista AS1-9933

Subtle jazz-tinged, easy-paced number provides a lovely setting for Jackson's croon.

M.C. HAMMER *Help The Children* (5:16)
 PRODUCER: M.C. Hammer
 WRITERS: Marvin Gaye, M.C. Hammer
 PUBLISHERS: Jobete/Bust-It, ASCAP/BMI
Capitol B-44497 (12-inch reviewed Jan. 20)

SHARON BRYANT *Body Talk* (4:20)
 PRODUCERS: Deniz Foster, Thomas McElroy
 WRITERS: S. Bryant, R. Galloway, D. Foster, T. McElroy
 PUBLISHERS: On My Own/PRI/Two-Tuff-Enuff/PRI, ASCAP/BMI
Wing 873 598-4 (c/o PolyGram) (cassette single) (12-inch version also available. **Wing 873 599-1**)

Bryant offers a commercially viable R&B/dance nugget.

MANTRONIX FEATURING WONDRESS *Got To Have Your Love* (4:12)
 PRODUCER: Mantronix
 WRITERS: Mantronix, Bryce Luvah, Jon-a-D
 PUBLISHERS: Coigems-EMI/Mantronix International/Bryce Luv/Jescilla, ASCAP
Capitol 4JM-44466 (12-inch reviewed Dec. 9)

MARY DAVIS *Don't Wear It Out* (4:30)
 PRODUCERS: L.A. Babyface
 WRITERS: L.A. Reid, Babyface, D. Bristol
 PUBLISHERS: Hip Trip/Hip Chic/Kear, BMI
Tabu 429-73104 (c/o CBS) (12-inch single)

Former lead vocalist for S.O.S. Band could hit with this L.A. & Babyface confection that evokes all the charm of their most recent hits.

TRACY CHAPMAN *Born To Fight* (2:46)
 PRODUCER: David Kershenbaum, Tracy Chapman
 WRITER: Tracy Chapman
 PUBLISHERS: SBK April/Purple Rabbit, ASCAP
Elektra 4-69273

Subtle trumpeting adds bluesy spice to Chapman's proven formula of storytelling.

TROY HINTON *Suspicious* (5:18)
 PRODUCERS: Stan Sheppard, Jimmy Varner
 WRITERS: S. Sheppard, J. Varner
 PUBLISHERS: Island/Stanton's Gold/April Joy
 MIXER: Louil Silas, Jr.
MCA 24001 (12-inch single)

Tough new jack base sturdily supports Hinton's soulful vocal.

LL. COOL J *Jingling Baby* (5:07)
 PRODUCER: LL Cool J
 WRITERS: J.T. Smith, D. Simon, B. Latture
 PUBLISHERS: D&D/LL, Cool J/Def Jam, ASCAP
Def Jam 38T-73207 (c/o CBS) (12-inch reviewed Jan. 27)

AZ ONE *All Of My Heart* (3:59)
 PRODUCER: Willis Wilson
 WRITER: W. Wilson
 PUBLISHERS: Protoons/Az One, ASCAP
Profile PCT-5278 (12-inch single)

Trio kicks an R&B ballad in the By All Means mold, which given deserved attention could make a splash. Contact: 212-529-2600.

DESTINEE STARR *Love Wasted* (4:05)
 PRODUCERS: Bobby D., Mary D.
 WRITERS: Moe Z., Blue Boy, Bam Bam
 PUBLISHER: Z Funk, BMI
Funkhouse FH-1967

Singer's invigorating personality transforms this familiar R&B number into a potential hit. Contact: 818-782-1075.

COUNTRY

HIGHWAY 101 *Walkin', Talkin', Cryin', Barely Beatin' Broken Heart* (2:33)
 PRODUCERS: Paul Worley, Ed Seay
 WRITERS: Roger Miller, Justin Tubb
 PUBLISHER: Tree, BMI
Warner Bros. 7-19968

A definite country turn comes from Paulette Carlson's lead vocals, steel-

laced production, and a country-to-the-core song written by Roger Miller and Justin Tubb. Johnny Wright enjoyed a No. 22 hit with this back in 1964.

EARL THOMAS CONLEY *Bring Back Your Love To Me* (3:48)
 PRODUCERS: Randy Scruggs, Earl Thomas Conley
 WRITER: John Hiatt
 PUBLISHERS: Whistling Moon Traveler/Careers, BMI
RCA 9121-7-R

Softly sung and consistent in quality, this song is another in Conley's growing collection. Simple production is tight, but lacks feeling.

WILLIE NELSON *The Highway* (3:55)
 PRODUCER: Fred Foster
 WRITERS: T. Connors, R. Wesley
 PUBLISHER: J.D. Sandefer III, BMI
Columbia 38-73249

A beautiful, soft, and wistful rendering creates an overpoweringly melancholy mood. This brilliant, passionate portrait of loneliness and days gone but not forgotten receives a masterful performance from Nelson.

JENNIFER McCARTER & THE McCARTERS *Better Be Home Soon* (3:09)
 PRODUCERS: Paul Worley, Ed Seay
 WRITER: Neil Finn
 PUBLISHER: Roundhead, BMI
Warner Bros. 7-19964

The McCarters sound more mature and less folksy than usual in this imploring midtempo threat.

MOE BANDY & BECKY HOBBS *Pardon Me (Haven't We Loved Somewhere Before)* (3:09)
 PRODUCER: Randy Scruggs
 WRITER: not listed
 PUBLISHER: Irving, BMI
Curb Curb-010

Bandy takes on former singing partner Hobbs, dusts off her own 1984 single effort, and emerges with a terrific honky-tonk icebreaker.

BILLY "CRASH" CRADDOCK *To Love Somebody* (3:15)
 PRODUCER: Nelson Larkin
 WRITERS: Robin Gibb, Barry Gibb
 PUBLISHER: Gibb Brothers, BMI
Atlantic PR 3058-2

Both Narvel Felts and Hank Williams Jr. have tried to breathe significance into these characteristically disjointed Gibb lyrics. Craddock's vigorous vocals and pop backing outclass the material.

SUSI BEATTY *Nobody Loves Me Like The Blues* (3:54)
 PRODUCER: Jerry Kennedy
 WRITERS: Susi Beatty, Jim Allison, Dan Chauvin
 PUBLISHERS: S.G.P./Merit Music/Allisons, BMI/D.C. Radioactive, ASCAP
Starway SW-1207-7

Beatty continues to be one of the bright stars on the horizon with this sardonic down-and-bluesy lament.

BOBBY VINTON *What Did You Do With Your Old 45s* (3:55)
 PRODUCER: Jerry Kennedy
 WRITERS: Pam A., Hanna, George Pickard
 PUBLISHERS: Better Times, BMI/Feather, ASCAP
Curb 013

A nostalgic golden oldie theme benefits from a '50s feel thanks to a '60s singer who sounds even better in the '90s.

CURLEY SURLES *John Deere Letter* (2:30)
 PRODUCERS: Basore, Capps, Carver
 WRITERS: Chapen Hartford, Jim Foster, Bobby Boyd
 PUBLISHERS: Tree/Electric Mule/Beamus, BMI
Hilltop HT-127

An early entry for the ACM/CMA award for best turnaround wordplay contains the delicious lyric: "She left a Dear John letter on my John Deere tractor..." Contact: 615-860-2512.

TRACY RAMSEY *Lonestar Lonesome* (3:15)
 PRODUCER: John Fisher
 WRITERS: J. Cunningham, S. Stone
 PUBLISHER: ATV, BMI
Player 143

This traditional country swing number is paced just right and sung with enthusiasm. Hooky melody and chorus keep listener interest perked. Contact: 615-256-3616.

TOUCH OF COUNTRY *Ain't Gonna Do You No Good* (3:09)
 PRODUCER: Lonnie Wright
 WRITER: Jerry Fuller
 PUBLISHER: Wing Tip/ATV, BMI
Overton Lee OLR45-139

Experts at harmony, Touch Of Country picks up the rhythm and tosses this sassy, tightly produced number to the listener. Contact: 615-255-1181.

ROOSTER QUANTRELL *A Little While* (2:45)
 PRODUCER: Colonel Buster Doss
 WRITER: Buster Doss
 PUBLISHER: Buster Doss, BMI
Stardust 1094

Yet another radio-quality number from the honestly country Quantrell. Delivery is consistently sincere and wailing steel tracks add depth to this easy-moving ditty. Contact: 615-649-2577.

DANCE

MADONNA *Keep It Together* (7:50)
 PRODUCERS: Madonna, Stephen Bray
 WRITERS: Madonna, S. Bray
 PUBLISHERS: WB/Bleu Disque/Webo Girl/Black Lion, ASCAP
 MIXER: Shep Pettibone
Sire 0-21427 (c/o Warner Bros.) (12-inch single)

The attack of the Soul II Soul-inspired remixes continues. In this case, the Material Girl rises above the beat and unveils a most riveting vocal performance.

BRAT PACK *You're The Only Woman* (6:35)
 PRODUCERS: Robert Clivilles, David Cole
 WRITER: David Pack
 PUBLISHER: Rubicon, BMI
 MIXERS: Robert Clivilles, David Cole
Vendetta VE-7027 (c/o A&M) (12-inch single)

Cover of the Ambrosia golden oldie should be the ace in the hole for crossover programmers. Spirited hooks abound.

PAULA BRION *That's How He Stole My Love From You* (7:29)
 PRODUCERS: Ronald Burrell, Justin Strauss
 WRITERS: R. Burrell
 PUBLISHERS: Virgin/Mystarz, ASCAP
 MIXERS: Justin Strauss, Hugo Dwyer
Tommy Boy TB-946 (12-inch single)
 Brion treads on Bas Noir territory with kinetic results. R&B/club number percolates with a sensuous hook and vocal personality. Contact: 212-722-2211.

CONCEPT OF ONE FEATURING TONY MORAN *Dance With Me* (7:33)
 PRODUCER: Tony Moran
 WRITER: A. Tripoli
 PUBLISHERS: Andy Panda/Zomba/Cutting Records, ASCAP
 MIXERS: Tony Moran, Aldo Marin, Tommy Uzzo
Cutting CR-234 (12-inch single)

Former Latin Rascal steps into the solo spotlight with this techno-savvy Latin hip-hop kicker. Contact: 212-567-4900.

FASCINATION *Remember...* (7:00)
 PRODUCERS: Bob Steele, Aldo Marin
 WRITERS: B. Steele, P. Schwartz, S. Smith
 PUBLISHERS: Lumar/Strong Songs, ASCAP
Lumar Music LM-400 (12-inch single)

Bass line of this underground freestyle house jam invades the body and takes control. Synth fills add drama. Contact: 212-567-4900.

MR. FINGERS *What About This Love* (6:37)
 PRODUCER: Larry Heard
 WRITER: L. Heard
 PUBLISHER: Alleviated, ASCAP
 MIXER: Larry Heard
Alleviated MML-2208 (12-inch single)

The instrumental of this spacy, sensuous ethereal house (not unlike "Tears") can just about stand on its own because it's so good. Contact: 312-880-5580.

GIRLS CLUB FEATURING EILEEN *I Lost The Love* (5:07)
 PRODUCER: Roman Ricardo
 WRITERS: S. Danielle, R. Ricardo
 PUBLISHERS: Hitage/Roman Ricardo, ASCAP
 MIXER: Roman Ricardo
Active ACT 3064 (12-inch single)

Infectious freestyle track comes in a myriad of programmable mixes. Contact: 212-691-1200.

GEORGIE PORGIE *Girl You Are The One* (timing not listed)
 PRODUCERS: Georgie Andros, Tony Chakonas
 WRITER: G. Andros
 PUBLISHER: Porgie, ASCAP
 MIXERS: Bad Boy Bill, Ralph Rosario, Ricky Lenoir & Larry Thompson, Georgie & Lloyd Tempest
TPO-654 (12-inch single)

Energetic house/pop could benefit from the attention of crossover radio. Try it out. Contact: 312-271-5696.

PARIS FORD PROJECT *2 Far* (timing not listed)
 PRODUCERS: Paris Ford
 WRITER: Paris Ford
 PUBLISHER: Paris Ford, ASCAP
 MIXERS: Warren Rosenstein & Gary Pozner, Joseph "Pal Joey" Longo
Paris Club PC-01 (12-inch single)

Ford has finally delivered one with a bit of punch. House-inflected mixes are best bets for the clubs. Contact: 718-786-8473.

AC

GRAYSON HUGH AND BETTY WRIGHT *How 'Bout Us* (4:32)
 PRODUCERS: Michael Baker, Axel Kroll
 WRITER: Dana Walden
 PUBLISHER: Irving, BMI
RCA 9163-7-R

Young Turk Hugh more than holds his own next to soul veteran Wright on this inspired reading of the R&B chestnut. Culled from the soundtrack to "True Love."

RAP

D.J. JAZZY JEFF & THE FRESH PRINCE *The Groove Featuring Grover Washington Jr.* (4:30)
 PRODUCERS: D.J. Jazzy Jeff & the Fresh Prince, Pete Q. Harris, Nigel Green
 WRITERS: W. Smith, J. Townes
 PUBLISHER: Zomba Enterprises, ASCAP
Jive 1313-2

A bit more back to basics for the Philly duo. Washington's presence accents.

SILK & LACE *Big Girls Don't Cry* (3:17)
 PRODUCER: Robert Brown
 WRITERS: L. Cobb, R. Brown, M. White, B. Crewe, B. Gaudio
 PUBLISHERS: Promuse/Disco Twins, BMI/Claridge, ASCAP
Profile PRO-7289A (12-inch single)

Cutie-pie cover of the Four Seasons classic could have novelty appeal. Contact: 212-529-2600.

PICKS: New releases with the greatest chart potential.
RECOMMENDED: Records with potential for significant chart action.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention.
 Records equally appropriate for more than one format are reviewed in the category with the broadest audience. All singles commercially available in the U.S. are eligible for review. Send copies to Bill Coleman, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store, one-stop, and rack sales reports.					
				★ ★ NO. 1 ★ ★	
1	2	3	81	PAULA ABDUL ▲ ⁵ VIRGIN 90943 (9.98) (CD) 2 weeks at No. 1	FOREVER YOUR GIRL
2	3	2	46	MILLI VANILLI ▲ ⁶ ARISTA AL 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
3	1	1	10	PHIL COLLINS ▲ ² ATLANTIC 82050 (9.98) (CD)	... BUT SERIOUSLY
4	5	5	18	JANET JACKSON ▲ ² A&M SP 3920 (9.98) (CD) JANET JACKSON'S RHYTHM NATION 1 814	
5	4	4	14	BILLY JOEL ▲ ² COLUMBIA OC 44366 (CD)	STORM FRONT
6	7	7	29	THE B-52'S ▲ REPRISE 25854 (9.98) (CD)	COSMIC THING
7	6	6	19	AEROSMITH ▲ ² GEFLEN 24254 (9.98) (CD)	PUMP
8	8	9	39	TOM PETTY ▲ ² MCA 6253 (9.98) (CD)	FULL MOON FEVER
9	13	16	9	QUINCY JONES QWEST 26020/WARNER BROS. (9.98) (CD)	BACK ON THE BLOCK
10	12	13	10	BOBBY BROWN ▲ MCA 6342 (9.98) (CD)	DANCE! ... YA KNOW IT!
11	10	10	20	YOUNG M.C. ▲ DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
12	11	11	16	LINDA RONSTADT (FEA. A.NEVILLE) ▲ CRY LIKE A RAINSTORM, HOWL LIKE THE WIND ELEKTRA 60872 (9.98) (CD)	
13	15	18	52	SKID ROW ▲ ³ ATLANTIC 81936 (9.98) (CD)	SKID ROW
14	9	8	76	NEW KIDS ON THE BLOCK ▲ ⁷ COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
15	14	12	20	MOTLEY CRUE ▲ ² ELEKTRA 60829 (9.98) (CD)	DR. FEELGOOD
16	20	22	29	MICHAEL BOLTON ● COLUMBIA OC 45012 (CD)	SOUL PROVIDER
17	16	17	11	ERIC CLAPTON ● DUCK 26074/REPRISE (9.98) (CD)	JOURNEYMAN
18	18	15	38	RICHARD MARX ▲ ³ EMI 90380 (9.98) (CD)	REPEAT OFFENDER
19	24	24	27	BABYFACE ▲ SOLAR FZ 45288/EPIC (CD)	TENDER LOVER
20	22	20	31	SOUL II SOUL ▲ VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
21	17	14	21	ROLLING STONES ▲ ² COLUMBIA OC 45333 (CD)	STEEL WHEELS
22	23	23	9	KENNY G ● ARISTA AL 13-8613 (13.98) (CD)	LIVE
23	21	21	29	CHER ▲ GEFLEN GHS 24239 (9.98) (CD)	HEART OF STONE
24	19	19	11	WHITESNAKE ▲ GEFLEN GHS 24249 (9.98) (CD)	SLIP OF THE TONGUE
25	28	37	7	TECHNOTRONIC SBK 93422 (9.98) (CD)	PUMP UP THE JAM
26	26	33	14	LUTHER VANDROSS ● EPIC E2-45320 (CD)	THE BEST OF LUTHER: THE BEST OF LOVE
27	27	32	30	DON HENLEY ▲ GEFLEN GHS 24217 (9.98) (CD)	THE END OF THE INNOCENCE
28	34	41	5	JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY 91322/ATCO (9.98) (CD)	JIVE BUNNY - THE ALBUM
29	35	38	42	ROXETTE ▲ EMI 91098 (9.98) (CD)	LOOK SHARP!
30	30	29	28	THE 2 LIVE CREW ▲ SKYYWALKER XR 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
31	25	25	10	RUSH ● ATLANTIC 82040 (9.98) (CD)	PRESTO
32	29	30	30	BAD ENGLISH ● EPIC OE 45083 (CD)	BAD ENGLISH
33	38	35	28	GLORIA ESTEFAN ▲ EPIC OE 45217 (CD)	CUTS BOTH WAYS
34	33	34	12	JOE SATRIANI RELATIVITY 1015 (9.98) (CD)	FLYING IN A BLUE DREAM
35	41	45	46	TESLA ▲ GEFLEN GHS 24224 (9.98) (CD)	THE GREAT RADIO CONTROVERSY
36	43	49	8	SOUNDTRACK ● WALT DISNEY 6403B* (8.98) (CD)	THE LITTLE MERMAID
37	31	26	27	NEW KIDS ON THE BLOCK ▲ COLUMBIA FC 40475 (CD)	NEW KIDS ON THE BLOCK
38	39	40	9	CHICAGO REPRISE 26080 (9.98) (CD)	GREATEST HITS 1982-1989
39	36	28	26	ALICE COOPER ● EPIC OE 45137 (CD)	TRASH
40	37	31	18	TEARS FOR FEARS ▲ FONTANA 838 730 1/POLYGRAM (CD)	THE SEEDS OF LOVE
41	40	36	12	TAYLOR DAYNE ● ARISTA 8581 (9.98) (CD)	CAN'T FIGHT FATE
42	32	27	16	TRACY CHAPMAN ▲ ELEKTRA 60888 (9.98) (CD)	CROSSROADS
43	45	44	10	SCORPIONS MERCURY 842 002 1/POLYGRAM (9.98) (CD)	GREATEST HITS - BEST OF ROCKERS N' BALLADS
44	44	39	18	BONHAM WTG FP 45009/EPIC (CD)	THE DISREGARD OF TIMEKEEPING
45	52	59	15	SEDUCTION VENDETTA SP 5280/A&M (8.98) (CD)	NOTHING MATTERS WITHOUT LOVE
46	53	56	32	HEAVY D. & THE BOYZ ▲ MCA 42302 (8.98) (CD)	BIG TYME
47	47	47	16	NEIL YOUNG REPRISE 25899 (9.98) (CD)	FREEDOM
48	42	42	44	MADONNA ▲ ² SIRE 25844/WARNER BROS. (9.98) (CD)	LIKE A PRAYER
49	46	48	14	KATE BUSH COLUMBIA OC 44164 (CD)	THE SENSUAL WORLD
50	51	52	49	WARRANT ▲ COLUMBIA FC 44383 (CD)	DIRTY ROTTEN FILTHY STINKING RICH
51	50	50	9	ROB BASE PROFILE 1285 (9.98) (CD)	THE INCREDIBLE BASE
52	59	60	21	JOE COCKER CAPITOL 92861 (9.98) (CD)	ONE NIGHT OF SIN
53	48	46	19	EURHYTHMICS ARISTA AL 8606 (9.98) (CD)	WE TOO ARE ONE
54	65	74	12	THE SMITHEREENS ENIGMA 91194/CAPITOL (9.98) (CD)	SMITHEREENS 11

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	70	87	25	HARRY CONNICK, JR. COLUMBIA 45319 (CD)	MUSIC FROM "WHEN HARRY MET SALLY ..."
56	49	43	16	BARBRA STREISAND ● COLUMBIA OC 45369 (CD)	A COLLECTION: GREATEST HITS ... AND MORE
57	61	73	10	3RD BASS COLUMBIA FC 45415 (CD)	THE CACTUS ALBUM
58	55	66	10	EDDIE MONEY COLUMBIA OC 45381 (CD)	GREATEST HITS ... SOUND OF MONEY
59	56	55	48	FINE YOUNG CANNIBALS ▲ ² I.R.S. 6273/MCA (9.98) (CD)	THE RAW & THE COOKED
60	60	58	21	RED HOT CHILI PEPPERS EMI 92152 (9.98) (CD)	MOTHER'S MILK
61	54	53	18	MELISSA ETHERIDGE ● ISLAND 91285/ATLANTIC (9.98) (CD)	BRAVE AND CRAZY
62	88	103	43	BONNIE RAITT ● CAPITOL C1-91268 (8.98) (CD)	NICK OF TIME
63	58	54	20	POCO RCA 9694-1-R (9.98) (CD)	LEGACY
64	62	62	10	ROD STEWART WARNER BROS. 4-25987 (39.98) (CD)	STORYTELLER/COMPLETE ANTHOLOGY: 1964-1990
65	67	77	11	LENNY KRAVITZ VIRGIN 91290 (9.98) (CD)	LET LOVE RULE
66	92	126	4	ALANNAH MYLES ATLANTIC 81956 (9.98) (CD)	ALANNAH MYLES
67	57	51	12	D.J. JAZZY JEFF & THE FRESH PRINCE ● JIVE 1188-1-J/RCA (9.98) (CD)	AND IN THIS CORNER
68	69	78	21	ELTON JOHN ● MCA 6321 (9.98) (CD)	SLEEPING WITH THE PAST
69	80	101	4	UB40 VIRGIN 91324 (9.98) (CD)	LABOUR OF LOVE II
70	78	90	11	MICHAEL PENN RCA 9692-1-R (8.98) (CD)	MARCH
71	63	63	16	BELINDA CARLISLE ● MCA 6339 (9.98) (CD)	RUNAWAY HORSES
72	64	61	81	BOBBY BROWN ▲ ⁵ MCA 42185 (9.98) (CD)	DON'T BE CRUEL
73	77	88	8	THE KENTUCKY HEADHUNTERS MERCURY 838 744 1/POLYGRAM (CD)	PICKIN' ON NASHVILLE
74	68	67	9	DURAN DURAN CAPITOL 93178 (9.98) (CD)	DECADE
75	111	193	3	SOUNDTRACK MCA 6340 (9.98) (CD)	BORN ON THE FOURTH OF JULY
76	96	128	4	MICHEL'LE RUTHLESS 91282/ATCO (9.98) (CD)	MICHEL'LE
77	66	65	17	RICKIE LEE JONES GEFLEN GHS 24246 (9.98) (CD)	FLYING COWBOYS
78	82	89	32	EXPOSE ● ARISTA AL 8532 (9.98) (CD)	WHAT YOU DON'T KNOW
79	73	71	8	CHUNKY A MCA 6354 (9.98) (CD)	LARGE AND IN CHARGE
80	71	70	38	THE CURE ▲ ELEKTRA 60855 (9.98) (CD)	DISINTEGRATION
81	83	83	35	CLINT BLACK ● RCA 9668-1-R (8.98) (CD)	KILLIN' TIME
82	74	57	53	KIX ● ATLANTIC 81877 (9.98) (CD)	BLOW MY FUSE
83	86	86	12	SIR MIX-A-LOT NASTY MIX 70150 (9.98) (CD)	SEMINAR
84	85	80	11	ROBERT PALMER ISLAND 91318/ATLANTIC (9.98) (CD)	ADDICTIONS VOL. I
85	76	72	17	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98) (CD)	NO HOLDIN' BACK
86	72	69	70	BON JOVI ▲ ⁵ MERCURY 836 345 1/POLYGRAM (CD)	NEW JERSEY
87	91	100	55	SOUNDTRACK ▲ ² ATLANTIC 81933 (9.98) (CD)	BEACHES
88	84	82	11	THE CHARLIE DANIELS BAND EPIC FE 45316 (CD)	SIMPLE MAN
89	89	91	21	REGINA BELLE ● COLUMBIA FC 44367 (CD)	STAY WITH ME
90	75	68	14	KISS ● MERCURY 838 913 1/POLYGRAM (CD)	HOT IN THE SHADE
91	90	79	11	PAT BENATAR CHRYSALIS 21715 (9.98) (CD)	BEST SHOTS
92	NEW		1	JOAN JETT BLACKHEART 45473/EPIC (CD)	THE HIT LIST
93	87	92	8	VARIOUS ARTISTS MERCURY 842 093 1/POLYGRAM (CD)	MAKE A DIFFERENCE FOUNDATION
94	81	76	13	VARIOUS ARTISTS GRP 9596 (9.98) (CD)	HAPPY ANNIVERSARY, CHARLIE BROWN
95	97	96	11	BRITNY FOX COLUMBIA FC 45300 (CD)	BOYS IN HEAT
96	106	122	15	BIZ MARKIE COLD CHILLIN' 26003/WARNER BROS. (9.98) (CD)	THE BIZ NEVER SLEEPS
97	100	97	33	PAUL MCCARTNEY ● CAPITOL C1-91653 (9.98) (CD)	FLOWERS IN THE DIRT
98	94	93	11	TERENCE TRENT D'ARBY COLUMBIA OC 45351 (CD)	NEITHER FISH NOR FLESH
99	95	99	13	ERASURE SIRE 26026/REPRISE (9.98) (CD)	WILD!
100	137	—	2	KAOMA EPIC 46010 (CD)	WORLD BEAT
101	99	98	8	GIPSY KINGS ELEKTRA 60892 (9.98) (CD)	MOSAIQUE
102	102	108	13	LOU GRAMM ATLANTIC 81915 (9.98) (CD)	LONG HARD LOOK
103	120	123	4	WRECKS-N-EFFECT SOUND OF NEW YORK 6281/MOTOWN (8.98) (CD)	WRECKS-N-EFFECT
104	103	94	15	ICE-T SIRE 26028/WARNER BROS. (9.98) (CD)	THE ICEBERG/FREEDOM OF SPEECH ...
105	110	113	8	XYZ ENIGMA 73525 (9.98) (CD)	XYZ
106	79	75	18	TINA TURNER ● CAPITOL 91873 (9.98) (CD)	FOREIGN AFFAIR
107	105	105	18	BIG DADDY KANE ● COLD CHILLIN' 25941/REPRISE (9.98) (CD)	IT'S A BIG DADDY THING
108	112	114	13	MICHELLE SHOCKED MERCURY 838 878 1/POLYGRAM (CD)	CAPTAIN SWING
109	93	81	40	GREAT WHITE ▲ ² CAPITOL C1-90640 (9.98) (CD)	TWICE SHY

Albums with the greatest sales gains this week. (CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. CBS Records and PolyGram Records do not issue a suggested list price for their product. Catalog no. is for vinyl album. *Asterisk indicates catalog no. is for cassette album; vinyl unavailable.

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'PRIVATE STING' PUTS FOCUS ON FLORIDA STICKERING

(Continued from page 1)

For Broadcasting, contends that the three Dade County stores—the Spec's in the South Dade Shopping Center, a Coconuts outlet (owned by Spec's parent Trans World Corp.), and a small retailer called Sound Of Music—sold unedited versions of 2 Live Crew recordings to a 16-year-old. The minor's purchases were reportedly instigated by Thompson.

The 2 Live Crew recording comes in two versions; the edited copies are titled "As Clean As They Wanna Be."

Thompson, who says his personal crusade began after he read transcribed lyrics of 2 Live Crew's recordings, contends that selling the unedited 2 Live Crew to a minor violates a Florida statute banning sales of sound recordings depicting "sexual excitement or activity. In my opinion as a lawyer, this clearly falls within that definition of the statute," he says.

Violation of the statute is a felony under Florida law, carrying maximum penalties of five years in jail for each individual sale and/or \$5,000 in fines.

Police have been notified of the sales and are investigating, according to Janet Reno, state attorney for Dade County, the county's equivalent of a district attorney. Thompson says a grand jury met Jan. 23 to decide whether to subpoena witnesses to the alleged sales; Reno refuses to confirm that, or predict the likelihood of prosecution in the cases.

Thompson, who once ran unsuccessfully for Reno's office, says he and his supporting organizations have asked Florida Gov. Bob Martinez for a special prosecutor if the retailers are indicted, saying Reno is mentioned favorably on a Luke Skyywalker recording and could be favorably disposed toward the company. 2 Live Crew's recordings are issued on the Luke Skyywalker label.

If there is no police action on the alleged sales, Thompson vows that Luke Skyywalker Records will be targeted for civil litigation unless the company and its distributors agree to stop selling to minors. "We have some surprises for the Skyywalkers," Thompson says. "Mr. Luther Campbell [the label owner and a member of 2 Live Crew] and his operatives will be busy with me and others if they don't immediately agree to stop conspiring."

When asked if he is implying that a lawsuit under the Racketeer Influenced and Corrupt Organizations Act may be contemplated, Thompson

says, "That's an excellent guess."

2 Live Crew is the lone target of the complaints, Thompson says, because "it's the only [group] whose lyrics I've seen transcribed. You can't

'We don't plan to sit back; one man with a warped mind can affect a lot of people'

go after everybody at once." But Thompson adds, "Luke [Campbell] is no idiot. His brethren in this type of obscenity will get the point. If Luke is busted, his colleagues will get the point."

Reacting to the furor raised by the attorney, Spec's has pulled a maxicassette version of 2 Live Crew's "Me So Horny" from its stores. The chain has also instituted a policy of not sell-

ing any stickered product to those under 18.

Vicki Carmichael, VP of Spec's, says the chain was surprised to find the "nasty" version of the song on the shelves, citing company policy that stores carry only the edited versions of Luke Skyywalker product. "It was an oversight," Carmichael says. "We pulled that one title because we didn't intend to have it in the first place."

As a result of the incident, Spec's will request proof of age from purchasers of any stickered material. "That's something we discussed anyway," Carmichael says. She adds that the chain has not been contacted by the police.

David Ciciyasvili, owner of the Sound Of Music store, says he will rely on the advice of his attorney on whether to continue to offer Luke Skyywalker product. "If he tells me I have no problem with keeping it on the shelf, I will; if I have to take it off, I will."

A source familiar with Trans

World says the 450-store chain has been considering instituting an 18-to-purchase program for some time, but is not "doing anything rash" in the wake of the Florida incident. The Coconuts store accused of the sale to minors has not pulled product, the source says.

Thompson claims he has discussed his explicit product concerns with the 22-store Peaches chain of Florida, and says that company has agreed to institute an 18-to-purchase program. Peaches executives could not be reached for comment at press time.

Debbie Bennett, VP of marketing and promotions at Skyywalker Records, says "quite a few stores have called us asking 'what do you want us to do?'"

"We've just told them you can carry it and make sure that they ask for identification," Bennett says. "All of the stores will do it for a while, and once the hype dies down, they'll stop. But it's a lot of extra work for the stores."

Bennett, who notes that the stores "stung" by Thompson also carry albums by such explicit artists as Andrew Dice Clay, Eazy-E, and Too Short, says, "I guess the law says somewhere that the 2 Live Crew is the target."

Bennett says there have been plans among various record labels in Miami to meet to discuss the situation. "We obviously don't plan to just sit back," says Bennett. "One man with a warped mind can affect a lot of people."

BACH FACES RAP

(Continued from page 9)

ney Matthew J. Ryan told the Springfield Union-News that the videotape would have a "definite bearing" on Bach's prosecution. A trial is set for May 15.

McGhee Entertainment, which manages Skid Row, released a statement saying, "Sebastian and the band want to express their concern [for the injured fan] and sincerely regret that this incident ever happened at one of their shows and want to see that it won't happen again."

In an unrelated incident, a Louisiana man has filed a civil suit against Rod Stewart and the Cajundome in Lafayette, La., claiming he was injured when Stewart kicked soccer balls from the stage during an April 22 concert, according to wire service reports.

Claiming he slipped and fractured his kneecap at the concert, 27-year-old Charles K. Falterman says he was injured when Stewart kicked the soccer balls into the crowd, which he says "reacted almost as an uncontrollable herd of animals." The promoter of the show, Beaver Productions, is also named in the suit.

PLETHORA OF COUNTRY ALBUMS ON THE WAY

(Continued from page 83)

Is the market ready for all this product?

Mike Martinovich, VP of marketing at CBS Records/Nashville, reports that country music sales are up, although, "I don't know whether the number of consumers has gone up or if we have the same consumer base but they're buying six albums instead of four." He feels the consumer appetite will swallow the additional deserving country offerings this year. "The weeding-out process is at the consumer level," he says. Citing media opportunities, Martinovich says, "Artists are selling even though they're not necessarily playing [heavily] on country radio."

"The marginal artists will fall by the wayside," says Mike Shepard, PD of KSON San Diego. "But if there's a good new artist out there that's real-

ly [hitting] in this first quarter, we're going to give him a chance." Shepard feels that whether an act is established or new is not the determining factor. "If you've got something that's new and you feel will drive the numbers, you're going to go with that."

With at least three new promotion departments recently launched, Shepard does not anticipate a problem "as long as everybody understands what their job is up front." He admits, though, "My music director gets really fatigued taking three or four calls on the same record. With independents, especially if it's the same information and they can't bring anything else to it, it doesn't do us any good."

Steve Blatter, MD at WYNY New York, believes the product explosion

will work in radio's favor by increasing the competition and stimulating improvement of the product. "The better the music, the better we're going to do," says Blatter. "The more record companies, the merrier—from radio's point of view."

Could hot new product help reverse the shrinking playlist trend? "Sure," says Blatter. "If we had better current product, we might play more of it." A positive audience reaction to the new product could help expand playlists, advises Blatter: "If they're more receptive, we'll give them more of it, and, that, in turn, will increase the number of currents we play."

Assistance in preparing this story was provided by Debbie Holley in Nashville.

MIDNIGHT OIL, M.C. HAMMER AMONG FEBRUARY RELEASES

(Continued from page 9)

"Time And Tide." "London Warsaw New York" was delayed by Epic so that its release would coincide with its British bow. Basia, who unabashedly expresses her adoration for Aretha Franklin in concert, covers Lady Soul's "Until You Come Back To Me" on the Feb. 13 release.

Other platinum artists coming back strong again in February are M.C. Hammer—Billboard's top rap artist of 1989—and Australia's Midnight Oil. "Please Hammer, Don't Hurt 'Em," Capitol's follow-up to Hammer's platinum debut, will be in stores Feb. 12. The first single, released Jan. 10, is "Help The Children." A likely follow-up will be Hammer's cover of the Jacksons' 1974 hit, "Dancing Machine."

It has been more than two years since Midnight Oil ignited American audiences with "Diesel And Dust," and the hit single "Beds Are Burning." The follow-up, "Blue Sky Mining," will be in stores Feb. 27. The majority of the material deals with environmental issues. And in keeping with that theme, Columbia has announced that only recycled paper products were used to manufacture the release. Midnight Oil will back up the album with a tour beginning in

mid-May.

On the R&B/pop front, Arista is expecting big things from Lisa Stansfield, former leader of Blue Zone U.K. Her solo debut, "Affection," went to No. 1 in several countries. The first single, "All Around The World," has already caught the ear of stateside programmers; the album will be in stores Feb. 27. Stansfield also sang on Coldcut's big dance hit last year, "People Hold On."

Another debut of merit comes from Nashville. Warner Bros. will release "Country Club," the first album from Travis Tritt, on Feb. 27. The first single, the title track, sold more than 100,000 copies.

Two other hot country releases are coming from CBS (see related story, page 1). Sweethearts Of The Rodeo's "Buffalo Zone" is due in stores Feb. 6. CBS will also be represented by "Highwaymen 2," the second collaborative effort from Johnny Cash, Kris Kristofferson, Waylon Jennings, and Willie Nelson. The quartet will support the Feb. 27 release with a tour.

EMI is placing high priority on its only release of the month—the soundtrack to "Pretty Woman" from Touchstone Pictures. In addition to Roy Orbison's original version of the

title track, the Feb. 26 release includes new songs from David Bowie, Roxette, Red Hot Chili Peppers, Robert Palmer, and Natalie Cole.

Due Feb. 13 is Geffen's original London cast recording of "Miss Saigon," the hit British musical from the creators of "Les Misérables." The play was supposed to hit Broadway this year, but might not arrive until fall 1991 because of the difficulty in securing a large enough theater.

Assistance in preparing this story was provided by Larry Flick, Deborah Russell, and Lee Lambert.

COLUMBIA PLANS STREET-LEVEL FOCUS

(Continued from page 9)

the four genres. However, further niche marketing apparently is not imminent; such specializations as rap and new age will be fit into the black music and jazz departments, Leo says.

Existing operations will not be affected by the new setup, Leo says, with Columbia's product managers and other artist development staff concentrating on the mass market.

"If anything, the new departments

will help [existing staff]," Leo says. "We'll have departments that will maximize their efforts."

Hirings are complete in the new departments, and will be announced shortly, Leo says. A combination of outside recruits and reassigned Columbia personnel are included in the departments, which are expected to be two to three employees deep.

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Billboard® TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	116	110	18	JOHN LEE HOOKER CHAMELEON D1-74808 (8.98) (CD)	THE HEALER
111	108	111	19	ENUFF Z'NUFF ATCO 91262 (9.98) (CD)	ENUFF Z'NUFF
112	113	107	25	THE D.O.C. ● RUTHLESS 91275/ATLANTIC (8.98) (CD)	NO ONE CAN DO IT BETTER
113	117	119	9	THE MOODY BLUES THRESHOLD 840 659 1/POLYGRAM (CD)	GREATEST HITS
(114)	122	120	10	BABYLON A.D. ARISTA AL 8580 (9.98) (CD)	BABYLON A.D.
115	115	112	49	N.W.A. ▲ RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
(116)	129	132	7	THE PRIMITIVES RCA 9934-1-R (9.98) (CD)	PURE
117	109	106	18	BOB DYLAN COLUMBIA OC 45281 (CD)	OH MERCY
118	121	121	10	HOOTERS COLUMBIA OC 45058 (CD)	ZIG ZAG
119	114	104	128	GUNS N' ROSES ▲ ⁸ GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
120	125	125	16	SYBIL NEXT PLATEAU 1018 (8.98) (CD)	SYBIL
121	118	116	32	VAN MORRISON MERCURY 839 262 1/POLYGRAM (CD)	AVALON SUNSET
(122)	133	138	16	SHOTGUN MESSIAH RELATIVITY 1012/IMPORTANT (8.98) (CD)	SHOTGUN MESSIAH
(123)	155	161	3	THE STONE ROSES SILVERTONE 1184-1-J/RCA (8.98) (CD)	THE STONE ROSES
124	98	84	12	GRATEFUL DEAD ● ARISTA 8575 (9.98) (CD)	BUILT TO LAST
(125)	145	173	9	THE COVER GIRLS CAPITOL 91041 (8.98) (CD)	WE CAN'T GO WRONG
126	130	143	12	NUCLEAR ASSAULT IN-EFFECT 3010/RELATIVITY (8.98) (CD)	HANDLE WITH CARE
127	126	118	41	ANDREW DICE CLAY DEF AMERICAN DEF 24214/GEFFEN (9.98) (CD)	DICE
(128)	135	140	8	VOIVOD MCA/MECHANIC 6326/MCA (9.98) (CD)	NOTHING FACE
129	104	102	46	DINO ● 4TH & B'WAY BWAY 401 1/ISLAND (8.98) (CD)	24/7
(130)	139	139	8	SHAWN COLVIN COLUMBIA FC 45209 (CD)	STEADY ON
131	124	130	8	QUEEN LATIFAH TOMMY BOY 1022 (9.98) (CD)	ALL HAIL THE QUEEN
132	107	85	31	PRINCE ▲ ² WARNER BROS. 25936 (9.98) (CD)	SOUNDTRACK: BATMAN
133	136	109	34	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (9.98) (CD)	ABSOLUTE TORCH AND TWANG
134	128	133	70	ROB BASE & D.J. E-Z ROCK ▲ PROFILE 1267 (8.98) (CD)	IT TAKES TWO
135	138	129	61	EAZY-E ▲ RUTHLESS SL 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
(136)	149	156	23	MICHAEL DAMIAN CYPRESS YL 90130/A&M (9.98) (CD)	WHERE DO WE GO FROM HERE
(137)	NEW ▶	1	1	RICKY VAN SHELTON COLUMBIA 45250 (CD)	RVS III
138	123	124	62	M.C. HAMMER ▲ CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
139	140	137	17	GIANT A&M SP 5272 (8.98) (CD)	LAST OF THE RUNAWAYS
(140)	146	148	9	ANIMAL LOGIC I.R.S. 82020/MCA (9.98) (CD)	ANIMAL LOGIC
141	127	117	14	BILLY OCEAN JIVE 1271-1-J/RCA (9.98) (CD)	BILLY OCEAN'S GREATEST HITS
(142)	156	163	7	D.R.I. METAL BLADE 73407/ENIGMA (9.98) (CD)	THRASH ZONE
143	142	131	50	TOO SHORT ▲ JIVE 1149-1-J/RCA (8.98) (CD)	LIFE IS ... TOO SHORT
144	119	147	32	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC OE 45024 (CD)	IN STEP
(145)	177	—	2	D-MOB FFRR 828 159 1/POLYGRAM (CD)	A LITTLE BIT OF THIS, A LITTLE BIT OF THAT
(146)	152	171	4	TROOP ATLANTIC 82035 (9.98) (CD)	ATTITUDE
147	148	149	10	OLIVIA NEWTON-JOHN GEFEN GHS 24257 (9.98) (CD)	WARM AND TENDER
148	144	136	10	JERMAINE JACKSON ARISTA AL 8493 (9.98) (CD)	DON'T TAKE IT PERSONAL
149	131	134	103	ORIGINAL LONDON CAST ▲ POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
150	143	127	72	METALLICA ▲ ² ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
(151)	168	—	2	SOUNDGARDEN A&M SP 5252 (8.98) (CD)	LOUDER THAN LOVE
(152)	153	159	32	BANG TANGO MCA/MECHANIC 6300/MCA (9.98) (CD)	PSYCHO CAFE
153	134	141	29	STEPHANIE MILLS ● MCA 631 2 (9.98) (CD)	HOME
154	150	145	129	DEF LEPPARD ▲ ⁹ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
155	154	144	15	THE DEL FUEGOS RCA 9860-1-R (9.98) (CD)	SMOKING IN THE FIELDS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
(156)	169	158	14	7 SECONDS RESTLESS 72344 (8.98) (CD)	SOULFORCE REVOLUTION
157	161	168	20	KEVIN PAIGE CHRYSALIS 21683 (9.98) (CD)	KEVIN PAIGE
158	157	150	11	FIONA ATLANTIC 81903 (9.98) (CD)	HEART LIKE A GUN
159	141	95	10	JODY WATLEY MCA 6343 (9.98) (CD)	YOU WANNA DANCE WITH ME?
160	101	64	17	NEW KIDS ON THE BLOCK ▲ ² COLUMBIA FC 45280 (CD)	MERRY MERRY CHRISTMAS
161	170	167	16	M C LYTE FIRST PRIORITY 91304/ATLANTIC (9.98) (CD)	EYES ON THIS
162	160	—	2	LORRIE MORGAN RCA 9594-1-R (8.98) (CD)	LEAVE THE LIGHT ON
163	166	170	54	JOURNEY ▲ ² COLUMBIA OC 44493 (CD)	JOURNEY'S GREATEST HITS
164	159	179	13	PAUL CARRACK CHRYSALIS 21709 (9.98) (CD)	GROOVE APPROVED
165	165	157	15	IAN HUNTER/MICK RONSON MERCURY 838 973 1/POLYGRAM (CD)	Y U I ORTA
166	167	165	13	ANGELA WINBUSH MERCURY 838 866 1/POLYGRAM (CD)	THE REAL THING
(167)	178	142	34	DANGEROUS TOYS COLUMBIA FC 45031 (CD)	DANGEROUS TOYS
168	151	153	10	ROY ORBISON VIRGIN 91295 (9.98) (CD)	A BLACK AND WHITE NIGHT
(169)	182	180	11	JESUS AND MARY CHAIN WARNER BROS. 26015 (9.98) (CD)	AUTOMATIC
170	163	162	17	THE ALARM I.R.S. 82018/MCA (9.98) (CD)	CHANGE
171	162	175	30	TORA TORA A&M SP 5261 (8.98) (CD)	SURPRISE ATTACK
172	171	155	20	MAZE FEATURING FRANKIE BEVERLY ● WARNER BROS. 25802 (9.98) (CD)	SILKY SOUL
173	132	115	75	LIVING COLOUR ▲ EPIC BFE 44099 (CD)	VIVID
174	172	152	16	JEFF BECK WITH TERRY BOZZIO & TONY HYMAS EPIC OE 44313 (CD)	JEFF BECK'S GUITAR SHOP
(175)	186	—	4	OVERKILL MEGAFORCE/WORLDWIDE 82045/ATLANTIC (9.98) (CD)	THE YEARS OF DECAY
(176)	192	—	2	SHANA VISION VR-3316 (9.98) (CD)	I WANT YOU
(177)	NEW ▶	1	1	MCAULEY SCHENKER GROUP CAPITOL 92752 (9.98) (CD)	SAVE YOURSELF
178	181	192	3	BY ALL MEANS ISLAND 91319/ATLANTIC (9.98) (CD)	BEYOND A DREAM
179	158	151	16	DAVID BYRNE SIRE 25990/WARNER BROS. (9.98) (CD)	REI MOMO
(180)	NEW ▶	1	1	PETER MURPHY BEGGAR'S BANQUET 9877-1-H/RCA (9.98) (CD)	DEEP
181	175	169	11	INDIGO GIRLS EPIC FE 45427 (CD)	STRANGE FIRE
182	185	174	21	THE BEACH BOYS ● CAPITOL 92639 (9.98) (CD)	STILL CRUISIN'
183	147	135	12	SOUNDTRACK GRP GR2-002 (10.98) (CD)	THE FABULOUS BAKER BOYS
(184)	NEW ▶	1	1	THE OCEAN BLUE SIRE 25906/WARNER BROS. (9.98) (CD)	THE OCEAN BLUE
185	179	181	21	L.A. GUNS VERTIGO 838 592 1/POLYGRAM (CD)	COCKED & LOADED
(186)	193	176	16	AFTER 7 VIRGIN 91061 (9.98) (CD)	AFTER 7
187	174	178	25	DANGER DANGER IMAGINE FZ 44342/EPIC (CD)	DANGER DANGER
188	180	172	33	NENEH CHERRY VIRGIN 91252 (9.98) (CD)	RAW LIKE SUSHI
189	173	166	3	DANIEL LANOIS OPAL 25969/WARNER BROS. (9.98) (CD)	ACADIE
(190)	RE-ENTRY	6	6	THE GAP BAND CAPITOL 90799 (8.98) (CD)	ROUND TRIP
(191)	200	188	11	LAURIE ANDERSON WARNER BROS. 25900 (9.98) (CD)	STRANGE ANGELS
(192)	NEW ▶	1	1	THE FRONT COLUMBIA 45260 (CD)	THE FRONT
193	187	183	9	MARY CHAPIN CARPENTER COLUMBIA 44228 (CD)	STATE OF THE HEART
194	194	190	9	MINISTRY SIRE 26004/WARNER BROS. (9.98) (CD)	THE MIND IS A TERRIBLE THING TO TASTE
195	184	164	12	RANDY CRAWFORD WARNER BROS. 26002 (9.98) (CD)	RICH AND POOR
196	164	146	22	ROLLING STONES ABKCO 1218-1 (CD)	SINGLES COLLECTION - THE LONDON YEARS
197	190	177	7	DIONNE WARWICK ARISTA 8540 (9.98) (CD)	GREATEST HITS 1979-1990
198	196	197	13	THE GEORGIA SATELLITES ELEKTRA 60887 (9.98) (CD)	IN THE LAND OF SALVATION AND SIN
199	183	184	12	SOUNDRACK SBK 93233 (9.98) (CD)	SHOCKER - THE MUSIC
200	176	182	15	RAGING SLAB RCA 9680-1-R (8.98) (CD)	RAGING SLAB

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

The 2 Live Crew 30	Kate Bush 49	Danger Danger 187	Grateful Dead 124	Kiss 90	N.W.A. 115	Linda Ronstadt 12	Tears For Fears 40
3rd Bass 57	By All Means 178	Dangerous Toys 167	Great White 109	Kix 82	New Kids On The Block 14, 160,	Roxette 29	Technotronic 25
7 Seconds 156	David Byrne 179	The Charlie Daniels Band 88	Guns N' Roses 119	Lenny Kravitz 65	37	Rush 31	Tesla 35
Paula Abdul 1	Belinda Carlisle 71	Def Leppard 154	M.C. Hammer 138	L.A. Guns 185	Olivia Newton-John 147	Joe Satriani 34	Too Short 143
Aerosmith 7	Mary Chapin Carpenter 193	The Del Fuegos 155	Heavy D. & The Boyz 46	K.D. Lang & The Reclines 133	Daniel Lanois 189	Scorpions 43	Tora Tora 171
After 7 186	Paul Carrack 164	Dino 129	Don Henley 27	Nuclear Assault 126	Living Colour 173	Seduction 45	Randy Travis 85
The Alarm 170	Tracy Chapman 42	D.R.I. 142	John Lee Hooker 110	Billy Ocean 141	M C Lyte 161	Shana 176	Troop 146
Laurie Anderson 191	Cher 23	Duran Duran 74	Hooters 118	The Ocean Blue 184	Madonna 48	Ricky Van Shelton 137	Tina Turner 106
Animal Logic 140	Neneh Cherry 188	Bob Dylan 117	Ian Hunter/Mick Ronson 165	Roy Orbison 168	Biz Markie 96	Michelle Shocked 108	UB40 69
The B-52's 6	Chicago 38	Eazy-E 135	Ice-T 104	Original London Cast/	Richard Marx 18	Shotgun Messiah 122	Luther Vandross 26
Babyface 19	Chunky A 79	Enuff Z'Nuff 111	Indigo Girls 181	Phantom 149	Maze 172	Sir Mix-A-Lot 83	VARIOUS ARTISTS
Babylon A.D. 114	Eric Clapton 17	Erasure 99	Janet Jackson 4	Overkill 175	McAuley Schenker Group 177	Skid Row 13	Happy Anniv., Charlie Brown 94
Bad English 32	Andrew Dice Clay 127	Gloria Estefan 33	Jermaine Jackson 148	Kevin Paige 157	Paul McCartney 97	The Smithereens 54	Make A Difference 93
Bang Tango 152	Joe Cocker 52	Melissa Etheridge 61	Jesus And Mary Chain 169	Robert Palmer 84	Michael Penn 70	Soul II Soul 20	Stevie Ray Vaughan & Double 144
Rob Base 51	Phil Collins 3	Eurythmics 53	Joan Jett 92	Michael Penn 70	Tom Petty 8	Soundgarden 151	Voivod 128
Rob Base & D.J. E-Z Rock 134	Shawn Colvin 130	Expose 78	Jive Bunny & The Mastermixers 28	Tom Petty 8	Poco 63	SOUNDTRACKS	Warrant 50
The Beach Boys 182	Harry Connick, Jr. 55	Fine Young Cannibals 59	Billy Joel 5	Rolling Slab 200	The Primitives 116	Beaches 87	Dionne Warwick 197
Jeff Beck 174	Alice Cooper 39	The Front 22	Elton John 68	Robert Palmer 84	Prince 132	Born On The Fourth Of July 75	Jody Watley 159
Regina Belle 89	The Cover Girls 125	Kenny G 190	Quincy Jones 9	Michael Penn 70	Queen Latifah 131	The Fabulous Baker Boys 183	Whitesnake 24
Pat Benatar 91	Randy Crawford 195	The Gap Band 190	Rickie Lee Jones 77	Eddie Money 58	Raging Slab 200	The Little Mermaid 36	Angela Winbush 166
Clint Black 81	The Cure 80	The Georgia Satellites 198	Journal 163	The Moody Blues 113	Bonnie Raitt 62	Shocker - The Music 199	Wracks-N-Effect 103
Michael Bolton 16	Terence Trent D'Arby 98	Giant 139	Big Daddy Kane 107	Lorrie Morgan 162	Red Hot Chili Peppers 60	Rod Stewart 64	XYZ 105
Bon Jovi 86	D-Mob 145	Gipsy Kings 101	Kaoma 100	Van Morrison 121	Rolling Slab 200	The Stone Roses 123	Neil Young 47
Bonham 44	D.J. Jazzy Jeff/Fresh Prince 67	Lou Gramm 102	The Kentucky Headhunters 73	Motley Crue 15	Rolling Slab 200	Barbra Streisand 56	Young M.C. 11
Britny Fox 95	The D.O.C. 112			Peter Murphy 180	Rolling Slab 200	Sybil 120	
Bobby Brown 10, 72	Michael Damian 136			Alannah Myles 66			

MTV Will Rock The Bloc Via Planned Soviet Pact

■ BY KEN TERRY

CANNES—MTV Europe expects to sign a deal in February with Gosteleradio, the state broadcasting agency of the Soviet Union, according to Bill Roedy, CEO of MTV Europe.

In what will be the fourth meeting between the two parties, Roedy anticipates that Gosteleradio will agree to take a 24-hour feed for foreign embassies and tourist hotels in Moscow, as well as for its own offices, which have a total staff of 80,000. In addition, the Soviet national TV network will probably agree to take three regular MTV programs, predicts Roedy; one of them, "Club MTV," originates in the U.S., and the others, "European Top 20" and "The Week In Rock," are exclusive to MTV Europe. Eventually, he says, MTV could be carried nationally 24 hours a day in the Soviet Union.

The initial feed could begin as early as this spring via program cassettes, he says. In the near future, he adds, the Soviet government will construct a satellite downlink in Moscow; when that happens, MTV will be able to broadcast directly to the Soviet capital.

Unlike the Eastern European countries where MTV is now carried, the U.S.S.R. will not permit commercial advertisements on the music channel. But Roedy has persuaded Gosteleradio to allow MTV to retain some commercial time for sponsorship messages, such as those seen in the U.S. on public TV. Among the companies that he says are interested in using the medium to reach Soviet consumers are such mainstay MTV advertisers as Swatch, Coca-Cola, and Levi's.

Originally, adds Roedy, MTV saw a Soviet presence as a long-term investment with no short-term benefit. It has only been in the past three to six months that it has seen a chance of immediately making money from its Russian venture.

For the Soviets, he says, there will be two immediate benefits: First, MTV Europe will hire Dmitri Mamatov, a long-haired Soviet VJ who has already guested on the channel; and second, Roedy has told them, if they want to open the U.S.S.R. to Western trade, "there's not a better signal you can send than having MTV in Russia."

In addition, he points out, MTV should be popular with Soviet youth, who are already attuned to Western pop and rock music.

Regarding the potential concern about raunchy rock lyrics in traditionally puritanical Soviet society, Roedy says MTV has reassured them that it is programmed "more responsibly than it used to be." Also, he notes, the Soviets like MTV's strong commitment to environmental and anti-drug messages.

All MTV programs broadcast in the Soviet Union, he adds, will be dubbed in Russian—which is an exception to MTV's policy elsewhere in Europe, where it is carried in English only.

Meanwhile, MTV just signed a pact for cable distribution in Israel, starting in March. It is also talking with the three new Spanish networks for partial carriage in their country, where it is currently available only in large apartment complexes with satellite dishes.

Fans Can Phone In Song Requests For Bowie Tour

■ BY HUGH FIELDER

LONDON—David Bowie's fans will get to choose the songs for his Sound + Vision retrospective world tour, which starts March 4 in Quebec and crosses five continents in six months.

Interactive telephone technology will allow fans to vote for the songs they want Bowie to perform in concert. Hot lines have already been set up in the U.S. (900-2-BOWIE90), U.K., and Ireland. Voting cards listing every track from his 16 studio albums have also been printed.

U.S. dates have not yet been confirmed but are expected to follow the European tour in June.

The tour was announced here in the foyer of the now disused Rainbow Theatre, where, according to Bowie, "Ziggy Stardust" was "born" on stage.

Bowie told the assemblage the tour will be the last time he intends to play his greatest hits. But he added, "It is definitely not the last time I'll tour"—forestalling questions about his possible retirement.

He will be playing indoor venues in contrast to the much-criticized "Glass Spider" outdoor tour two years ago. "My audience doesn't

really get the full benefit with outdoor shows," he admitted. "I feel uncomfortable in stadiums, whether I'm on stage or just watching."

For the tour, Bowie will be backed by Adrian Belew's band and will be using video on stage "in a way it hasn't been used before."

Asked how much money he would be making from the tour, Bowie replied: "Not as much as Springsteen, but more than 'Alien Sex Fiend.'"

EMI will be mounting a major re-issue campaign for the world outside the U.S. on Bowie's back catalog to coincide with the tour. Bowie assigned his U.S. back catalog rights up to "Scary Monsters" to the independent Rykodisc label last year and he praised their efforts.

"I've got a lot of faith in Rykodisc," he said.

Bowie confirmed that a second Tin Machine album would be released later this year and that a Tin Machine tour would follow his Sound + Vision outing.

Concluding the conference, Bowie treated the media to an acoustic version of "Space Oddity."

Hugh Fielder is the London-based U.K. editor of Music & Media.

CONVENTION CAPSULES

THE ORGANIZERS OF THE New Music Seminar are planning next summer to hold a forum for European and U.S. indie labels about "staying independent in 1992," when the European single market is supposed to go into effect. According to NMS co-founder Tom Silverman, a "loose confederacy" of indies is required to withstand the onslaught of the majors while continuing to do business in the traditional way. Silverman says there was strong interest at MIDEM in the proposed NMS forum.



THE TRUSTEES OF the Elvis Presley estate met with their new sub-publishers to discuss new ways of exploiting the Elvis catalog. Among the plums: an ABC-TV series called "Elvis," with Michael St. Gerard portraying the rocker in his younger years; a pair of home video deals with Disney for programs that include original footage of the King; and new touring exhibits. One of the latter hit the U.K. for the first time last summer, and another is in the works for Japan. Among the current sub-publishers, most of them signed last year, after a Warner/Chappell worldwide deal expired, are Peer-Southern (Scandinavia, Spain, Portugal); MCA/Gilbey (Australia); Dreyfus (France); Global (Germany); BMG via Universal Songs (Holland); and Warner/Chappell (Japan, Italy, and the U.S.). Carlin Music still has the valuable catalog for the U.K., but the situation there is said to be "unsettled."

U.K. EXPORTERS are beginning to test the Eastern European waters. Marty Ballabon, managing director of Lasgo Exports Ltd., owned by the Chrysalis Group, says the Poles, Czechs, and Hungarians have been in touch with his company for some time. "The difference now is that they have hard currency." Shipments are still

small—in the range of 25-50 units per title—but Ballabon sees long-term benefits in doing business with those countries. Likewise, Caroline International Ltd., a Virgin subsidiary, has begun exporting "in a small way" to Poland, says GM Stephen Sparks. However, he predicts, "It's an area that for a while will be for licensing deals."

BRIEFLY: MCA Music has acquired Ralph Arnie's Star Music catalog. Among its 1,500 copyrights, most of them original German songs, are compositions by Udo Likdenberg and Kraftwerk... Singapore's first CD plant has been built by P&O Compact Disc (S)PTE, a joint venture of P&O Compact Disc GmbH of West Germany and Tony Magnetics PTE. Initial production is slated for next month at an annual capacity of 5 million units... Musidisc, a French indie label, has set up an import operation that will focus on U.S. jazz recordings. It is expected to be fully operational by April... Canadian indie Attic Records has signed a five-year deal with Alfa for Japan. First product to be released in Japan under the deal will be by Lee Aaron, John James, Joey de Simone, the Nylons, Haywire, and others... The International Federation of Popular Music Publishers has elected Ralph Peer II, president of Peer-Southern, as its new president... Nimbus Records plans to increase its CD manufacturing capacity by 40% this year at both its U.K. and U.S. plants. The expansion will take its U.K. capacity to 30 million units and its U.S. capability to 20 million pieces... CEMA-distributed Quality/Dino Records has landed the U.S. license for the Motown reunion series assembled by the U.K.'s Nightmare Records... EMI is rumored to be close to a central licensing deal in Europe... True North Records has renewed its distribution deal with CBS Canada. First release under the new pact will be a Bruce Cockburn live album in April.

KEN TERRY

EURO COMMISSION SEEN TO OK BLANK-TAPE LEVY

(Continued from page 1)

ers for analog copying.

Such directives from the Brussels, Belgium-based Commission would require approval in the European Parliament and by the Council of Ministers. The moves represent a significant change in the position of the Commission, whose 1988 green paper on Copyright walked the fence about the desirability of a tape levy and was silent about rental rights.

The development was welcomed by record and music publishing industry executives attending MIDEM. The extent of private copying in the EEC was assessed by the IFPI, the international trade group, in 1987 as being equivalent to nearly three times that of legitimate sound-carrier sales.

Indications of a shift in the European Commission's position on home

taping came from Daniele Franzone, an administrator of the copyright division of the Commission, at a MIDEM copyright panel.

Franzone said that, at the time the green paper was prepared, it did not seem necessary to extend levies in some member states to those with no similar provisions. But further examination of the problem has led the Commission to accept that harmonization of levy schemes throughout the Community would be desirable.

Regarding DAT copying, the Commission recognized that large-scale copying was undesirable and that a technical, limiting solution was the best way of dealing with the problem.

Tournier noted that the Brussels change of heart had been achieved despite the fact that the lobbying ef-

forts of rights owners had been insubstantial compared with the well-funded campaigns of the blank-tape and hardware lobbies.

Franzone said the green paper should be seen as a consultative document and emphasized that the goal of the Commission was to achieve a strengthening of authors' rights in the Community.

If the directive is approved, member states without a levy will be required to introduce one. Common Market countries that already have, or are introducing, levy legislation are Belgium, Denmark, France, Holland, Portugal, Spain, and West Germany. The other five—U.K., Ireland, Greece, Italy, and Luxembourg—have no levy provision at present.

CDs CONFISCATED BY FRENCH POLICE AT MIDEM

(Continued from page 5)

begun last year at MIDEM by late IFPI president Nesuhi Ertegun, who brought to the attention of the MIDEM authorities that at least nine labels were offering illicit material.

Says Nobs: "The really disreputable thing about this illegal trade is that a large part of this CD material is being licensed by the Swiss authors' society SUISA. I have written repeatedly to Patrick Liechtl, director general of SUISA, pointing out that the society is licensing pirate product, but I have had no satisfactory answer."

"SUISA, which administers more than 50 million Swiss francs [approximately \$33 million] in rights income each year, is very well placed to check on the origin of the sound carriers it licenses," continues Nobs. "It claims to allocate more than 1 million francs [about \$660,000] a year toward fighting piracy, yet it has licensed works which I can prove are stolen

from legitimate recordings.

"All SUISA has to do before it licenses this product is to demand master numbers and to trace the original recordings, but so far it has totally failed to act."

Nobs has obtained affidavits from Miles Davis, Quincy Jones, and other artists testifying that the CDs bearing their names are pirated. Jones, present at MIDEM to receive the Man Of The Year Award, produced a pirate copy of one of his albums at a MIDEM press conference.

"It contains some material from the Mercury catalog," said Jones, "and also material which is completely unknown to me, which I never recorded, produced, composed, arranged, or played."

Another album available at MIDEM claims to feature Aretha Franklin live. Nobs has proved that it is a clone copy of an Atlantic album with applause dubbed in.

TNT Enterprises GmbH of Frankfurt, the company whose product was seized at MIDEM, claims that the recordings are legitimate. Says managing director Olav Tangemann: "We have been to MIDEM for the last two years, and we don't deal in illegal product."

"In Italy, this material is in the public domain because the phonographic rights are exhausted. Duration of protection is 25 years. Copyright fees have been paid, and we are not trying to seek distribution for this product in countries where it is still in copyright."

Xavier Roy, chief executive of MIDEM, says the organization plans to take steps to ban any company convicted of piracy from participation at MIDEM. "We recognize," he says, "that we have a clear obligation to the legitimate industry to exclude from MIDEM persons dealing in pirated product." MIKE HENNESSEY

GLOBAL MARKETS HUNGRY FOR U.S. VINYL

(Continued from page 1)

He also plans to ask CBS for more LP runs on titles by Paul Davis and Bertie Higgins, based on MIDEEM orders of 1,000-2,000 units apiece.

Aside from the vinyl problem, however, the exporters are pleased with the business they did at MIDEEM and with the strength of their field overall. WIN president Sam Weiss, for instance, reports that export business is up 40% from a year ago, and Abbey Road, which was at MIDEEM for the second year in a row, now derives 30% of its total sales from exports, versus 1% just three years ago.

Much of the export boom stems from the moderate value of the dollar among world currencies, as well as the rising demand for budget and midline CDs, note the exporters. In addition, they say, foreign buyers have a tremendous appetite for U.S. dance music and "Americana" of all kinds, from jazz and blues to western swing and bluegrass.

Most of the latter product is on independent labels, and the exporters all handle a number of indie logos. But a surprising amount of the product available from exporters consists of major label catalog titles that have never been released or are no longer available in other territories.

"That's a healthy component of our business, especially in Japan, where the licensing situation isn't as restrictive as in some other coun-

tries," observes Abbey Road's Kalin, adding that certain labels like BMG even allow export to Japan of top pop titles. "We will sell a lot of top 100 product to Japan, even if it is available there," he says, "because it has a lot of cachet."

Elsewhere, he notes, the majors are more restrictive about what they permit to be sold. Consequently, in a country such as France, "We just don't sell much hit product. We're selling mostly deep catalog budget product and indie labels."

Other exporters, however, are selling large quantities of midline product in Europe. WIN Records, for instance, showed at MIDEEM the CBS midline CD catalog, including product by such acts as Neil Diamond, Bob Dylan, the Jacksons, Journey, Loverboy, and Willie Nelson. (Sam Weiss stresses, though, that only some of these titles can be exported to specific territories.)

This permissiveness on exports is not confined to CBS. Wotre Music Paris, the import branch of the 30-store FNAC electronics/entertainment software chain, has hundreds of major-label titles in its catalog. They range from fairly recent albums by 10,000 Maniacs, the Cure, Elvis Costello, and the Fabulous Thunderbirds to deeper catalog by the Beatles, the Rolling Stones, Elvis Presley, Elton John, Pink Floyd, and

Bob Seger.

A FNAC spokesperson says most of these titles are imported from the U.S. Unavailable from French affiliates of the majors, they fill in the gaps not only in FNAC stores but also in other Gallic record retail and mass merchandise chains.

The French record market, which grew by an estimated 35% in the past year, is recovering from a severe retail contraction that resulted from a high value-added tax, which has been reduced. While this partly explains the slowness of the record companies to make catalog available in France, FNAC president Philippe Mondan also explains, "Even after [the titles] are released on the French market, some people prefer the original pressing from the country of origin." He adds, however, that "as soon as the recording is released [in France], we stop importing."

Asked why U.K. exporters are not capitalizing on this opportunity, Stephen Sparks, GM of Caroline International Ltd., explains that "catalog product is a lot more available from the States, and the majority of it is midpriced." In contrast, much U.K. catalog is full-priced. That, plus the dollar's decline, has made America the first choice for European importers.

Sparks and others also point out that U.S. CD overstocks are flooding

Western Europe. One cutout dealer who was doing brisk business in this type of product at MIDEEM was David Schlang, president of One-Way Records, based in Albany, N.Y. Schlang was offering 300-400 CD overstock titles, representing most of the major labels. He says that, although some overstock product is wholesaled for as little as \$2.50, One-Way's overstocks [mostly by recognizable artists] sell for \$4-\$6, which translates into retail prices of \$7.99-\$9.99. "We've always been known as a cream house," he says. "We're not buying loads." He adds that One-Way has overstock quantities ranging from 50 to 4,000 units per title.

Some exporters and importers think it is highly ironic that the majors encourage the exporting of their product to Europe while making it difficult—and in many cases, unprofitable—to bring product from their overseas affiliates into the U.S. Mark Ballabon, managing director of Lasgo Exports, complains that

"Americans are shipping tonnage over here," including product that might be considered parallel imports; but, by threatening to sue U.S. retailers who deal in similar product from abroad and by imposing onerous paperwork requirements, the U.S. record companies have drastically reduced the domestic import business.

Paul Ashby, import buyer for Tower Records in the U.S., confirms that the majors are still placing obstacles in his way. He notes that, before he imports a title, he often has to call several different departments at a label to make sure it isn't about to be released in the U.S. Even if they give him permission, he may be double-crossed later, he says.

For instance, he recently ordered the new Material (Bill Laswell) album from Virgin U.K. after clearing it with Virgin Records in this country. Then Virgin reportedly changed its mind and told him not to bring it in. But, he adds, "They're going to allow me to sell off what I have."

CBS U.K. Buys 15% Share Of Renaissance Film Co.

BY ADAM WHITE

LONDON—Advancing once more unto the breach, CBS U.K. has acquired a share holding in the movie production company responsible for the new version of "Henry V."

The deal is for 15% of Britain's Renaissance Films, established by Kenneth Branagh and Stephen Evans in 1988. Shakespearean actor Branagh is the company's managing director; he directed and starred in "Henry V."

The investment, thought to be in the region of \$600,000, reflects the more entrepreneurial spirit of CBS since its acquisition by Sony. Some observers believe the multinational wants a number of diverse creative satellites from which to draw talent, ideas, and product.

CBS U.K. becomes the single largest shareholder in Renaissance Films. The others include Branagh, chairman Evans, and former BBC Radio managing director Brian Wenham. CBS chairman Paul Russell joins the board of directors.

The next two Renaissance Films projects are still in the planning stage, but both will star or be directed by Branagh. He is currently touring the U.S. with the Renaissance Theatre Company (a separate venture) in "King Lear" and "A Midsummer Night's Dream."

"Ken Branagh has balls, enthusiasm, and talent in ascending qualities," says Russell, who calls Renaissance "one of the most exciting companies to have emerged in the arts in the U.K. for a long time."

The acquisition is also expected to give CBS various soundtrack and video opportunities, especially since the creation of a new music division under managing director Muff Winwood (Billboard, Dec. 23).

The company will release "Henry V" on home video in Britain and Ireland in April, marking the first feature film for the CBS Home Video unit.

"Henry V" has been in limited theatrical release in the U.S. since late last year, and is reported to have grossed upward of \$2 million.

MCA MULLS INTERNATIONAL OPTIONS

(Continued from page 5)

Music already has branches in the U.K., France, West Germany, Holland, and Australia (in a joint venture with Chris Gilbey). By the end of this year, after setting up new offices in Sweden, Italy, and Japan, it will have a presence in all major territories. Meanwhile, says MCA Music president Leeds Levy, the publishing firm is already acting as a worldwide talent scout for its sister label.

MCA Records itself is also becoming more aggressive internationally. It has just appointed Belgian-born Doron Berenblit as international marketing manager, reporting to MCA international VP Stuart Watson in London. In addition, the company has retained music industry veteran Mike Stewart as international marketing consultant.

Regarding reports that it will not renew its global distribution deal with WEA, Zach Horowitz, executive VP of the MCA Music Entertainment Group, says, "Our present arrangement with WEA International expires in early 1991. We are currently

exploring a variety of options in the international arena and have not ruled out any particular company or arrangement that strengthens our position overseas."

Adds Watson, "The volume of our business in certain markets means we're looking at ways of increasing our profile and increasing our profitability and sales."

At the same time, however, he stresses that MCA is pleased with the job WEA has done. In the past five years, he notes, the company's worldwide turnover outside North America and the U.K. has increased 500%.

"WEA is one of the best companies," says Watson. "But they have a lot of product to handle. We're fortunate that we have our own label managers [at WEA branches] in major markets. Most of their distributed labels don't have that."

Although Watson admits that MCA would like more control over the marketing of its product abroad, he says, "We do have a lot of say in our marketing. There's a lot of

[WEA] product out there, but if our product is good, it will get through."

Watson also points out that the mitosis of WEA into two separate distribution companies in many territories has benefited MCA. After MCA product was placed with WEA-owned Teldec last year, for example, West German sales increased by a third, he says. Similarly, sales doubled in Australia after MCA titles were assigned to a new WEA company with domestic repertoire and WEA International product.

Watson emphasizes the importance for MCA of the changes going on in Europe. "As we increase our business and approach a period when the media will go through dramatic changes, we will have to look at Europe in a very different way," he says. "Within five years, Europe could be 45% of the world market. So you have to look at it differently."

Assistance in preparing this story was provided by Chris Morris in Los Angeles.

Frankfurt Music Fair Expects Full House

FRANKFURT, West Germany—This year's Frankfurt Music Fair is shooting for a record 1,000 exhibitors.

The fair opens March 21 and runs through the following Monday, March 26, in an effort to boost attendance by dealers from a number of neighboring European countries—where music stores are closed on Mondays.

That day will be dubbed "European Dealer Day," and foreign dealers attending the event will receive individualized treatment at the stands of the musical instrument manufacturers and the specialist publishers.

The fringe programs include a "Pi-

ano Salon" in the foyer to attract the attention of the public to acoustic keyboard instruments. There will be facilities set up for visitors to play the keyboards themselves.

Registrations for the fair totaled 851 as of Jan. 12, and the organizers are confident of reaching the target figure of 1,000 exhibitors for the first time. Last year, there were 947 participants. Still expected are joint stand registrations for companies from Italy, France, Spain, and South Korea. The U.S. will be represented by a joint stand for the first time.

So far, there will be 427 West German exhibitors and 424 from another 35 countries. Topping the overseas

bookings are the U.K. (107) and the U.S. (73).

More than 50,000 visitors are expected during the fair's duration. At the 1989 event, foreign visitors from 80 different countries accounted for 22% of the total.

Following discussions within the "Rock-Pop" working group associated with the fair, 1990 will witness the first "Drumada"—three days of percussive education and entertainment. It is claimed to be the first feature of its kind at a music fair, and will enable drummers from Europe and the U.S. to participate in master classes and workshops.

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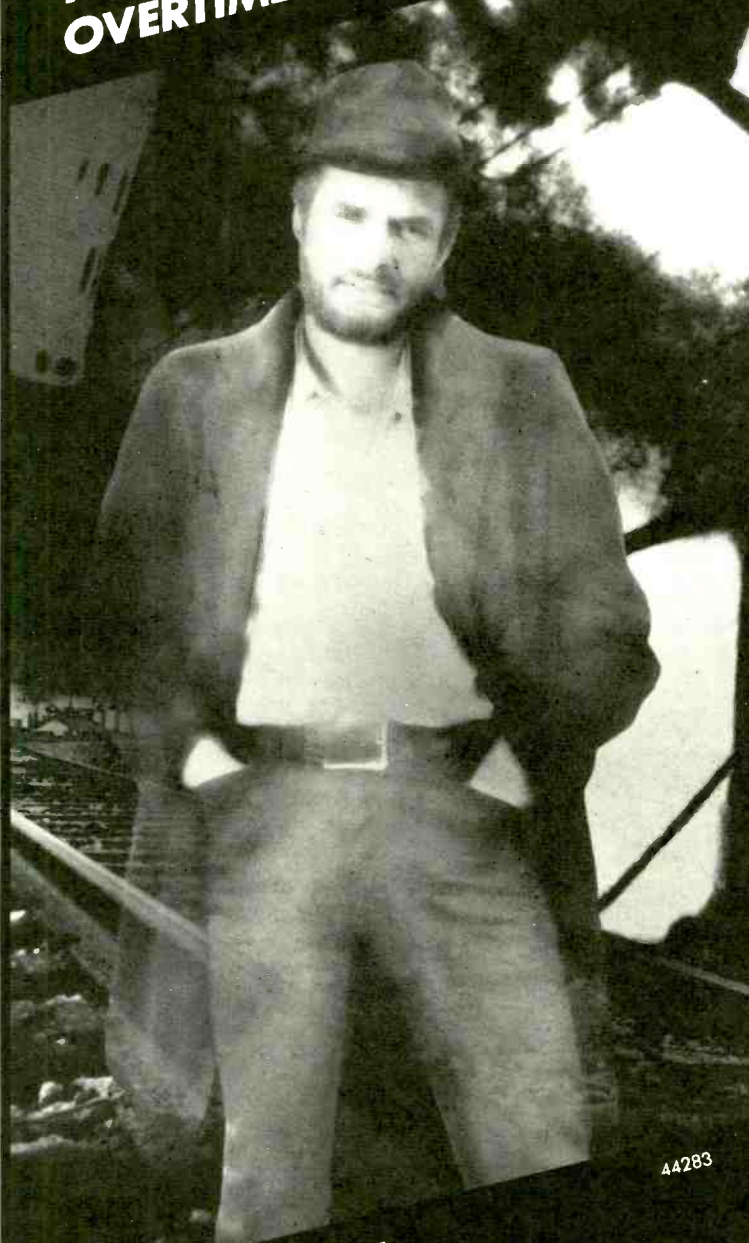
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INSIDE TRACK



Edited by Irv Lichtman

DEBIT THE DEBIT-CARD—FOR NOW: Sony Corp. has reportedly told the European Commission that it regards the debit-card proposal for DAT copying charges a nonstarter. The Sony view, made known at MIDEM by Jean-Loup Tournier, director general of French authors' society SACEM, is that the concept is at least five years down the road from practical application and, in any event, would add too much to the already high cost of DAT recorders.

NEW AGE FOR WINDHAM HILL? With Windham Hill Records' distribution arrangement with A&M extended by three months and now set to expire in March, talk of a possible sale of the pioneer new age label has begun to circulate. Windham Hill president Anne Robinson, in Cannes for MIDEM at press time, was unavailable for comment; however, she had previously confirmed to The Los Angeles Times that the label has been "approached by a number of parties interested in either distribution or acquisition of our company." One source says that A&M, which was initially cool to continuing its relationship with Windham Hill, is again actively pursuing the company, although it is not known if any equity interest is being sought. The source also says that Capitol, named as a potential suitor, is no longer in the bidding picture.

IN THE GROOVESVILLE: Windswept Pacific Entertainment, the wing of Fujisankei Entertainment in Japan, now has more than 10,000 songs in its catalog after a year and a half of operation. It just hit that mark thanks to president Chuck Kaye's acquisition of the Groovesville catalog from Don Davis. Among its 1,500 titles are such hits as "You Don't Have To Be A Star," "Disco Lady," "Whatcha See Is Whatcha Get," "In The Rain," and "I've Been Born Again." Kaye's other acquisitions have included ABZ Music and Riva. One catalog Kaye is not likely to bring on is Jobete Music. He is understood to have bowed out of the bidding after an offer of some \$165 million was made. As Track previously reported, the Pritzker real estate family of Chicago still seems interested in buying the catalog for its recently formed music publishing company, All-Nations Music.

MIFFED ENGINEERS: Some members of Local 1212 of the International Brotherhood of Electrical Workers are up in arms over an agreement giving Sony Classical Productions—as the classical wing of CBS Records is now known—its own studio engineer section, while the CBS label operates its own staffers as per a Local 1212 agreement. A letter-writing campaign suggests that the Sony Classical unit exists, as a letter by a disgruntled union member states, "primarily to import foreign workers on short-term basis."

MANY UNHAPPY RETURNS in the U.S. hurt the bottom line of the Chrysalis Group for the year ending August 1989 as the U.K. company reported a nearly \$19 million loss. Write-offs of U.S. inventory accounted for \$7 million of the U.S. unit's \$21.7 million loss, due mainly to returns, many vinyl albums among them. Chairman Chris Wright does not anticipate a profit in the U.S. this year. Thorn-EMI acquired 50% of the label last July for almost \$97 million.

STONES 3D: Fox Broadcasting Co. and Lorne Michaels' Broadway Video will present a Rolling Stones "Steel Wheels Tour" commercial TV special featuring a combination of footage from the December pay-per-view and original footage. The two-hour special, slated for April, will feature three songs in 3D. The glasses will be made available through a retail outlet. ABC Radio Networks, which did a simulcast of the December PPV, is also negotiating for the right to simulcast the Fox special.

EAST MEETS WEST: Members of the two most controversial rap acts—N.W.A. and Public Enemy—are slated to work together on a project. According to Priority Records president Bryan Turner, the solo debut by rapper Ice Cube—who recently left N.W.A. over a financial dispute—will be produced by Public Enemy's

Chuck D, and producers Hank and Keith Shocklee.

MOTOWN MOVES: Despite strong rumors that former Uni president David Simone might be taking a heavy position at Motown, Track hears that, in fact, Harry Anger may be departing his slot at PolyGram to become Motown's new chief operating officer.

CEMA IS HANDLING distribution of the new Los Angeles-based ITS Records & Distribution company, headed by John Collins as chairman and former CEMA exec Dan Davis as president. ITS, which stands for In The Street, is now setting up its own national and regional sales staff to handle labels on a cooperative basis.

VIDEO LOU: Lou Robinson, program director at Hit Video USA, has been named head of EMI's video promotion department. He'll be reporting to the label's new senior VP of marketing, Jim Cawley, beginning Feb. 5. No word yet on who will replace Robinson at Houston-based Hit Video. Robinson replaces Linda Ingrisano, who moved to Elektra's video department in November.

ON BOARD: George Chaltas, former Columbia Records director of national promotion on the West Coast, has joined Broadcast Data Systems, the new chart information gathering company, as West Coast sales director. BDS is a subsidiary of BPI Communications Inc., parent of Billboard.

CZECHING IT OUT: Yes, that was the Frank Zappa whose photograph with new Czechoslovakian president Vaclav Havel appeared in the Jan. 23 edition of The New York Times. According to The Times, Zappa is planning a film about the Eastern European nation.

SAM TRUST, vet music publishing exec, has become a partner with Ron Hickman in a new production music library, Killer Tracks, servicing the radio, TV, film, and ad agency businesses. The firm, based in L.A., was represented at MIDEM by exec VP Dain Blair.

WHILE MOST OF THE INDUSTRY'S attention has been focused on the potential sales of such large chains as Wherehouse Entertainment, National Record Mart, and Hastings Books, Music and Video, two smaller retailers have quietly placed themselves on the block, according to sources. Management at both Believe In Music, a 19-unit chain based in Grand Rapids, Mich., and Rainbow Records, a 37-store web headquartered in San Francisco, are circulating their vital statistics and inviting offers.

EPIC RULES: The artists and labels known as CBS Associated Records will henceforth become part of Epic Records. At press time, the logo of CBS Associated was dropped, with its labels known, for example, as Blackheart/Epic, etc.

ADD BONNIE RAITT to the list of this year's leading Grammy Awards nominees. Information provided by the National Academy of Recording Arts and Sciences overlooked Raitt's duet with Chameleon recording artist John Lee Hooker, "I'm In The Mood," which was nominated in the best-traditional-blues-recording category. Raitt joins Don Henley, Prince, Dave Grusin, Tom Petty, and Mike Rutherford as a four-time nominee.

BENEFIT A GO-GO: The five original members of the Go-Go's will regroup for a one-time-only benefit show, the band mates announced Jan. 25 at a press conference in L.A. Belinda Carlisle, Charlotte Caffey, Jane Wiedlin, Kathy Valentine, and Gina Schock will perform at the Universal Amphitheatre in L.A. on March 28; it will be the first time the fivesome has played together since the chart-topping band splintered in 1985. Proceeds from the concert will benefit the California Environmental Protection Initiative of 1990.

PRIVATE ACTION: The 6-year-old Private Music label has relocated from New York to Los Angeles, setting up shop at 9014 Melrose Ave. (213-859-9200). Private president and CEO Ron Goldstein says he and label founder Peter Bauman have been considering the move for more than two years. "The final decision was made when we hired Los Angeles-based Jamie Cohen as our VP of A&R and found the right location."

AND PRIVATE AGAIN: With the label's move comes word that Private's PR chief, Jody Miller, has returned to the indie PR scene with JLM Public Relations in Millwood, N.Y. She can be reached at 914-762-7781.

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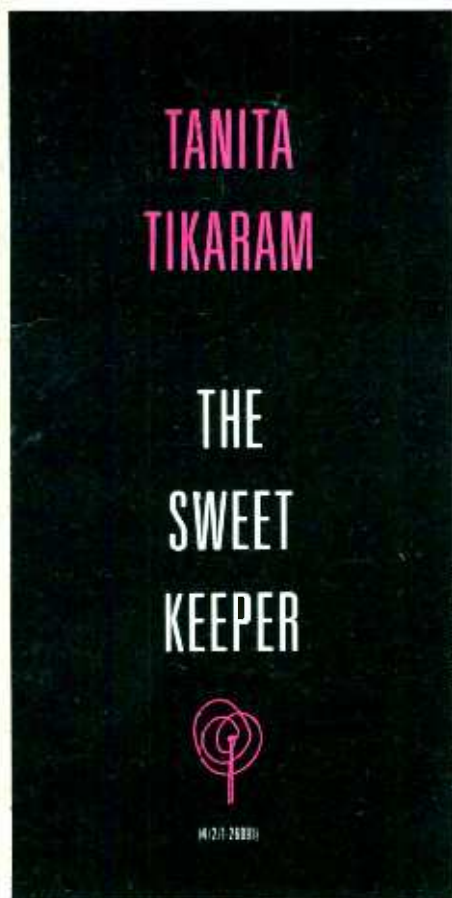
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