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FOLLOWS PAGE 64

NOVEMBER 17, 1990

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

## Entertainment Biz Loses An Irritant & An Ally In Elections

BY BILL HOLLAND

WASHINGTON, D.C.—Entertainment and other copyright-related industries lost a major congressional ally and a gubernatorial irritant in the Nov. 6 elections, and also face four more years of dodging the brickbats of Sen. Jesse Helms, R-N.C., in his anti-obscenity crusade.

"Well, we tried to help beat him at the polls," says Hilary Rosen, VP of government affairs at the Recording Industry Assn. of America. "Now we'll have to keep on trying to beat him in Congress."

However, the industry will not have to deal with Florida Republican Gov. Bob Martinez in the future, since he lost his bid for re-election. Martinez, no stranger to salvos of morally righteous brickbats—including his efforts to prosecute retailers for carrying 2 Live Crew albums—will have to continue his crusades from the sidelines. Florida voters chose as their new governor former Democratic senator Lawton Chiles,

who vowed to purge the office of big-money influence.

If the Helms/Harvey Gantt Senate race and the Martinez/Chiles governor's contest were well publicized, the race for Wisconsin's Second District House of Representative's seat was not, although the result will have a significant impact on copyright industries.

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## RACKS ATTACK SUPPLIER POLICIES NARM Wholesalers Downplay Economy

This story was compiled by Ed Christman, Earl Paige and Deborah Russell.

PALM SPRINGS, Calif.—The possibility of a cassette-single price hike, the threat of studios' selling video directly to rackjobbers' customers, the revival of the functional discount controversy, and the viability of a national network of independent distribu-

tors were the main issues discussed at the 1990 National Assn. of Recording Merchandisers Wholesalers Conference, held here at the Palm Springs Hilton Nov. 2-7.

While acknowledging that the declining economy is a serious concern, the 600 or so attendees were too busy wrestling with a plethora of industry issues to get exercised about the flat home-entertainment software sales

that many companies are currently experiencing.

Among the issues discussed at the annual convention were these:

- Some one-stops asked labels to increase their profits by raising cassette single prices and, in tandem, to discontinue the controversial policy of deleting hit singles at the height of their popularity.

(Continued on page 86)

## U.S. Clubs Feast On Dance Imports

BY LARRY FLICK

NEW YORK—The imports are coming! The imports are coming! That is the battle cry of the U.S. club community as European dance music makes its presence felt here more than at any time in the last five years.

Over the past eight weeks, six of the seven No. 1 singles on Billboard's Club Play chart received their first U.S. exposure as imports. In the

cases of the hits "Dance, Dance" by Deskee on RCA and "Let's Get Busy" by Geffen act Clubland, the U.S. labels licensed them after they received widespread underground club activity.

The only track recorded in the States to hit No. 1 recently is "Wiggle It" by Cutting/Charisma recording duo 2 In A Room. The single held that chart position for two weeks.

Significantly, most of the import

records getting big club play here are by international, not U.S., acts. At least half of the recent import club hits are by Italian and German artists.

The only cloud on the horizon for imports is that rising license fees may soon begin to squelch interest in indie productions from abroad.

While the impact of dance-music activity overseas has always been

(Continued on page 87)

## Special-Interest Vids Take Prizes At AVC Awards Ceremony

PAGE 3

## Global Music Industry Up 6.4% In '89

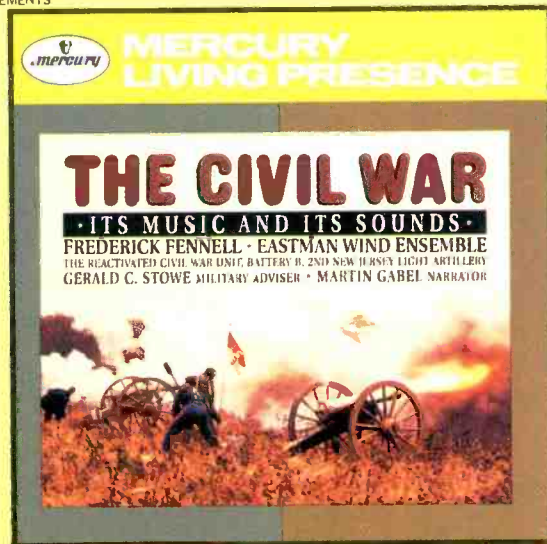
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## Aussie Group Targets Record-Rental Biz

PAGE 44



A unique delivery of rap style sets K SOLO apart. A member of the EPMD posse, his fresh debut album features "Your Mom's In My Business." K SOLO. TELL THE WORLD MY NAME. 8210E. Produced by Parrish. On Atlantic.



THE CIVIL WAR, Its Music and Its Sounds on Mercury Living Presence. Performed on period instruments. 2 CD set includes a lavish booklet. 432 591-2. From Mercury Living Presence... the hottest mid-price classical CD line in the business.

## National Arbs: Top 40 Down, AC Up Even With Teens

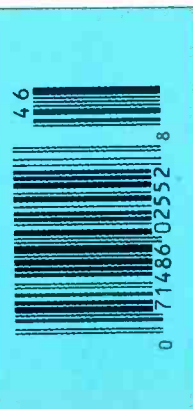
BY SEAN ROSS

NEW YORK—For the first time in the 18 months that Arbitron has compiled national format ratings, top 40 radio now controls less than half of America's teen audience. Yet, while teens are getting the message that they are not top 40's primary target, adults are not tuning in, and the result is across-the-board drops.

Adult contemporary, on the other hand, is up everywhere, making it an even stronger No. 1 format. News/talk, after a slow spring, roared back on the strength of baseball and the Mideast crisis. Details of the format study start on page 10.

## No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ LOVE TAKES TIME	MARIAH CAREY (COLUMBIA)
TOP POP ALBUMS	
★ TO THE EXTREME	VANILLA ICE (SBK)
HOT R&B SINGLES	
★ B.B.D. (I THOUGHT IT WAS ME)?	BELL BIV DEVOE (MCA)
TOP R&B ALBUMS	
★ PLEASE HAMMER DON'T HURT 'EM	M.C. HAMMER (CAPITOL)
HOT COUNTRY SINGLES	
★ YOU REALLY HAD ME GOING	HOLLY DUNN (WARNER BROS.)
TOP COUNTRY ALBUMS	
★ NO FENCES	GARTH BROOKS (CAPITOL)
TOP VIDEO SALES	
★ PRETTY WOMAN	(TOUCHSTONE HOME VIDEO)
TOP VIDEO RENTALS	
★ PRETTY WOMAN	(TOUCHSTONE HOME VIDEO)



A S T R O K E O F G E N I U S .

the REMBRANDTS 91412

The self-titled debut album featuring the single and video "JUST THE WAY IT IS, BABY."  
 Produced by The Rembrandts Management: MOGUL ENTERTAINMENT



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OF NEW EDITION**

**THE SOLO DEBUT OF  
THE YEAR**

**PRODUCER: JAM & LEWIS**

**EXECUTIVE PRODUCER: LOUIL SILAS, JR.**

**RALPH TRESVANT**



# MGM/UA Vid Staff Cuts Seen After Sale

■ BY DON JEFFREY  
and JIM McCULLAUGH

NEW YORK—Now that Pathé Communications Corp. has finally completed its \$1.36 billion acquisition of MGM/UA Communications Co., speculation is growing about the fate of MGM/UA Home Video and its 80 employees.

In exchange for helping to finance the merger, Warner Home Video will be taking over distribution of MGM/UA's video releases, increasing its market share to an industry-leading 20% or more.

A source close to MGM/UA Home Video says there have been "no formal communications to the staff as to

what may or may not happen." The source adds, however, that the division expects the sales and telemarketing staffs to be trimmed, at a minimum.

The source also confirms that, on Nov. 5, Bud O'Shea, chairman of MGM/UA Home Video, met with both Giancarlo Parretti, chairman of Pathé, and Warren Lieberfarb, head of Warner Home Video, and that O'Shea and Lieberfarb continued their talks the next day.

Meanwhile, MGM/UA Home Video is continuing to market rental titles like "The Ewok Adventure," which arrives in stores Dec. 19. The company also has several sell-through promotions in the works.

One focuses on the first four "Rocky" movies; another features 21 comedy titles; and a third, called "Leading Ladies," promotes the films of Elizabeth Taylor, Judy Garland, Marilyn Monroe, Jean Harlow, and Joan Crawford.

Those releases, however, and many more will be handled by the distribution system of Warner Home Video, which has acquired expanded

worldwide home video rights to MGM, United Artists, Pathé, and Cannon films for 12½ years. For that, it paid Pathé a \$125 million advance. In addition, Pathé and Warner Home Video's parent company, Time Warner Inc., agreed to drop litigation over a previous deal that had collapsed.

The \$125 million paid by Time  
(Continued on page 86)

## AVC Vid Awards Reflect Wide Supplier Base

LOS ANGELES—The winners of special-interest-video awards at the fourth annual American Video Conference here reflected the diverse mix of major and minor companies operating in the non-theatrical video field.

The awards, which recognize excellence in the made-for-video area, were presented Nov. 7 at the Westwood Marquis Hotel & Gardens. The awards banquet was sponsored by Federal Express and featured hosts Edie McClurg and Harry Shearer and guest presenters.

The AVC, which also included three days of seminars and screenings Nov. 7-9, was hosted by the American Film Institute, Billboard, and The Hollywood Reporter, and ran concurrently with the Billboard Music Video Conference.

Among major players to share in the 21 AVC awards were Paramount Home Video with "Rue McClanahan: The Dog Care Video Guide"; Warner Reprise Video with "Industrial Symphony No. 1"; J2 Communications with "100 Years—A Visual History Of The Dodgers"; Wood Knapp Home Video with "Now You Can"; and MPI Home Video with "They're Still Breathing." J2 was the only multi-  
(Continued on page 78)

## W.H. Smith Scaling Retail Ranks Via Planned Buy Of Wall To Wall

■ BY ED CHRISTMAN

PALM SPRINGS, Calif.—W.H. Smith Co., the giant U.K. retailer that some say wants to be among the five largest music chains operating in the U.S., took a big step in that direction by agreeing to buy part of the assets of the financially troubled Wall To Wall Sound & Video chain last week.

If the deal goes through, it will give W.H. Smith a total of 92 U.S. stores, making it one of the 10 largest music retailers in the U.S., in terms of total outlets.

W.H. Smith has never publicly acknowledged it is striving to be one of the largest music retailers in this country. Indeed, many characterize the British company's approach here as "cautious" since its entry into the U.S. in early 1989.

But the Wall To Wall deal "is indicative that we are in this market to grow a business," says Peter Bam-

ford, president of the Wee Three chain.

The deal is subject to the approval of bankruptcy court because Cinnamon, N.J.-based Wall To Wall filed July 23 for protection under Chapter 11 of the Federal Bankruptcy Code.

Currently, W.H. Smith, which has its headquarters in Philadelphia, operates 35 Wee Three Stores. The new deal will give W.H. Smith up to an additional 57 stores.

The agreement's structure allows W.H. Smith to sell some of the stores it is acquiring prior to the closing of the deal, according to Bamford. Terms of the deal were not revealed.

According to sources, W.H. Smith outbid Albany, N.Y.-based Trans World Music Corp. for Wall To Wall.

The deal continues W.H. Smith's strategy of cherry-picking from the best stores in the acquired chain. An additional 22 stores remain under  
(Continued on page 87)

## Houston's 'Baby' Delivers Strong Initial Sales But Dealers Doubt Whitney Alone Can Revive Market

■ BY TRUDI MILLER  
and KEN TERRY

NEW YORK—Whitney Houston's long-awaited third album, "I'm Your Baby Tonight," hit stores Nov. 6 and generated solid—but not record-breaking—initial sales.

Retailers surveyed Nov. 7 agree that the album will be a big seller, particularly with the Christmas season approaching. But opinion was di-

vided over whether it will rival the success of her first two albums, "Whitney Houston" and "Whitney," which sold a combined 30 million units worldwide and earned the star seven consecutive No. 1 hits. Generally, retailers see the album as just one in a series of important new releases that will attract customers rather than a blockbuster singlehandedly revitalizing sales.

"It had decent first-day sales,"

says Lori Porter, VP of purchasing for 111-store National Record Mart, based in Pittsburgh. "I won't say that it had an overwhelming first day, but certainly above average. I didn't expect huge numbers. It's been a while since her last release, and they're going after a different market; we were told they're trying to re-establish more of a black base. Because of the direction, it may take a while longer."

At 150-store Strawberries, based in Milford, Mass., the album didn't generate landmark sales, but nevertheless had an "excellent first day," selling more than 600 pieces, says assistant VP of purchasing Jeff Cohen, who adds that he expects it to outsell her last album. "I think it will be the resurgence of Whitney," he says.

Cohen adds, "One release is not going to bring the people into the stores. Hopefully the last few weeks is the beginning of a collection of new releases that will entice people. And the Whitney album is one component of that." The Led Zeppelin boxed set and recent releases by Iron Maiden and Megadeth had greater first-day sales than "I'm Your Baby Tonight," says Cohen. He points to other big sellers by Elton John, Paul McCartney, Steve Winwood, the Vaughan Brothers, and Clint Black, and notes that Madonna's upcoming "Immaculate Collection" will be a major release.

At the 21-store Flip Side chain in Chicago, Houston's album "was not  
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R&B	22	R&B Singles Action	21
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## CLASSIFIED/REAL ESTATE

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## Riding High On Current Titles, LIVE Plans Low-Price Vid Line

■ BY JIM McCULLAUGH

LOS ANGELES—LIVE Home Video is launching a separate budget line in the first quarter of 1991 geared to \$15-and-under product.

At the same time, the company claims it has shipped 9 million copies of "Teenage Mutant Ninja Turtles: The Movie," and 3.5 million copies of "Total Recall," both listed at \$24.99, as it continues to enjoy the best year in its history.

The "midpriced" Avid Home Entertainment line, says Dave Mount, LIVE president and CEO, is the result of "talking to our active sell-through customers. The under-\$15 midline video is the fastest-growing

category they have."

He notes that midline video growth is surging even faster than audio for major retailers that carry both audio and video—such as Musicland, Target, and others.

The principal players in the supplier end of the budget video business are GoodTimes and Video Treasures, but "I didn't see the need to abdicate this business to others," Mount says. "The majors are not really in this area. A few of them have sublicensed product. We saw an opportunity and we felt it was important to be a player in that business."

To date, Paramount Home Video  
(Continued on page 81)



# Immigration Bill Singles Out Artists

## Eases Visa Eligibility, Caps No. Of Entrants

BY PHYLLIS STARK

NEW YORK—A clause aimed at easing visa restrictions for entertainers was included in the immigration bill passed by Congress Oct. 27.

The impact of the bill on the industry, however, appears to be mixed. While it eases proof of visa eligibility for artists, the Immigration Act of 1990 restricts entry for one classification of entertainer to 25,000 visas per year, whereas the current law has no cap.

Visa requirements have been a source of irritation for labels, artists, and producers since 1986, when the Immigration Reform and Control Act took effect. This act required employees to prove they were well known in order to obtain an H-1 work visa and further required them to furnish proof of identity and right to work each time they were hired for a job.

In February of this year, restrictions for foreign entertainers were further tightened, causing many in the industry to complain that new and lesser-known acts would not get needed exposure in this country (Billboard, March 17).

These Immigration and Naturalization Service regulations required entertainers to prove commercial success in this country in order to obtain an H-1 visa. Those unqualified for H-1 visas could apply for H-2 visas, which require an agent or venue to first advertise for a domestic act with similar skills. Since February, the industry has been calling for reform and now has received at least a limit-

ed modification.

Section 207 of the new bill, called "New Classifications For Aliens With Extraordinary Ability, Accompanying Aliens, Athletes, And Entertainers," lists two significant new nonimmigrant visa categories, according to a spokesman for former Rep. Bruce Morrison, D-Conn., who was the bill's major sponsor. The visa classifications include "O" visas for "aliens with extraordinary talents in the arts" and "P" visas for other enter-

tainers such as backing musicians and athletes. The "P" visa category, which is roughly equivalent to the H-2, has a cap of 25,000 persons per year.

Under the new categories, entertainers are separated for the first time from others seeking work visas. This is an attempt to expedite the application process. Under both visa classifications, requirements for proof of eligibility for admittance to

(Continued on page 80)

## '89 Global Music Biz Warmed With \$21.6 Bil In Total Retail

BY JEFF CLARK-MEADS

LONDON—The global music industry showed healthy growth last year, though the days of compact disc-fueled rocketing revenues appear to be over.

Figures just released by the IFPI show that the music industry had a total retail value of \$21.6 billion in 1989, a 6.4% increase over the previous year.

The IFPI comments, "This represents a considerable slowing of the industry's retail growth rate from the 21% enjoyed in 1988. However, it must be realized that the 1988 increase was exceptionally high and the 6.4% increase denotes a healthy

market. This fact is confirmed by total unit sales of 1,540 million cassettes, 600 million compact discs, 450 million LPs, and 357 million singles."

That bill of health varies across the range of formats. CD sales rose by 50% in 1989 compared with '88, and cassettes added 10.8%. The steep decline in singles sales appears to have been arrested, with the format dropping a relatively small 3.5% last year, but the IFPI acknowledges that vinyl LPs could disappear from some territories. In other markets, though, vinyl will prosper, the organization says.

In terms of total retail revenues, (Continued on page 76)



**Go Johnny, Go.** Atlantic recording artist Johnny Van Zant socializes at New York's Hard Rock Cafe after his band's performance there as part of a weeklong on-location live broadcast celebrating the 23rd anniversary of radio station WNEW-FM. Van Zant has just begun a national tour promoting his Atlantic debut, "Brickyard Road," which features the No. 1 album rock title single and hit "Hearts Are Gonna Roll." Pictured, from left, are Danny Buch, VP of national album promotion, Atlantic; Ted Utz, station manager, WNEW-FM; Tunc Erim, senior VP, Atlantic; Dave Logan, program director, WNEW-FM; Ahmet Ertegun, chairman, Atlantic; Van Zant; and Lorraine Caruso, music director, WNEW-FM.

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Jeff Aldrich is named senior VP of A&R for RCA Records in New York. He was senior VP of A&R for Chrysalis Records.

Michelle Peacock is named VP of video promotion and production for Capitol Records in Los Angeles. She was senior director of national video promotion for the company.

EMI in Los Angeles names Mitchell Leib VP of A&R/West Coast, Barbara Firstman director of West Coast sales, and Geordie Gillespie director of alternative/dance. They were, respectively, director of music/theatrical at Walt Disney Studios, VP of marketing for Macey Lipman Marketing, and associate



ALDRICH



PEACOCK



LEIB



SCOPPA

director of new music promotion at EMI.

Bud Scoppa is named VP of artist development at Zoo Entertainment in Los Angeles. He was a contributing editor at HITS magazine.

Wendell Greene is named A&R executive at Giant Records in Los Angeles. He was national director of promotion for Delicious Vinyl.

Colin Stewart is named VP of marketing and sales for Morgan Creek Music Group in Los Angeles. He was VP of marketing for EMI America Records.

Suki Sir is named director of national sales at Enigma Entertainment in Los



GREENE



STEWART



SAVAGE



PEISCH

Angeles. She was national sales coordinator at Elektra Entertainment.

Elena Petrone is named director of creative services for PolyGram Records in New York. She was manager of creative services for the company.

MCA Records in Los Angeles names Brute Bailey national promotion director of rap and alternative music, black music division, and Ellen Bardfield director of music video administration. They were, respectively, national promotion director for Priority Records, and manager of music video for MCA.

Epic Records names Marc Reiter associate director of marketing, East Coast, in New York, and Al Masocco associate director of marketing, West Coast, in Los Angeles. They were, respectively, director of merchandising for CBS Records and marketing manager for the Los Angeles branch of CBS Records.

**DISTRIBUTION.** Daniel Savage is named director of market research and product development for PGD in New York. He was manager of market research for PolyGram Records.

**RELATED FIELDS.** Jeffrey Peisch is named VP of nontheatrical programming for CBS Music Video Enterprises in New York. He was VP of nontheatrical programming at Vestron Video.

## Musical-Theater Great Mary Martin Dead At 76

### Best Remembered For Starring Role In 'Peter Pan'

BY IRV LICHMAN

NEW YORK—Mary Martin, a legendary musical-theater star whose timeless appeal is seen in a current hit home video release of her '50s performance as the lead in a TV production of "Peter Pan," died of cancer Nov. 3 at her home in Rancho Mirage, Calif. She was 76.

Her performance of Cole Porter's "My Heart Belongs To Daddy," a

double-entendre catalog of unfaithfulness by a kept woman in the 1938 musical "Leave It To Me!" was her springboard to fame, not only because of the song's quality, but also because she sang it while shedding her winter clothes in a Siberian-railway-station set.

Ironically, her later starring roles in both stage productions and films, while not totally distancing her from her Porter show-stopper, would hard-

ly embarrass family audiences. She was Venus in human form in "One Touch Of Venus," a 1943 hit with a score by Kurt Weill and Ogden Nash; Nellie Forbush, an Army nurse in "South Pacific," one of her legendary roles, in the 1949 musical with a score by Richard Rodgers & Oscar Hammerstein II; and Maria Von Trapp in Rodgers & Hammerstein's 1959 hit, "The Sound Of Music."

After "The Sound Of Music," Martin appeared in two more musicals, 1963's "Jennie," with a score by Arthur Schwartz and Howard Dietz; and "I Do! I Do!," a 1966 musical adaptation of the hit play "The Four Poster," with a score by Harvey Schmidt and Tom Jones.

Because she was not chosen to reprise her roles in the film versions of "One Touch Of Venus," "South Pacific," or "The Sound Of Music," there is little visual evidence of her performing skills other than the GoodTimes home-video version of "Peter Pan" and some appearances on TV. Among the latter were a performance on "The Ed Sullivan Show" of a number from "South Pacific" with her leading man, Enzo Pinza, an appearance with Noel Coward in a 1955 special, and a 1953 performance with Ethel Merman of a medley of dozens of standards in a special TV tribute to the Ford Motor Co.'s 50th anniversary. The latter sequence was released as a 10-inch LP and 12-inch 78 by Decca Records (now MCA). The concept, in which both Martin and Merman

(Continued on page 80)

## Hitachi Toronto Suit Claims Sour Notes On 'Aida' Tour

BY THOM DUFFY

NEW YORK—A tale of corporate tour sponsorship gone awry is revealed in a \$12 million suit brought by Hitachi America Ltd. against BCL Entertainment Corp. and the International Opera Festival in connection with this year's canceled "Aida" stadium tour.

According to the suit, which was filed in Toronto, Hitachi agreed to sponsor six stadium performances of Verdi's opera "Aida" in New York, Los Angeles, and San Francisco from June 1-June 30 as part of its Hitachi Culture Special program to the tune of \$1.2 million. The performances were to feature casts in-

cluding "in excess of 1,000 people, live animals and large-scale props including a sphinx and pyramid," the suit states. The full tour was canceled May 25, less than a week before it was due to open at Giants Stadium in New Jersey.

Hitachi made its initial deal with the International Opera Festival, Canada, and its sole shareholder, opera producer and conductor Giuseppe Raffa. In early 1990, the suit states, as Hitachi became concerned that IOF's offices in Canada and the U.S. were failing to pay for advertising and publicity, obtain insurance, and keep the sponsor informed of the tour's status, Hitachi

(Continued on page 76)



# U.K. Rap Trying To Tap Into U.S. Radio Limited By Crowded Field, Cultural Rifts

This story was compiled by Sean Ross, Janine McAdams, and Hugh Fielder.

NEW YORK—Despite several heavily publicized attempts in recent years, and three in the last six months, British rap acts are having a hard time breaking through an already crowded field at U.S. radio. And even some proponents of the genre think the cultural barriers may

be insurmountable.

PolyGram has tried British rap twice at U.S. radio, first with the Cookie Crew a year ago, then with Rebel M.C.'s "Street Tuff," a top five club hit in May. "Tuff" garnered about 20 top 40 stations, most of them dance-leaning, but never cracked Billboard's Hot 100.

Betty Boo's "Doin' The Do" on Sire/Reprise was a No. 1 club record last month. Yet it also stalled out

around 20 pop stations. This week it drops from No. 90 to 91.

That leaves Monie Love's "Monie In The Middle" as the great British hope thus far. Already a hit on Billboard's Club Play and Hot Rap Singles charts, "Middle" goes 73-63 on the Hot R&B Singles chart this week, with about 30 reporting stations.

Occasional raps or rap-related records have broken through the U.K. recently, but they've usually had some U.S. connection. American Neneh Cherry's "Buffalo Stance" crossed through Britain. So did "The Power," Snap's German reworking of an American rap record.

There were also British rap novel-  
(Continued on page 78)



**Warner Gets A Car.** Warner Bros. executives announce the signing of recording artist/songwriter Ric Ocasek to an exclusive recording contract. Ocasek, former lead singer of the Cars, will begin work shortly on his Warner Bros. debut album, to be produced by Nile Rodgers. Shown, from left, are Jeff Kramer, OK Management; Lenny Waronker, president, Warner Bros. Records; Ocasek; Mo Ostin, chairman of the board, Warner Bros. Records; and Michael Ostin, senior VP of A&R, Warner Bros. Records.

## HBO Says It Plans To Muffle The Sound Of BMI Music

BY KEN TERRY

NEW YORK—In what HBO claims is a defensive measure in its year-old legal battle with BMI, the cable programming service has unofficially announced that it will seek to use non-BMI compositions whenever possible, unless BMI composers individually grant HBO performing licenses for their music.

In addition, HBO will require outside producers to follow the same policy and will pressure film producers and distributors to clear performing rights for BMI repertoire used in their movies.

These moves follow a series of legal maneuvers in which BMI has

sought to prevent HBO from using its repertoire unless the service agrees to take a new "split license" that would not cover the cable systems that subscribe to its programming. At a Sept. 5 hearing in U.S. District Court in Manhattan, Judge John E. Sprizzo denied BMI's request for a preliminary injunction against HBO, but left the door open for a permanent injunction.

Such an injunction would not only disable HBO but could also open the way to substantial damage claims for its use of BMI repertoire since its license expired at the end of last year. According to an HBO source, the cable service is concerned about its fu-  
(Continued on page 76)

## Canadian Jury Considers Landmark Obscenity Case

BY KIRK LAPOINTE

NEPEAN, ONTARIO—Canada's landmark music obscenity trial was held last week, with the defense arguing that tolerance and diversity must define the limits of artistic expression and the prosecution simply letting the music speak for itself.

At press time, the jury in this suburban city near Ottawa was deliberating on its verdict.

The jury was to decide if a record retailer violated the country's obscenity laws by selling two records by a Canadian punk band, DayGlo Abortions. At issue were 11 of the 37 songs on the albums, "Feed Us A Fetus" and "Here Today, Guano Tomorrow."

row."

The prosecution, which had fought for nearly two years to ensure that the trial took place, chose not to call any witnesses on its behalf. Rather, Crown attorney Celynee Dorval told the jury to rely on its common sense to arrive at its decision. Dorval said experts were not the best judges, but that community sensibilities and standards were.

The Crown then played the songs for the jury and rested its case.

Under the Canadian Criminal Code, obscene material is defined as a work that has as its dominant characteristic the undue exploitation of sex, or of sex combined with cruelty, vio-  
(Continued on page 87)

## CBS Finished With Vinyl In U.K. Production To Move To Netherlands

LONDON—CBS plans to stop making vinyl records in the U.K., which would leave only one major with a vinyl plant in country.

PolyGram closed its vinyl factory in 1987, and CBS is follow suit at the end of January. That will leave only EMI and a number of independents producing the format for the U.K. market.

CBS is transferring vinyl production to Haarlem in the Netherlands, but says the transfer will not affect the availability of vinyl 7- and 12-inch product in this country.

The company's U.K. LP factory at Aylesbury near London is to be re-

placed with a video duplication plant. About 150 jobs will be affected by the transfer, and CBS says it is committed to finding suitable alternative work for as many employees as possible.

"Consumers have voted with their wallets on which formats they prefer," notes David Black, CBS operations director. "Demand for vinyl records declined steeply this year, and we expect a further sharp drop after Christmas. In these circumstances, maintaining a separate U.K. pressing plant is now clearly uneconomic."

CBS U.K. product will continue to be distributed from Aylesbury.

## Hefty Price Tag Doesn't Weigh Down Zep Set; Paul Simon's 'Rhythm' Beats A Path To No. 5

IF FANS WANT IT, they will pay. The "Led Zeppelin" boxed set vaults from No. 40 to No. 18 in its second week on the Top Pop Albums chart. Sales of the retrospective appear not to be hindered by its hefty suggested list price—\$54.98 for the four-cassette set; \$69.98 for the four-CD configuration.

It is already the highest-charting boxed set since "Bruce Springsteen & The E Street Band/Live 1975-85" topped the chart for seven weeks in 1986-87. And it is by far the priciest title ever to reach the top 20. Pete Howard, publisher of ICE, a CD newsletter, says that \$69.98 is the highest list price to date for a four-CD set.

The compilation is likely to become Zeppelin's 11th consecutive top 10 album. The band's 1969 debut album reached No. 10 and its next eight releases all hit No. 1 or No. 2. A 1982 compilation of previously unreleased material, "Coda," peaked at No. 6.

PAUL SIMON'S "Rhythm Of The Saints" vaults from No. 11 to No. 5 in its third week on the pop albums chart. Simon landed his first top five album in December 1966 with Simon & Garfunkel's "Parsley, Sage, Rosemary, And Thyme." That span of 23 years and 11 months between Simon's first and most recent top five albums is topped by only one act in pop history—the Rolling Stones, with a span of 24 years and 11 months. The band first hit the top five in December 1964 with "12 X 5" and made its most recent appearance one year ago with "Steel Wheels."

Warner's other powerhouse release, ZZ Top's "Recycler," leaps from No. 9 to No. 6 in its third week. The band's last album, "Afterburner," was also No. 6 after three weeks.

Three follow-ups to platinum albums lead the parade of new entries. The Cure's "Mixed Up" is the week's top new entry at No. 33. The band's previous album, "Disintegration," debuted at No. 45 in May 1989 and peaked at No. 12.

The Traveling Wilburys' second album, "Vol. 3," enters at No. 40. The group's Grammy-winning debut album bowed at No. 57 in November 1988 and logged 22 consecutive weeks in the top 10. It peaked at No. 3.

And Edie Brickell & New Bohemians' sophomore album, "Ghost Of A Dog," opens at No. 69. The group's critically lauded debut album, "Shooting Rubberbands At The Stars," bowed at No. 172 in September 1988 and logged eight weeks in the top 10. It reached No. 4.

FAST FACTS: Whitney Houston's "I'm Your Baby

Tonight" leaps from No. 13 to No. 5 in its fifth week on the Hot 100. That puts it in a tie with the Grammy-winning "I Wanna Dance With Somebody (Who Loves Me)" as Houston's fastest-breaking top five hit to date.

Bette Midler's "From A Distance" jumps from No. 16 to No. 10 on the Hot 100. It's the entertainer's first top 10 hit that wasn't spun off from one of her movies since "Boogie Woogie Bugle Boy" in 1973. Midler's "Some People's Lives" jumps from No. 18 to No. 12 on the pop albums chart.

Madonna's "Justify My Love," the first single from her new greatest-hits album, "The Immaculate Collection," is the top new entry on the Hot 100 at No. 46. It's Madonna's bid for a ninth No. 1 single.

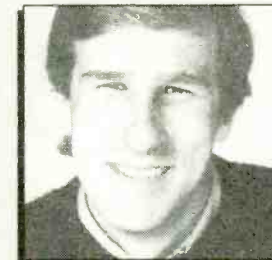
Debbie Gibson's "Anything Is Possible," the first single from her upcoming third album, bows at No. 75. Each of Gibson's first two albums generated a No. 1 hit. Gibson co-wrote and co-produced the new single with Motown legend Lamont Dozier.

Janet Jackson's "Love Will Never Do (Without You)" opens at No. 89. If it reaches the top 10, Jackson's "Rhythm Nation 1814" would become only the third album to yield seven top 10 hits, following brother Michael Jackson's "Thriller" and Bruce Springsteen's "Born In The U.S.A."

"Red Hot + Blue," a compilation of classic Cole Porter songs interpreted by various contemporary stars, bows at No. 107. The album has already climbed higher than the similarly formatted "Stay Awake" compilation, which reached No. 119 in 1988. That album featured contemporary stars interpreting songs from classic Disney films... Speaking of Disney classics, the "Fantasia" soundtrack bows at No. 190 on the heels of the movie's 50th-anniversary rerelease.

WE GET LETTERS: William Simpson of Los Angeles notes that Vanilla Ice's "To The Extreme" is the first No. 1 album that is not available on vinyl. He adds that this milestone is reached exactly one year after the first vinyl-less No. 1 single on the Hot 100—Roxette's "Listen To Your Heart."

Rich Appel of CBS-TV in New York argues that rap is getting a bad rap. Consider: the West Coast Rap All-Stars' "We're All In The Same Gang" speaks out against gang violence, Luke Featuring 2 Live Crew's "Banned In The U.S.A." champions free speech, Snap's "Ooops Up" advocates safe sex, and 2 In A Room's "Wiggle It" takes a stand against drinking and driving.



by Paul Grein



# NARM Sets Up Advisory Committee For Video

■ BY EARL PAIGE

PALM SPRINGS, Calif.—As further evidence that the marketing of prerecorded music and video product is becoming increasingly intermingled, the National Assn. of Recording Merchandisers has formalized a new



manufacturers' advisory committee for video.

The formalization came during the annual NARM Wholesalers Conference, Nov. 2-7 at the Palm Springs Hilton here, where, once again, video played a key role. The move to formalize the committee grew out of plans first discussed at NARM's annual convention in Los Angeles this past spring (Billboard, March 24).

Pam Horovitz, executive VP of NARM, said, "We have had video functions under NARM auspices in the past, but there has never been anything formalized. There was a sense on the part of the board that video has become such a large part of the [music retailer] business that we decided to form the video manufac-

turers' advisory committee. Now, if an issue arises, we can schedule a meeting and create a forum to deal with it."

The possibility of sensitivities on the part of some video specialty retailers, however, was immediately raised—off the record—by committee members.

But Horovitz, also executive VP of the Video Software Dealers Assn., said she sees no basis for concern that large music chains would gain some special advantage from suppliers.

"If anything, the large music chains involved in video have been at a disadvantage because there has been no forum, no dialog. Now there is," she said.

One major video supplier said, "I am concerned and sensitive about the potential of alienating the smaller video specialty store, which is the backbone of the video business. We don't want this to be interpreted as catering to certain chains. That's why this is just an advisory board and nothing more . . . just a way to open dialog." He said he doesn't look for a major video presence at NARM.

The video manufacturers' advisory

committee's first meeting will be with NARM's board of directors in March. The members are Paul Culberg, executive VP and chief operating officer, RCA/Columbia Pictures Home Video; Richard Cohen, senior VP, Buena Vista Home Video; Louis Feola, executive VP, MCA/Universal Pictures Home Video; Bob DeLellis, president, North America, CBS/Fox Video; Gene Silverman, executive VP of sales, Orion Home Video; Eric Doctorow, senior VP/GM of Paramount Home Video; Dave Mount, president and CEO, LIVE Home Video; and Jim Cardwell, senior VP, Warner Home Video.

Video suppliers contacted by Billboard were enthusiastic about the new advisory committee and its potential.

Orion's Silverman says, "With sell-through becoming such an important part of the industry, many of the

NARM members are extremely active in the sell-through end of the business, particularly the rackjobbers. As there is constant dialog between the distribution community and the rental sector, it's probably appropriate that there be an equal amount of dialog between the distribution community and the sell-through sector."

Says RCA/CPHV's Culberg, "We hope to have a more expanded dialog of both a theoretical and practical nature regarding the long-term planning of the growth of our business with the NARM membership."

"It's not that we don't have dialog with individual accounts. We all talk to Warehouse, Tower, and others. But the NARM organization deals with issues that concern long-term growth . . . everything from bar-coding to packaging problems to censorship issues to shelf space and

design.

"We think in conjunction with the NARM board an advisory committee that could help disseminate information would be of benefit to everyone in the long term."

Says Paramount's Doctorow, "We want to increase the level of communication between the home video sector of the business and the NARM membership."

"The NARM membership not only contains major players in sell-through but in rental as well. Look at Warehouse, Tower, and Camelot, among others which are strong in rental."

Says LIVE Home Video's Mount, "We want to have a formal dialog with the NARM membership. The NARM membership dominates the sell-through business, while others are very active in rental. Some of

(Continued on page 86)

## One-Stops Hope To Gain From Labels' Loose-Piece Pricing

■ BY EARL PAIGE and ED CHRISTMAN

PALM SPRINGS, Calif.—U.S. one-stops are hoping to gain an advantage in pricing through flexibility between full-box and loose-piece pricing that, in effect, partially restores the functional discount. This was the upshot of an informal discussion on the topic at the annual National Assn. of Recording Merchandisers' Wholesalers Conference here.

CBS Records Distribution is offering one-stops some incentive on loose shipments, confirmed president Paul Smith. For a week at the end of each month, CBS gives one-stops a box-lot price on loose goods, usually a difference of 3%, which some one-stops view as a functional discount for

their businesses.

Meanwhile, a senior sales executive with one of the other majors said he likes the CBS one-stop program and is considering implementing such a policy, while Pete Jones, president of BMG Distribution, said his firm already uses such a formula on a quarterly basis.

While the one-stops favor these programs, a rumor that CBS may widen the spread between box-lot and loose prices to 7% was greeted with mixed reaction.

"We hear that [CBS] may raise the price and make the difference 7%, and we actually like that," said a one-stop executive. "It evens the playing field a little," he said, explaining that even if one-stops have to pay a few

(Continued on page 86)

## Record-Biz Margins Rise Time Warner Leads In Profitability

■ BY DON JEFFREY

NEW YORK—The music group of Time Warner Inc. was the most profitable record company complex in the last fiscal year, according to a recent study by the investment-banking firm Veronis, Suhler & Associates.

But the music complex with the greatest revenues—Sony Corp.'s records group—was not included in the profit rankings because the Japanese company does not break out divisional earnings or profit margins. Also not included was Bertelsmann A.G.'s BMG, the Germany-based owner of the RCA and Arista labels.

In its report on the communications industries, Veronis, Suhler ranked the publicly owned record company groups according to various measures of profitability and determined that Time Warner led in five of

the six categories.

John Suhler, president of the banking firm, said in an interview that the record industry's overall profitability showed an increase that was "significantly better than other media" such as film and broadcasting.

From 1985 to 1989, record companies' average profit margins rose 4.5 percentage points to 15.1%, according to the survey. Suhler attributed this to effective cost controls.

Sony's worldwide music revenues in 1989 were \$2.9 billion. In second place was Time Warner with \$2.54 billion. BMG reported that its music revenues amounted to \$2 billion in the last fiscal year. Next came PolyGram at \$1.93 billion, and Thorn EMI PLC., owner of Capitol and EMI Records, at \$1.36 billion. The sixth major record company, MCA Inc.'s music

(Continued on page 86)

## CONVENTION CAPSULES

The following is a roundup of events from the National Assn. of Recording Merchandisers' Wholesalers Conference, Nov. 2-7 at the Palm Springs Hilton in Palm Springs, Calif.

**SPREADING BRANCHES:** Both Alan Golden, division manager, audio, and Ken Kozey, senior merchandise manager, confirmed here that Artec Distributing is moving the rack operation it recently acquired from Central South out of Nashville to Atlanta. Artec might expand its one-stop involvement, too, they hinted. The "national one-stop"

is not here yet but various firms are flexing territorial muscle where for so long Schwartz Brothers had represented the largest span of branches. Just recently, Western Merchandisers has been touting its four one-stops spread across the Great Plains. And Jerry Bassin Distribution has grown from 42,000 to 99,000 square feet with its relocation to a new site directly across the street from its old digs in Miami.

**PACE OF CHANGE:** Two major participants of NARM wholesaler confabs past were absent this time. One was David Lieberman, a key factor in the history of NARM and in its rack community, as well. Lieberman Enterprises, however, was represented by executive Joe Pagano, senior VP of merchandising, who served as the 1990 rack section chair. Principals from the Minneapolis-based Lieberman said David, who attended last year, is not that active anymore in the company, which was sold in 1988. The second absentee was Frank Hennessey, who rocked the rack contingent by resigning from the top post at Handleman Co. only weeks after the 1989 NARM fall event. Once again, Handleman loomed large as new topper Steven Strome delivered a rousing opening-night keynote address on the value of the rackjobber to the studios (see story, page 1).

**MORE VIDEO AGAIN:** Attendees this year said that video had more impact than it had in other recent NARM wholesaler events. As an example, it was noted that at the Arizona Biltmore last year the independent music segment led off the conference, with video manufacturers and racks waiting until Monday night. This year, however, the video section opened the conference. Another highlight was the formal organization of the NARM video manufacturers advisory committee under the direction of Paul Culberg, president, domestic, of RCA/Columbia Pictures Home Video.

**BENJAMIN'S BOMBSHELL:** If there was anything comparable to last year's tumult over questions posed during a one-stop panel, it was Keith Benjamin's address, "Why Does Wall Street Hate The Rackjobber?" Clearly creating the buzz of the conference for many, the remarks of the analyst from Silberberg & Rosenthal at one point extended to how Wall Street might view the exits of Frank Hennessey from Handleman

Co. and Gil Wachsmann from Lieberman Enterprises. "They see this happening in management and wonder if it's symptomatic of the industry at large," conjectured Benjamin. This received an angry charge of "bullshit" from industry veteran Bill Hall Sr. during a panel immediately afterward. Hall, the head of Oregon's Sight & Sound Distributing, said, "There were good people there before Frank, and, not to ever take anything away from Frank, there are good people there now. You're talking about a company doing \$800 million. They're the backbone of the business." For these remarks, he received resounding applause. Hall chaired last year's rack section and Hennessey was his keynote.

**FUNCTION JUNCTION:** Bruce Ogilvie, head of Abbey Road Distributors, called it "that F word, again," referring to the functional discount during his remarks at a one-stop panel. He alluded to a recent Supreme Court case that involved functional discounts. Briefs from this decision, which seems to imply fewer legal restrictions, making it easier to provide a functional discount, were mailed to delegates prior to their arrival in Palm Springs. Wry cynicism characterized most observers' speculations as to whether the function will return; indeed, the theme this year for the rack section was "Rackjobbers Are Functional." A year ago, Hennessey in his keynote warned ominously that music will suffer if racks are not offered the edge for all their services. Hall echoed this again when he said, "Video came along and gave us that functional discount," helping racks maintain department space.

**FINAL ON VINYL:** If this year's convention is not the last gasp for conversations about new vinyl product, it will surprise many. One lonely voice was Dock Ringo, here as a first-time attendee representing Record Source International, who hyped for more jukebox product. Also thumping for more vinyl, though in LP form, was one-stop seminar panelist Kevin Anderson, representing inner-city-type record stores, like his two VIP Records outlets in Los Angeles. Many NARM delegates talked about changing those company names where the word "record" is involved. Rack firm Dart Records president Merrill Kirsch said, "Maybe it'll end up Dart Entertainment, or something similar." At least no one was pestering Jeffrey Boyd, president of Kalamazoo, Mich.-based Vinyl Vendors, about the name of his one-stop. Boyd couldn't make it this year.

**FIRE AND WATER:** Last year's wholesalers soiree was inundated by a flash-flood sweeping through the Arizona Biltmore on opening day as attendees ran in all directions. This year, out of the box at 6 a.m. Saturday, the fire alarms blared at the Marquis Hotel, a spillover facility across from the fully booked convention at the Palm Springs Hilton. No fire. Just someone lighting up a cigarette in a hallway too near an overly sensitive smoke detector. Next fall, it's back to Phoenix; the Arizona Biltmore is now booked for the NARM fall events in 1991 and 1992.



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# COMMENTARY

## Free-Speech Critics Winning By Default

# INDUSTRY MUST FIGHT FOR ITS RIGHTS

BY DAVE RISHER

New York Times pop critic Jon Pareles recently wrote that, in the war to combat "offensive" music, we in the music industry have already lost. Citing the number of stores refusing to carry 2 Live Crew's product, the reluctance of promoters to book controversial acts, and restrictive lease agreements imposed by retail developers, he noted that, regardless of the outcome of the legal cases involving the band and its albums, "their opponents have learned how to garner headlines, silence concerts and scare records off the shelves."

As a record store owner facing trial in late November for selling 2 Live Crew's "As Nasty As They Wanna Be," I plan to contest vigorously the charge leveled against me, and I expect victory in my legal case. But, in the absence of much evidence to the contrary, I'd have to agree that we have lost the war—mostly because the record industry forgot to fight.

When police officers visited San Antonio, Texas, stores last summer, the area's two dominant retail chains yanked the product off their shelves, as did the other chains and one or two independents. This left a handful of us so-called "mom-and-pops" to loftily promote the ideals of freedom while condemning the idiocy of having police in record stores.

There was no shortage of media attention focused on San Antonio and on myself—once I was arrested. Billboard, MTV, the wire services, and the television networks all picked up the story. Yet there were absolutely no offers of support or assistance from either Luke Records, the major labels, or any of the music trade groups. (In fairness, when I contacted the Recording Industry Assn. of America in September, they did say the organization was very concerned and possibly would be able to provide assistance—maybe even at the trial level.)

The American Civil Liberties Union, which substantially assisted Charles Freeman in Florida and Tom-

my Hammond earlier this year in Alabama, has been great. Its local chapter was one of the first to contact our store. But is it its job to defend the freedom-of-speech rights of multi-million-dollar entertainment corporations?

Is it my job? Prior to the demand created by the local vice squad, my store sold only a handful of 2 Live Crew recordings. But I'll be gosh-darned if I'm going to have policemen in my store telling me what to sell. And what not to sell.

So I got arrested. That's how most state obscenity laws work (or don't work, or don't work very well). First, a citizen complains. Second, an undercover officer makes a buy. Third, a judge rules on its obscenity. Fourth,

but it is happening to me.

Meanwhile, CBS is promoting a new group, No Face, which lists as "selling points" the guest appearance of 2 Live Crew and the "highly sexually explicit lyrical content."

Something clearly is wrong here. First, the major retailers—who made the bulk of the 2 Live Crew album's 2 million sales—are going to have to begin defending their right to sell music. Last summer, nearly every chain in Texas just pulled the group's recording from their stores in this state. Two retailers apparently slipped the title back into the racks in Dallas in midsummer, only to become targets of a sting operation orchestrated by a politically ambitious assistant district attorney.



Photo: Edward Ornelas

**'If it's just us small guys who are standing up, we'll need help'**

Dave Risher is the owner of Hogwild Records & Tapes in San Antonio, Texas.

if the judge rules the material is obscene, then an arrest is made of the person who sold it to the undercover agent. Even though it had not been adjudged obscene when the purchase was made.

My case was slightly different in that first the vice squad came and "advised" us that "As Nasty As They Wanna Be" was obscene and that we might be arrested for continuing to sell it. Then, instead of making a buy based on the citizen's complaint, they just summoned me to court and charged me with a Class A misdemeanor, punishable by one year in jail and a \$2,000 penalty. It is weird, ludicrous, and Kafka-esque, I know,

Second, the labels are going to have to set up some sort of task force, whether it be purely advisory or a legal team, to swoop in and seek a declaratory judgment on a suddenly suspect recording. If it is just us small guys who are going to stand up, we're going to need help. And, without help, fewer will stand up.

Third, the labels, small and big (whether they put their corporate logo on what they manufacture and distribute or not), are going to have to take their job more seriously while they reap serious profits on music with dirty lyrics.

As long as there are politicians and prosecutors with dreams of higher

office; as long as there are idiot ideologues who wish to impose a "Father Knows Best" mentality on the rest of us; and as long as there is a chance of assembling six people in a jury who say, yeah, music can be obscene, this particular nastiness will not go away.

Given the convoluted nature of obscenity laws, the adoption of an NC-17-type sticker would greatly assist everyone at the retail level. The "explicit lyrics" stickers are, it seems to me, quite bogus in fending off this kind of prosecution.

Is the new Prince album really unsuitable for a 16-year-old? Is that the new guide we should go by? Or should each retailer preview each album? Maybe we should watch the news to find out which albums are controversial ("I'm sorry, ma'am, we've removed all Madonna CDs today. Somebody on 'Donahue' yesterday said she was obscene and we've heard rumors the vice squad is out today.") Or perhaps we should just call Jack Thompson.

I enjoy being in the record business and, if worst comes to worst, I can go back to having a one-person shop selling folk, blues, reggae, and an occasional T-shirt with a pro-freedom design on it.

If you hear a bit of bitterness in my tone, I confess to it. The people with the most at stake here seem to be doing little but sitting on their hands during this year's fights. Win, lose, or draw, the professional agitators of morality won't go away.

The aforementioned Thompson, who takes credit for starting this whole mess, now is pushing the idea of federal RICO prosecutions, which of course will bring everybody into the fray. It should not have gone this far.

But, from my vantage point, silence has been the operative word in the higher echelons of the recording industry. To quote Malcolm X in his posthumous release for Tommy Boy Records, "If you're afraid to tell the truth, why, you don't even deserve freedom."



## VIRGIN PRIORITY

Wayne Edwards raised some valid points about the difficulty involved in getting reggae and other types of alternative black music exposed on a mass scale (Billboard, Commentary, Oct. 20). I must take exception, however, to his inclusion of Ziggy Marley as an example of a "different" black artist being blatantly snubbed by the black music department of a major label.

Not only is Marley a major priority for Virgin Records' black music department, but his single "Tumblin' Down" went to No. 1 on Billboard's R&B singles chart. Does a No. 1 record reflect a big enough commitment for Edwards?

Diana Fried  
Virgin Records  
Beverly Hills, Calif.

## R&B SUFFERS FROM ATTITUDE PROBLEM

Recently, I have read too many commentaries from active or past black record company executives who do nothing but complain about what is wrong with black music today. The sophisticated listener can find a lot wrong with it, but who is doing anything about it?

Hip-hop, rap, and other forms of dance music are running rampant on the airwaves, leaving little room for "quality" music. I am not knocking it totally, because I am very happy that so many young brothers and sisters are getting a chance to make a living being creative and staying off the streets. But on the other hand, the loss of melody and great vocal interpretation has been replaced by producers and artists whose only consciousness is the "groove, groove, groove!"

Somehow, some way, black record execs and black radio programmers have got to wake up and give our society the diversity it needs, deserves,

and wants. We as black people have pigeonholed ourselves far too long; no wonder white society keeps us pinned in as well.

White artists such as Mariah Carey, Michael Bolton, and New Kids On The Block are starting to run with R&B-based songs, leaving black artists in the dust. It is just a matter of time before white rap groups start to invade that area as well.

How timely for Wayne Edwards' Commentary (Billboard, Oct. 20) to run the same week that James Ingram reached No. 1 on the Hot 100 with a pop ballad. There is hope yet. Bravo James!

Why can't a black artist be a pop-based artist? Who makes up these rules? Where is it written? Look back to the '60s: the Supremes, Dionne Warwick, Johnny Mathis, and Sam Cooke, to name a few, were all pop-based artists. No one complained then. We held them up as pioneers. Now, when a black artist like Whitney Houston "crosses over" big, our

people boo her at the Soul Train Music Awards. Absurd!

There is too much classification. There are too many preconceived prejudices. Let the artists be themselves. It has to start with us; no one is going to do it for us.

No, I do not believe black music is lost, just suffering severely from an attitude problem brought on by narrow-mindedness. Wake up, powers that be. Stop complaining, take some risks, let the creative people do their job, and you do yours!

Bernard Biron  
Los Angeles

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.





# SONY INNOVATORS 1990

## KEEPING THE SPIRIT ALIVE

The spirit of innovation is born of a unique ability to find new paths and create new visions. In music it means creating sounds no one has heard. In film and video, producing sights no one has imagined.

Sony, a company whose name is synonymous with innovation, is constantly searching for people with that ability. It's why we established the Sony Innovators Program: a celebration of the unique creativity of African-American artists who share Sony's spirit of innovation.

This year, with the help of Cicely Tyson and George Benson, Sony discovered an exciting new group of artists who became our Sony Innovators for 1990. In film-making, the visionary team of Jesse E. Vaughan, Jr., Marcus E. Smith and Michael Joyner were honored. In music, the creative artistry of Bryan Loren was recognized.

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# Radio

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## Every Other Teen Snubs T40 But News Is Good For AC In Format Ratings

BY SEAN ROSS

NEW YORK—For the first time since Arbitron began doing national format ratings 18 months ago, less than half of America's teens are listening to top 40, as its teen share drops from 56.6% a year ago to 49.5%.

That is one highlight in Arbitron's and Billboard's quarterly look at national format performance, based on format data provided by Billboard on all radio stations in Arbitron's 79 continuous measurement markets. In other developments:

- Adult contemporary, already the country's largest format, had a great summer, adding a percentage-point's worth of national listening and opening up a five-share lead over any other format. This is in contrast to top 40, which followed a relatively stable spring with another sharp drop.

- The news/talk format, which had sent listeners to virtually every adult format during a relatively uneventful spring, wasted no time in reclaiming them this summer due to baseball and the Persian Gulf crisis.

- Easy listening, already halved over the last year, was down by another share and now controls only 2.6% of national listening.

- Album rock stations, after a sensational spring, were steady this time as classic rock stations rose respectably across the board.

### AC EATS TOP 40'S YOUNG?

Two summers ago, it seemed odd

that AC stations finished strongly and top 40 stations faltered—even with the teens home from school. Now, it is almost the rule, rather than the exception. AC was up 17.7-18.7 12-plus—nearly two shares ahead of last summer's 16.9—while top 40 was down 14.4-13.7.

AC was up in all major dayparts and demos: mornings (18.2-19.1); mid-days (20.8-21.4); p.m. drive (17.8-19.1); nights (14.5-15.8); adult men (15.0-16.0); women (22.1-22.9); 18-34 (16.0-16.6); and 25-54 (20.5-21.3).

Top 40, on the other hand, is nearly two shares behind last year's 15.6 share. It is down in mornings (13.4-11.9), afternoons (15.5-14.4), nights (17.8-16.4), 18-34 (20.1-18.9), 25-49 (11.9-11.3), 25-54 (11.1-10.5), men (10.0-9.4), and women (12.2-11.3).

Top 40 is up in only one daypart, middays, where it goes 12.3-13.1. While that does reflect the summer shift in teen listening from nights to other dayparts, it is cold comfort for the format, since last summer top 40 was up 13.5-15.2 in middays.

Besides, while teens may have moved their listening to days, less of it is going to top 40 than at any time in recent memory. Teen shares were up 5.2-6.8 at AC. They were also up at urban (19.0-20.0), album rock (7.9-8.5), country (2.7-3.1), classic rock (2.2-2.5), and oldies (2.1-2.7). In short, everywhere but top 40. This suggests that teens are getting the message that top 40 is not necessarily their format anymore and are scattering. But

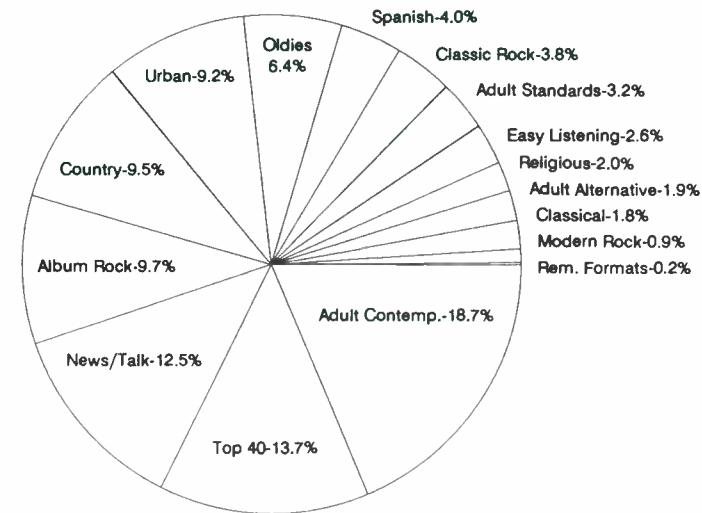
adults are not coming in to replace them.

So if top 40 is softening to counter the threat of AC, why is AC growing, even in younger listeners, while top 40 continues to struggle? It is not, as you might think, because top 40 stations are going away. For the summer book, there are only two fewer

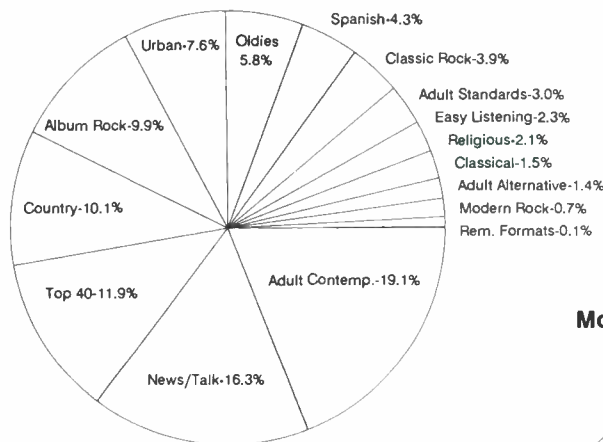
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## FORMAT SHARE/SUMMER '90 ARBITRONS

Persons 12+  
Monday-Sunday 6 a.m.-Midnight

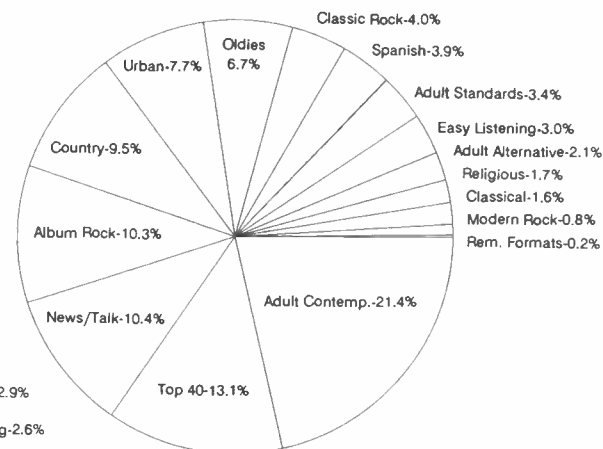


Persons 12+  
Monday-Friday 6-10 a.m.

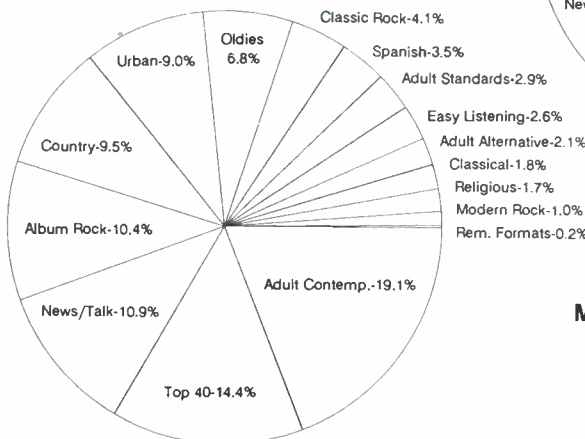


## FORMAT SHARE BY DAYPART SUMMER '90 ARBITRONS

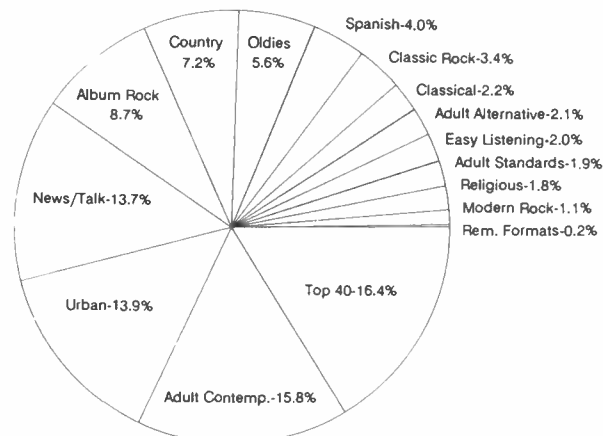
Persons 12+  
Monday-Friday 10 a.m.-3 p.m.



Persons 12+  
Monday-Friday 3-7 p.m.



Persons 12+  
Monday-Friday 7 p.m.-Midnight



## Artists Find Radio Promos A Palatable Part Of The Job

BY PHYLLIS STARK

NEW YORK—They dislike track dates. They dislike being stuck in the middle of station rivalries. But artists, particularly breaking artists, consider visits to radio stations, radio promotions, station-sponsored concerts, PD dinners, and the like as part of their job. As a result, most say they have a good attitude about doing radio promotions.

"I like the intimacy of radio much more than television," says Enigma's David Cassidy. Doing radio promotions, he says, is "exhausting. I was in three cities yesterday. [But] I'm willing to go out and do what it takes because I want people to have an opportunity to hear what I'm doing today."

"You've got to do what [stations] ask you to do," says Charlie "Steele" Pennachio of Atlantic act Linear. "Just button up and do it. Stations that have really supported us, we'll do anything for."

By and large, artists say, their experiences with stations have

been positive. But there are still radio promotion horror stories. Pennachio tells of a day when Linear played three shows, in New York, New Jersey, and Cheyenne, Wyo. Island recording artist Dino tells of signing autographs for fans in the rain at a station-sponsored amusement park visit. He notes that with few breaks and little time to oneself on the radio promotional circuit, "it's harder than being on tour."

Carnie Wilson of SBK Records act Wilson Phillips tells of an air interview in Australia during which a jock asked her if she used to play in the sandbox with her father, former Beach Boy Brian Wilson—a reference to his much-publicized emotional problems of the mid-'70s.

"People warned me that this guy was nasty and was going to say something rude so don't be afraid to fire back at him," Wilson says. "They also told me that he had this thing about Phyllis Diller. So when

(Continued on page 73)

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# Top 40: It's Fall—And It Can't Get Up; More Slogan Wars: KIKK, WBBE, Mix?

**IF YOU'RE HOPING** the fall Arbitrons will bring some relief from a terrible summer for younger-targeted formats, the first Arbitrend isn't very promising. In New York, top 40 **WHTZ** and dance rival **WQHT** are down 4.8-4.3 and 4.2-3.6, respectively. Urban **WRKS** holds its lead, but is off 5.5-5.2. Other numbers of note: ACs **WLTW** (5.1-5.1) and **WNSR** (3.7-3.4); oldies **WCBS-FM** (5.1-4.9); N/Ts **WINS** (4.4-4.6) and **WOR** (4.0-4.2); easy **WPAT-FM** (3.6-4.2); album **WNEW-FM** (4.1-3.9) and **WXRK** (3.3-3.1); urban **WBSL** (3.7-3.8); and top 40 **WPLJ** (2.5-2.6).

In Los Angeles, AC **KOST** remains No. 1 (6.6-6.4) followed by top 40 **KIIS-AM-FM** (5.0-5.0); N/T **KABC** (4.9-4.4); album **KLOS** (4.1-4.3); top 40/dance **KPWR** (4.3-4.1); Spanish **KWKW** (3.6-3.9); AC **KBIG** (3.5-3.7); and urban **KKBT**, which, after seeming to stall out in the summer, is back up 3.0-3.7. **KLOS'** rise is powered by the ongoing dominance of morning team **Mark & Brian**, up 7.3-7.4.

In Chicago, N/T **WGN** (8.2-8.8) reopens its lead over urban **WGCI-FM** (7.9-7.0). The big story, and the best news for top 40 proponents, is the continued rise of top 40/dance **WBBM-FM** (5.2-5.6). Also worth noting: Album **WLUP-FM** (4.8-4.9); classic rock **WCKG** (4.8-4.4); N/T **WBBM** (4.1-4.4); urban/AC **WVAZ** (4.4-4.2); modern **WXRT** (2.7-3.2).

## RETURN OF SLOGAN WARS

Several months ago we reported that **KIKK** Houston was unhappy about the fact that **KYKR** Beaumont, Texas, could now be heard in Houston using the nickname "Kicker," which is similar to **KIKK's** name. Now owner Viacom has gone to U.S. District Court in Houston seeking a restraining order against **KYKR**. The case goes to court Dec. 12. **KYKR**, which has been Kicker for 16 years, says it will keep using it.

Also, top 40 **WBBE** (B106) Fort Wayne, Ind., has changed calls to **WDJB**. Top 40 rival **WMEE** had complained about a similarity in call letters, but had never taken action against **WBBE**. During the period before the call change, **WBBE** was, of its own volition, identifying itself as "WBBE. Not to be confused with **WMEE**, those wimps!" That was a reference to the "Not to be confused with **WMEE**" ID that nearby **WQTZ** Decatur, Ind., (then **WMCZ**) was legally ordered to run in the mid-'80s.

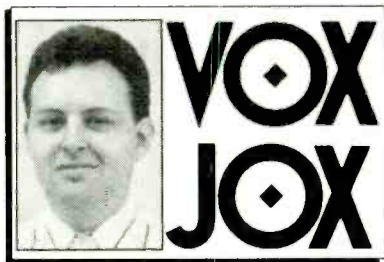
AC **WNLT** Tampa, Fla., known until recently as **Light Rock 95.7**, is now billing itself as **Mix 96**—a move that apparently was prompted by rumors that crosstown **WRBQ-FM** (Q105) had planned to call itself **Mix 104.7**. Back at Q105, which denies it ever had any such plans, late-nighter **Patti Cheeks** is out. "Night Train" **Lane** goes to late nights. Part-timer **Mark "Mojo" Allen** does overnights.

## PROGRAMMING: 92X-ITS

Longtime top 40 outlet **WXGT** (92X) did become **WCOL-FM** (Cool 92) Nov. 5. **Rob Ellis**, PD of co-owned oldies **WING** Dayton, Ohio, is the new OM/mornings. **Tom Gilligan** remains PD/afternoons. **WCOL-AM**, which had been a Satellite Music Net-

work oldies outlet, is now simulcasting. **Jason Roberts** from **WGTZ** (Z93) Dayton and former 92X MD **Bill Mitchell** are splitting middays. Former AM OM **John LaPolla** is now doing nights. Overnighter **Paul Anthony** stays. **Jon Zellner**, **Crystal Geronimo**, **Tom Kelly**, **Bill Russ**, and **Blake Thunder** are out. At **WING**, **WGTZ** APD **Ron Scott** is now OM. Z93 MD **Randy Ross** adds APD stripes.

**Mike Phillips**, formerly VP/programming of AC **WTMX** Chicago, is the new PD at oldies **KRTH** Los Angeles, succeeding PD-turned-consultant **Phil Hall**. No replacement was named. **Stan Roback**, a personality with SMN's **Pure Gold** format, is



by Sean Ross with  
Craig Rosen & Phyllis Stark

the new PD for its AC Starstation format. At AC **KMG** Seattle, interim PD/midday man **Kevin Cassidy** is officially upped to PD.

**Jeff McCartney**, PD of **KROY** (Hot 97) Sacramento, Calif., is the new PD of top 40 **WAPE** (Power 95) Jacksonville, Fla. **Jill Fox**, PD until recently of hot AC **KCMJ-FM** Palm Springs, Calif., jumps to AC **KMMX** San Antonio, Texas. **Ceaser Gooding** has stepped down as PD of urban **WEBB** Baltimore but stays on for mornings. P.M. driver **Frank Becoate** is now acting PD.

**KHAK** Cedar Rapids, Iowa, PD **Tim Closson** is the new PD at country **WUBE** (B105) Cincinnati. AC **WMGF** Orlando, Fla., PD **Steve Streit** is promoted to OM for that station and **WPRD**.

Longtime **CFNY** Toronto programmer **David Marsden** is the new director of operations and programming at **CKST** (Coast 800) Vancouver, British Columbia, has dropped hot AC for modern rock. **Marsden**, who replaces **Chuck Chandler**, brings with him MD **Jamie Ufton**. Morning man **J.B. Shane** joins from crosstown **CHRX**. **Paula Spur** comes from college **CITR** for nights. **Murray Vair** and **The Shadow** stay on for middays and nights, respectively. **CKST** will use **CFNY's** longtime slogan, "The Spirit Of Radio." Meanwhile, AC **CKFM** Toronto PD **Marty Forbes** is the new PD of oldies **CISL** (C-Isle 650) Vancouver, replacing **Arnie Celsie**.

Longtime oldies AM **KRZN** Denver drops that format for Unistar AM Only adult standards. **Danny Davis** remains PD. Some of its staffers will go to **FM KXLT**. At country **WTQR** Winston Salem, N.C., APD/morning man **Dale Mitchell** has been upped to PD replacing **Les Acree**. He'll remain in mornings.

**J.J. Michaels**, most recently with album **WZZU** Raleigh, N.C., joins similarly formatted **WXRC** Char-

lotte, N.C., as PD/morning man. PD **Allan Handelman** left several weeks ago. Former morning man **Ed "Boomer" Palmer** will change shifts. About a week after switching from Satellite Music Network's **The Wave** to its adult alternative rival, **The Breeze**, **KGRX** Phoenix has changed again, picking up SMN's **Z-Rock**. Daytona Group chief financial officer **Steve Dittman** is running things for now.

**WKTA** Chicago, which had been alternating between hard rock and brokered Polish broadcasting, has dropped the rock. **Guy Giuliano**, PD of the "G-Force" segment, is looking for an FM in the area. Meanwhile, simulcast album outlet **WBAB-AM** Long Island, N.Y., currently simulcasting its album rock FM, is now phasing in brokered N/T.

**Bakersfield, Calif.**, gets a new top 40 as **KCHT** signs on with SMN's **The Heat**. Ad agency owner **Don Baillargeon** is president/GM. **Rick Neuwirth** from crosstown **KKXX** is OM. PD **Chris Roberts** exits at country **WGTC** South Bend, Ind. **KISM** Bellingham, Wash., PD **Dave Walker** becomes ND at **KEGL** Dallas. **Allan Fee** replaces him.

**WRNL** Richmond, Va., has dropped its oldies format of the last several years to simulcast album **WRXL**. Its staffers, **Large Larry English**, **Eric E.**, **Mick Richards**, and **Skip Cunningham**, all exit. Also at **WRXL**, night jock **Liz Wilde** is replaced by part-timer **Dal Hunter**.

Country **WVCN** Charleston, S.C., is now **WVVO**, running an R&B oldies/blues/gospel/talk mix similar to that of crosstown **WPAL**. **Theron Snipe** from **WPAL** is PD. At **WVVO's** FM, urban **WDXZ** (Foxy 104), night jock **Jimmy Mack** has been upped to MD. Album **WZON** Bangor, Maine, best known for its former owner, author **Steven King**, who had taken it non-commercial, is now N/T—and commercial again—under GM **Gregory B.**

At album **KCHV** Palm Springs, Calif., PD **Bill Todd** is out. No replacement has been named, but **Rhonda Todd's** MD duties are assumed by promotions director **Shari Lipman** (aka **Kate Willis**). Oldies **WVNS** Charleston, W.Va., is now soft AC **Lite Mix 96**. P.M. driver **Virginia Horne** is now PD. Market veteran **Al Sahley** joins for mornings.

**Bruce Slusher**, GM of AC **WNUY** (Y100) Blufton, Ind., is the new PD at country **WQHK** Fort Wayne, Ind. At Y100, PD **Ed James** adds GM duties. Religious **WHGB** Harrisburg, Pa., is now simulcasting top 40 **WNNK-FM**. Adult alternative outlet **KAWW** Tucson, Ariz., becomes Unistar AM Only outlet **KBTR**.

**WKIX** Raleigh, N.C., PD **Wynn Richards** exits for mornings at rival **WTRG**, where he replaces **Walt Howard**. Album **KBOY** Medford, Ore., which had gone dark for a month pending a sale to a religious group, is back on the air simulcasting **KZEL** Eugene, Ore., roughly 180 miles away. GM **Tom Carnes** is doing a local morning show at **KBOY**.

## PEOPLE: JIM FOX OUT

After 17 years at **WKRQ** (Q102)

# newsline...

**DON HOWE**, GM of **KRFX** Denver, adds VP stripes.

**AL CASEY**, GM of **WXLK** Roanoke, Va., has been named GM of co-owned **WJQI** Norfolk, Va., replacing **John Moen**.

**CHRIS JOHNSON**, GM of **WKQB** Charleston, S.C., is the new VP/GM at top 40 **WKSI** Greensboro, N.C., replacing **Roger Matney**.

**LARRY DANIELS** of **KNIX** Phoenix has been elected president of the Country Radio Broadcasters—the people behind the annual Country Radio Seminar—replacing **Paul Wilensky**. **WMZQ** Washington, D.C.'s **Charlie Ochs** takes **Wilensky's** board slot.

Cincinnati, **Jim Fox** is out. **Fox** had recently relinquished his OM title but remained part of the morning show. Now he's gone entirely and MD **Brian Douglas** joins the morning team. Former **KLIT** Los Angeles jock **Joe Huser** joins Unistar's soft AC format **Special Blend** replacing **Mark Haden**, now PD of **KKNG** Oklahoma City. Former **KODJ** L.A. jock **Janine Wolf** rejoins Unistar for nights on the format.

New urban/AC **WALR's** (Love 104.7) full airstaff is now on the air. **Don Thaxton** from **KATZ-FM** St. Louis does mornings. **Theresa Foxx** from **WJMO-FM** Cleveland (Billboard, Nov. 10) takes middays. PD **Maxx Myrick** does afternoons. **Jay McLaughlin** from **WMGL** Charleston, S.C., joins for nights. Also, **Scott Fischer**—who did middays on **WALR's** previous AC format—lands in mornings at **AC WENS** Indianapolis. And **Eric "The Bear" Banks** from top 40 **WNRJ** Columbus, Ohio, is the new overnights at **WJMO** replacing **Foxx**.

**Terrance McKeever**, last part of the morning show at **WSTR** Atlanta, returns to **WMC-FM** (FM100) Memphis, where he rejoins **Ron Olson** in mornings. **Rick Tamblin**, previously morning newsman at **KKXR** Kansas City, Mo., goes to crosstown top 40 **KBEQ** (Q104) as the third member of its morning team. Former **WKXX** Birmingham, Ala., morning man **Bob "Man Mountain" Walker** joins **Jane Matanaer** at **AC WMYX** Milwaukee for mornings.

Acting ND **Bob Bucci** gets the job officially at N/T **WABC** New York replacing **Kathleen Maloney**. He is also executive producer for midday host **Joy Behar**. The surprise at **WABC** is that **Lynn Samuels**, the controversial host **Behar** replaced, has been co-hosting mornings with **Jay Diamond** as part of an on-air audition that lasts through Monday (12).

At N/T **KABC** Los Angeles, p.m. sports host **Ed "Superfan" Bieler** is gone after 13 months. **Ira Fistell**, and a series of on-air auditions, will take over his "Sportstalk" shift. Across town at rival **KFI**, **Jo Anne Hart**, aka **Mother Love**, is out. Weekend host **Dr. Laura Schlesinger** replaces her.

Weekender **J.L. Martinez** joins **Tony Hart** in mornings at R&B/oldies **KGFJ** Los Angeles. With **Shadow Haze** gone to **WAVA** Washington, D.C., **Randy Kabrich** has openings at **KHYI** (Y95) Dallas for nights and swing. Send T&R. Also still looking for an APD/MD and research director is **WDFX** Detroit's **John McFadden**. **Rusty Ford** from **KKBQ** (93Q)

Houston is the new production director at **AC WROR** Boston. At album **KZEP** San Antonio, Texas, **Debbie Alcocer** from crosstown **KISS**, is the new night jock replacing **Mary Martinez**. Also, part-timer **Frank Canales** replaces **Janet Carrol** in nights. At country **WSOC** Charlotte, N.C., midday man **Paul Schadt** joins **Bill Dollar** in mornings.

**Wendi Caplan** is the new promotions director at **WRKS** New York replacing **Eric Margolis**, who is expected to resurface elsewhere in the market shortly. She was media director at **Sloan Millman Productions**.

More new staffers are at modern **WEQX** Albany, N.Y. **Jim Pivero**, a part-timer at nearby **WBEC-FM** (Live 105.5) Pittsfield, Mass., joins for nights/promotion director. **Richard Crankshaw** is upped from part-time to overnights. PD **Mark Brodsky** still needs a morning person. Send T&R. Meanwhile, two former **WEQX** staffers, **Ian Taylor** and **Kelli McNamara**, replace **Joel Marshall** and **Juani** in nights and overnights respectively at rival **WPYX**.

**Pete Michaels** is the new MD/middays at top 40 **WLAN-FM** Lancaster, Pa. **Michaels**, a weekender at **AC WARM-FM** York, Pa., replaces MD **Ted Brandi**, who can be reached at 717-394-7261 through the end of the month, and midday jock **Mike Phillips** who goes to top 40 **WAEB-FM** Allentown, Pa., for middays.

**Wendy Wall** from **KNFO** Waco, Texas, joins crosstown top 40 **KWTX** as morning sidekick. Top 40 **KWNZ** Reno, Nev., picks up two staffers displaced by last week's format switch at rival **KSXY**. **Cathy Kaylin** joins for mornings. **Brooke Summers** is now doing weekends.

P.M. driver **Lucy St. James** is upped to MD at top 40 **WGMG** Atlantic City, N.J., assuming duties handled by PD **Johnny B.** **WWCK** Flint, Mich., MD **Bob O'Dell** is out. Assistant MD **Loris Lowe** is upped to MD at album **KLBJ** Austin, Texas.

In one of those stories that always surfaces around Election Day, album **WIOT** Toledo, Ohio, morning man **Jeff Lamb** had his "Rain Man" character run for governor amidst a number of interesting campaign promises: Big Bird for state bird, mandatory seat belts on swings, and energy-saving "clap on" street lights. Given the similarity between this character and **Dustin Hoffman's** autistic savant character in the film "Rain Man," **WIOT's** campaign hasn't gone down very well with local handicapped agencies. **WIOT** claims the character is not mentally handicapped and evolved from a character that **Lamb** has done for years.



# Album Rock Tracks™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
1	1	3	7	<b>HARD TO HANDLE</b> DEF AMERICAN 4-19668/GEFFEN	THE BLACK CROWES 2 weeks at No. 1
2	2	2	4	<b>SHE'S MY BABY</b> WILBURY 4-19523/WARNER BROS.	TRAVELING WILBURYS
3	3	4	3	<b>ONE AND ONLY MAN</b> VIRGIN 4-98892	STEVE WINWOOD
4	14	27	4	<b>MY HEAD'S IN MISSISSIPPI</b> WARNER BROS. LP CUT	ZZ TOP
5	8	12	7	<b>SOMETHING TO BELIEVE IN</b> ENIGMA 44617/CAPITOL	POISON
6	5	5	11	<b>HIGH ENOUGH</b> WARNER BROS. 4-19595	DAMN YANKEES
7	6	9	6	<b>KING OF DREAMS</b> RCA 2703	DEEP PURPLE
8	11	20	3	<b>TEASE ME, PLEASE ME</b> MERCURY 878 634-4	SCORPIONS
9	13	16	10	<b>STILL GOT THE BLUES</b> CHARISMA LP CUT	GARY MOORE
10	7	8	5	<b>TRAVELLING RIVERSIDE BLUES</b> ATLANTIC LP CUT	LED ZEPPELIN
11	16	29	4	<b>IF YOU NEEDED SOMEBODY</b> ATCO 4-98914	BAD COMPANY
12	4	1	7	<b>CONCRETE AND STEEL</b> WARNER BROS. LP CUT	ZZ TOP
13	22	40	3	<b>DISAPPEAR</b> ATLANTIC 4-87784	INXS
14	18	34	3	<b>LOVE THAT NEVER DIES</b> COLUMBIA LP CUT	THE BYRDS
15	15	18	7	<b>MILES AWAY</b> ATLANTIC 4-87824	WINGER
				★ ★ ★ FLASHMAKER ★ ★ ★	
16	<b>NEW ▶</b>		1	<b>YOU'RE AMAZING</b> EMI 50338	ROBERT PALMER
17	9	6	16	<b>CLIFFS OF DOVER</b> CAPITOL LP CUT	ERIC JOHNSON
18	12	11	11	<b>CAN'T FIND MY WAY HOME</b> SIMMONS LP CUT/RCA	HOUSE OF LORDS
19	19	32	3	<b>THE ROAD</b> I.R.S. LP CUT	THE ALARM
20	<b>NEW ▶</b>		1	<b>SHELTER ME</b> MERCURY LP CUT	CINDERELLA
21	28	43	4	<b>TELEPHONE SONG</b> EPIC LP CUT	VAUGHAN BROTHERS
22	29	42	3	<b>FOR YOU</b> MCA 53935	THE OUTFIELD
23	26	28	5	<b>KEEP ON LOVING ME BABY</b> VIRGIN LP CUT	COLIN JAMES
				★ ★ ★ POWER TRACK ★ ★ ★	
24	45	—	2	<b>MONEYTALKS</b> ATCO LP CUT	AC/DC
25	21	21	6	<b>THE OBVIOUS CHILD</b> WARNER BROS. 4-19549	PAUL SIMON
26	25	30	5	<b>STRANDED</b> CAPITOL 44621	HEART
27	20	23	7	<b>MIRACLE (FROM "YOUNG GUNS II")</b> MERCURY 878 392-4	JON BON JOVI
28	35	47	3	<b>NEW YORK MINUTE</b> GEFFEN 4-19660	DON HENLEY
29	10	7	8	<b>THUNDERSTRUCK</b> ATCO LP CUT	AC/DC
30	32	35	8	<b>GIVE IT TO ME GOOD</b> MECHANIC 53863/MCA	TRIXTER
31	23	25	9	<b>LAST PLANE OUT</b> REPRISE LP CUT	TOY MATINEE
32	44	—	2	<b>IT'S LOVE</b> MEGAFORCE LP CUT/ATLANTIC	KING'S X
33	27	22	9	<b>EMPIRE</b> EMI LP CUT	QUEENSRYCHE
34	43	—	2	<b>NIGHT AND DAY</b> CHRYSALIS LP CUT	U2
35	38	38	4	<b>BIRTHDAY</b> CAPITOL 44645	PAUL MCCARTNEY
36	<b>NEW ▶</b>		1	<b>MAMA HELP ME</b> GEFFEN 4-19658	EDIE BRICKELL & NEW BOHEMIANS
37	41	—	2	<b>JUST THE WAY IT IS, BABY</b> ATCO LP CUT	THE REMBRANDTS
38	<b>NEW ▶</b>		1	<b>WICKED SENSATION</b> ELEKTRA LP CUT	LYNCH MOB
39	49	49	5	<b>BEEEN CAUGHT STEALING</b> WARNER BROS. 4-19574	JANE'S ADDICTION
40	17	10	8	<b>LOVE IS THE RITUAL</b> A&M 1525	STYX
41	46	—	2	<b>A TOUCH OF EVIL</b> COLUMBIA LP CUT	JUDAS PRIEST
42	36	17	9	<b>I'M SEVENTEEN</b> COLUMBIA 38-73500	TOMMY CONWELL/YOUNG RUMBLERS
43	<b>NEW ▶</b>		1	<b>HEY YOU</b> MERCURY LP CUT	PAUL CARRACK
44	37	33	15	<b>WHILE MY GUITAR GENTLY WEEPS</b> ARISTA LP CUT	THE JEFF HEALEY BAND
45	<b>NEW ▶</b>		1	<b>FULL CIRCLE</b> ARISTA LP CUT	THE JEFF HEALEY BAND
46	47	46	5	<b>CANDY</b> VIRGIN 4-98900	IGGY POP
47	24	24	7	<b>HEARTS ARE GONNA ROLL</b> ATLANTIC LP CUT	JOHNNY VAN ZANT
48	31	14	10	<b>MANSION ON THE HILL</b> REPRISE 4-19560	NEIL YOUNG & CRAZY HORSE
49	40	26	10	<b>THE FORECAST</b> MERCURY 878 118-4	THE ROBERT CRAY BAND
50	39	39	12	<b>I WOULD LOVE TO</b> RELATIVITY LP CUT	STEVE VAI

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. © 1990, Billboard/BPI Communications, Inc.

# RADIO

## Key Radio Issues Await 102d Congress; FCC May Sidestep Alleged KMEL Kickback

BY BILL HOLLAND

WASHINGTON, D.C.—The 101st Congress is now a thing of the past, but several radio issues are still waiting for action by lawmakers, most conspicuously radio renewal reform. Also waiting to once again reappear in the new Congress in January are such issues as fairness-doctrine codification, and hearings tying in "public trustee" allegiance to proposed slackening of FCC rules on multiple ownership and duopoly.

One thing the new Congress will have is a shuffling of key players on the committees, thanks to last week's election results. Several key House players ran unopposed—Reps. Billy Tauzin, D-La., and Dick Boucher, D-Va., among them, but several have strayed to other fields—Rep. Al Swift, D-Wash., who is leaving the communications subcommittee with hopes of chairing another committee, and Thomas Tauke, R-Iowa, who will leave the House after an unsuccessful bid to unseat Sen. Tom Harkin. The only other communications subcommittee member to lose his seat was Doug Walgren, D-Pa.

On the Senate side, the communications subcommittee kept its key players. But subcommittee chairman Sen. Daniel Inouye, D-Hawaii, one of the few senior senators not to hold a full committee chairmanship, may try to make a move in that direction. Sen. Wendell Ford, D-Ky., may also make a move for the Senate Majority Whip post.

### FCC ON KMEL: NOT OUR JOB

Last week, former KMEL San Francisco club mixer Cameron Paul filed an FCC complaint accusing PD Keith Naftaly of demanding salary kickbacks. Paul's lawyer says that a major civil suit may follow, but that his chief interest for now is jeopardizing KMEL's license. But an FCC representative says, "I haven't seen the complaint, but frankly I don't know what we'd do about it. [The allegation] doesn't seem to violate any of our rules. It doesn't appear to be something in our jurisdiction."

### PIANOS, YES. ORGANS, NO!

Apparently, the FCC did not laugh when WXRK New York morning man Howard Stern sat down at the

piano. There are reports this week that the commission is ready to slap owner Infinity Broadcasting with a \$2,000-\$6,000 fine for a bit from a

asked the commission to revoke the licenses of 32 radio stations in California for alleged discrimination and failure to hire minorities and women. The National Assn. for the Advancement of Colored People filed complaints against 31 stations. The National Hispanic Media Coalition charged poor performance at 13—four of which are on the NAACP list.

The FCC is currently evaluating renewal criteria for California stations, and will not make renewal decisions on the cited stations for several months. Among the major stations on the NAACP list: KMEL; KFSD and KKLQ-AM-FM San Diego; KEZR San Jose; and KMPC/KLIT and KUSC Los Angeles. The HMC list includes six L.A. stations—KFWB, KIEV, KCRW, KMPC, KLIT, and KBIG—and three San Diego stations, KIFM and KFMB-AM-FM.

## WASHINGTON ROUNDUP

1988 Christmas-party broadcast that dealt with naked women whipping each other and a man who played the piano with his penis. An FCC representative says, "We're looking everywhere for the letter [to Infinity], but no one's found it yet, so I can't authenticate the rumor yet."

### 40 CALIFORNIA STATIONS CHARGED

Two civil rights groups have filed complaints with the FCC and have

Billboard.

FOR WEEK ENDING NOVEMBER 17, 1990

# Modern Rock Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
1	1	1	8	<b>MERRY GO ROUND</b> SIRE 4-19548/REPRISE	THE REPLACEMENTS 4 weeks at No. 1
2	3	3	8	<b>BEEEN CAUGHT STEALING</b> WARNER BROS. 4-19574	JANE'S ADDICTION
3	2	2	9	<b>NEVER ENOUGH</b> ELEKTRA 4-64928	THE CURE
4	8	9	5	<b>DON'T ASK ME</b> VIRGIN LP CUT	PUBLIC IMAGE LTD.
5	6	6	9	<b>CANDY</b> VIRGIN 4-98900	IGGY POP
6	7	7	5	<b>HELLO I LOVE YOU</b> ELEKTRA LP CUT	THE CURE
7	5	8	8	<b>CRYSTAL CLEAR</b> COLUMBIA LP CUT	THE DARLING BUDS
8	22	—	2	<b>NIGHT AND DAY</b> CHRYSALIS LP CUT	U2
9	11	15	3	<b>THE ROAD</b> I.R.S. 67039	THE ALARM
10	17	20	6	<b>CELEBRATE</b> ATLANTIC LP CUT	AN EMOTIONAL FISH
11	12	18	4	<b>THEN</b> BEGGAR'S BANQUET 2451/RCA	THE CHARLATANS UK
12	9	4	10	<b>ICEBLINK LUCK</b> 4.A.D. 44618/CAPITOL	COCTEAU TWINS
13	4	5	13	<b>I'M FREE</b> BIG LIFE 877 568-4/MERCURY	THE SOUP DRAGONS
14	21	—	2	<b>STONE COLD YESTERDAY</b> TVT 2581	THE CONNELLS
15	18	25	3	<b>A LIFE OF SUNDAYS</b> ENSIGN LP CUT/CHRYSALIS	THE WATERBOYS
16	13	11	5	<b>DIG FOR FIRE</b> ELEKTRA 2-66596	PIXIES
17	23	—	2	<b>ANNIE'S GONE</b> ATLANTIC LP CUT	REDD KROSS
18	14	16	4	<b>BEEEN THERE DONE THAT</b> OPAL LP CUT/WARNER BROS.	ENO/CALE
19	10	10	11	<b>TYPE</b> EPIC 34-73575	LIVING COLOUR
20	<b>NEW ▶</b>		1	<b>MORE</b> ELEKTRA 4-64923	SISTERS OF MERCY
21	19	17	5	<b>GOLDEN BLUNDERS</b> DGC LP CUT	THE POSIES
22	25	—	2	<b>LOADED</b> SIRE 4-26384/WARNER BROS.	PRIMAL SCREAM
23	20	13	5	<b>HAMMER AND A NAIL</b> EPIC 34-73607	INDIGO GIRLS
24	27	—	2	<b>MAMA HELP ME</b> GEFFEN 4-19658	EDIE BRICKELL & NEW BOHEMIANS
25	15	19	3	<b>DISAPPEAR</b> ATLANTIC 4-87784	INXS
26	<b>NEW ▶</b>		1	<b>ONLY TONGUE CAN TELL</b> GODDISCS LP CUT/POLYDOR	THE TRASH CAN SINATRAS
27	<b>RE-ENTRY</b>		3	<b>SHE'S IN A TRANCE</b> ELEKTRA LP CUT	THE HEART THROBS
28	28	26	4	<b>RASPBERRY BERET</b> GIANT LP CUT/REPRISE	HINDU LOVE GODS
29	<b>NEW ▶</b>		1	<b>COMMERCIAL RAIN</b> ELEKTRA LP CUT	INSPIRAL CARPETS
30	24	—	2	<b>THE OBVIOUS CHILD</b> WARNER BROS. 7-19549	PAUL SIMON

Tracks with the greatest airplay gains this week. © 1990, Billboard/BPI Communications, Inc.

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Hits From Billboard 10 and  
20 Years Ago This Week

## POP SINGLES—10 Years Ago

1. Lady, Kenny Rogers, LIBERTY
2. Woman In Love, Barbra Streisand, COLUMBIA
3. The Wanderer, Donna Summer, GEFEN
4. Another One Bites The Dust, Queen, ELEKTRA
5. I'm Coming Out, Diana Ross, MOTOWN
6. Never Knew Love Like This Before, Stephanie Mills, 20TH CENTURY
7. Master Blaster, Stevie Wonder, TAMLA
8. He's So Shy, Pointer Sisters, PLANET
9. More Than I Can Say, Leo Sayer, WARNER BROS.
10. Starting Over, John Lennon, GEFEN

## POP SINGLES—20 Years Ago

1. I'll Be There, Jackson 5, MOTOWN
2. We've Only Just Begun, Carpenters, A&M
3. Fire And Rain, James Taylor, WARNER BROS.
4. I Think I Love You, Partridge Family, BELL
5. Indiana Wants Me, R. Dean Taylor, RARE EARTH
6. Green-Eyed Lady, Sugarloaf, LIBERTY
7. The Tears Of A Clown, Smokey Robinson & the Miracles, TAMLA
8. Somebody's Been Sleeping, 100 Proof Aged In Soul, HOT WAX
9. Gypsy Woman, Brian Hyland, UNI
10. It Don't Matter To Me, Bread, ELEKTRA

## TOP ALBUMS—10 Years Ago

1. The River, Bruce Springsteen, COLUMBIA
2. Guilty, Barbra Streisand, COLUMBIA
3. Greatest Hits, Kenny Rogers, LIBERTY
4. Hotter Than July, Stevie Wonder, TAMLA
5. The Game, Queen, ELEKTRA
6. Crimes Of Passion, Pat Benatar, CHRYSALIS
7. One Step Closer, Doobie Brothers, WARNER BROS.
8. Diana, Diana Ross, MOTOWN
9. Back In Black, AC/DC, ATLANTIC
10. Triumph, The Jacksons, EPIC

## TOP ALBUMS—20 Years Ago

1. Led Zeppelin III, ATLANTIC
2. Abraxas, Santana, COLUMBIA
3. Sweet Baby James, James Taylor, WARNER BROS.
4. Close To You, Carpenters, A&M
5. Third Album, Jackson 5, MOTOWN
6. Cosmo's Factory, Creedence Clearwater Revival, FANTASY
7. Get Yer Ya-Ya's Out!, Rolling Stones, LONDON
8. Soundtrack, Woodstock, COTILLION
9. After The Gold Rush, Neil Young, REPRISE
10. Greatest Hits, Sly & the Family Stone, EPIC

## COUNTRY SINGLES—10 Years Ago

1. Could I Have This Dance, Anne Murray, CAPITOL
2. Lady, Kenny Rogers, LIBERTY
3. She Can't Say That Anymore, John Conlee, MCA
4. If You Ever Change Your Mind, Crystal Gayle, COLUMBIA
5. Smoky Mountain Rain, Ronnie Milsap, RCA
6. On The Road Again, Willie Nelson, COLUMBIA
7. I'm Not Ready Yet, George Jones, EPIC
8. That's The Way A Cowboy Rocks And Rolls, Jacky Ward, MERCURY
9. Why Lady Why, Alabama, RCA
10. Broken Trust, Brenda Lee, MCA

## SOUL SINGLES—10 Years Ago

1. Master Blaster, Stevie Wonder, TAMLA
2. Lovely One, The Jacksons, EPIC
3. More Bounce To The Ounce, Zapp, WARNER BROS.
4. Funkin' For Jamaica, Tom Browne, ARISTA/GRP
5. Another One Bites The Dust, Queen, ELEKTRA
6. I'm Coming Out, Diana Ross, MOTOWN
7. Love T.K.O., Teddy Pendergrass, PIR
8. Uptown, Prince, WARNER BROS.
9. I Need Your Lovin', Teena Marie, GORDY
10. Celebration, Kool & the Gang, DE-LITE

## Callahan, New ABC Radio Networks Prez, Turns Sharp Business Eye On Situation

LOS ANGELES—When Robert F. Callahan Jr. was named president of the ABC Radio Networks, replacing the retired Aaron Daniels, naysayers questioned the move, pointing to Callahan's lack of prior radio experience.

Callahan, 38, readily admits to not having a radio background, and even jokes about it. "I have been a listener since I was born. I have owned a radio all my life," he says.

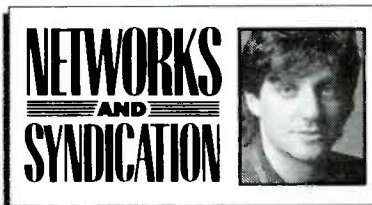
He does appear, however, to have "good business sense," a phrase he used repeatedly in this interview. Callahan was previously senior VP of Diversified Publishing Group, Capital Cities/ABC Publishing. Before going into that business, he worked in advertising.

On Aug. 13, Callahan officially became president of ABC Radio Networks. Nearly three months later, he admits that it "seems much more understandable, but it is still a fairly complex business . . . I think I would be awfully presumptuous to say I [have] a handle on things at this point, two months into the game. I think that [in] six months, turning into the next year and the first quarter, I really want to have a firm handle on it."

Although Callahan may still be learning the ropes of the business

end, he says he already has a handle on the people side, "and the people are what drives the business."

Even before Callahan officially took over the position, he was spending time familiarizing him-



by Craig Rosen

self with the networks. "On Aug. 2, the day that Iraq invaded Kuwait, I sat down at a news meeting and saw the way the place goes into motion," he says.

Callahan considers news to be "one of the key cogs in the wheel" of ABC Radio Networks. "The Gulf crisis has really driven that home . . . You hear it firsthand [from PDs and GMs] how important that is to them, not only for the all-news stations, but for all the stations across the board—even rock and FM stations [when something like the Gulf crisis happens]," he says.

He is also high on the entertain-

ment programming division and the recent appointment of Corinne Baldassano as VP of programming. "To develop that area is key to our growth," he says, stressing the need to "supply fresh product and keep it in sharp demand."

ABC remains in the No. 1 position in the network radio race. "ABC Radio Networks is in terrific shape; we have by far and away the best quality programming and we also have the greatest share of the market," Callahan says. "When you are in a lead position like this, you look ahead and think of what you can do to keep it going and grow momentum."

Among Callahan's broad goals for the future, he says "the quality of programming will be [foremost] in our mind; whether it is news or concerts like we did with the Rolling Stones, whether we do more 'Hot Mixes' or countdowns, we want to continually look at programming." Toward that end, Callahan notes the recent signing of Radio Today Entertainment's "Flashback" to the ABC fold.

Other plans for growth are in the sales and marketing areas. "ABC does terrifically well in it, obviously, with our share," he says, but adds, "I'm not satisfied with where we are at. I really want

(Continued on page 16)

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## Hot Hits in Tokio

Week of October 28, 1990

1. Livin' In The Light Caron Wheeler
2. So Close Daryl Hall & John Oates
3. I'm Your Baby Tonight Whitney Houston
4. Fairweather Friend Johnny Gill
5. Black Cat Janet Jackson
6. Romeo Dino
7. Giving You The Benefit Pebbles
8. Love Takes Time Mariah Carey
9. Together Patti Austin
10. So Hard Pet Shop Boys
11. Tell Me Where You're Going Sijje
12. Love And Affection Nelson
13. Groove Is In The Heart Deee-Lite
14. Suicide Blonde Inxs
15. Praying For Time George Michael
16. Unchained Melody The Righteous Brothers
17. Slow Motion Gerald Alston
18. From A Distance Bette Midler
19. Everybody Everybody Black Box
20. Hotel California Gypsy Kings
21. Pray M.C. Hammer
22. Misunderstanding Al B. Sure!
23. I L-O-V-E U Take 6
24. My Girl Koolhaaq
25. Ice Ice Baby Vanilla Ice
26. Tick Tock Vaughan Brothers
27. Hideaway Devine & Statton
28. Heaven Made Love 5th Avenue Band
29. Next To You Aswad
30. Say A Prayer Breathe
31. Do Me Bell Biv DeVoe
32. Crazy The Boys
33. Sayonara The Pogues
34. Heart Like A Wheel The Human League
35. Let's Try It Again New Kids On The Block
36. Bad Love Eric Clapton
37. Close To You Maxi Priest
38. Manatsu No Kajitsu Southern All Stars
39. Bird On A Wire The Neville Brothers
40. Inochi Haterumade Unicorn
41. My, My, My Johnny Gill
42. Dh Girl Paul Young
43. The First Time Surface
44. Best Of My Love Aswad
45. By The Time It Gets Dark Mary Black
46. Something Happened On The Way To Heaven Phil Collins
47. Lies En Vogue
48. Looking For Atlantis Prefab Sprout
49. Besten Dank Hiroshi Takano
50. Funk-A-Hall Licks Bernie Worrell



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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	James Ingram, I Don't Have The Heart
2	Poison, Something To Believe In
3	2 In A Room, Wiggle It
4	Vanilla Ice, Ice Ice Baby
5	11 Mariah Carey, Love Takes Time
6	M.C. Hammer, Pray
7	Dee-Lite, Groove Is In The Heart
8	12 Jon Bon Jovi, Miracle
9	Janet Jackson, Black Cat
10	Maxi Priest, Close To You
11	14 Soho, Hippychick
12	15 Tony! Toni! Toné!, Feels Good
13	16 George Michael, Freedom
14	17 Wilson Phillips, Impulsive
15	18 After 7, Can't Stop
16	19 Stevie B, Because I Love You (The Pos
17	Whitney Houston, I'm Your Baby Tonigh
18	19 Warrant, Cherry Pie
19	20 Pebbles, Giving You The Benefit
20	21 Daryl Hall John Oates, So Close
21	22 Billy Joel, And So It Goes
22	23 Bette Midler, From A Distance
23	24 Nelson, (Can't Live Without Your) Lov
24	25 Alias, More Than Words Can Say
25	26 Black Box, Everybody Everybody
26	27 DNA Featuring Suzanne Vega, Tom's Din
27	28 Debbie Gibson, Anything Is Possible
28	29 Janet Jackson, Love Will Never Do
29	30 Paul McCartney, Birthday
30	22 The Righteous Brothers, Unchained Mel

**95.5 WPLJ**  
New York P.D.: Tom Cuddy

1	Vanilla Ice, Ice Ice Baby
2	4 2 In A Room, Wiggle It
3	8 Mariah Carey, Love Takes Time
4	1 James Ingram, I Don't Have The Heart
5	M.C. Hammer, Pray
6	9 Poison, Something To Believe In
7	3 Janet Jackson, Black Cat
8	11 Dee-Lite, Groove Is In The Heart
9	12 Alias, More Than Words Can Say
10	13 Whitney Houston, I'm Your Baby Tonigh
11	14 Jon Bon Jovi, Miracle
12	15 Pebbles, Giving You The Benefit
13	16 Tony! Toni! Toné!, Feels Good
14	17 Daryl Hall John Oates, So Close
15	18 Soho, Hippychick
16	19 Candyman, Knockin' Boots
17	20 George Michael, Freedom
18	21 Stevie B, Because I Love You (The Pos
19	22 Bette Midler, From A Distance
20	23 Sweet Sensation, Each And Every Time
21	24 David Cassidy, Lyin' To Myself
22	25 Wilson Phillips, Impulsive
23	26 Billy Joel, And So It Goes
24	27 Heart, Stranded
25	28 Will To Power, I'm Not In Love
26	29 DNA Featuring Suzanne Vega, Tom's Din
27	30 Madonna, Justify My Love
28	31 Donny Osmond, My Love Is A Fire
29	32 UB40, The Way You Do The Things You D
30	33 Phil Collins, Something Happened On T
31	34 Caron Wheeler, Livin' In The Light
32	35 Bell Biv DeVoe, B.B.D. (I Thought It
33	Cheap Trick, Wherever Would I Be
34	EX Steve Winwood, One And Only Man
35	EX Will To Power, I'm Not In Love
36	EX Winger, Miles Away
37	EX Debbie Gibson, Anything Is Possible
38	EX Janet Jackson, Love Will Never Do
39	EX Cher, The Shoop Shoop Song
40	EX Surface, The First Time
41	EX Damo Suzuki, I'm Not In Love
42	EX Nelson, After The Rain
43	EX Glenn Medeiros (Featuring The Stylist
44	EX Johnny Gill, Fairweather Friend
45	EX Tommy Puett, Kiss You All Over
46	EX The Outfield, For You

**KIISFM 102.7**  
Los Angeles P.D.: Bill Richards

1	Vanilla Ice, Ice Ice Baby
2	4 Mariah Carey, Love Takes Time
3	Candyman, Knockin' Boots
4	7 Tony! Toni! Toné!, Feels Good
5	2 UB40, The Way You Do The Things You D
6	9 Pebbles, Giving You The Benefit
7	10 DNA Featuring Suzanne Vega, Tom's Din
8	M.C. Hammer, Pray
9	12 Dee-Lite, Groove Is In The Heart
10	6 James Ingram, I Don't Have The Heart
11	14 Whitney Houston, I'm Your Baby Tonigh
12	15 Bell Biv DeVoe, B.B.D. (I Thought It
13	Janet Jackson, Black Cat
14	17 Johnny Gill, Fairweather Friend
15	11 After 7, Can't Stop
16	20 Poison, Something To Believe In
17	13 Warrant, Cherry Pie
18	21 Wilson Phillips, Impulsive
19	16 George Michael, Freedom
20	22 Steve B, Because I Love You (The Pos
21	23 Surface, The First Time
22	24 Jon Bon Jovi, Miracle
23	25 2 In A Room, Wiggle It
24	26 Heart, Stranded
25	EX Ralph Tresvant, Sensitivity
26	EX Janet Jackson, Love Will Never Do
27	EX The Righteous Brothers, Unchained Mel
28	EX Guy, I Wanna Get With U
29	EX Donny Osmond, My Love Is A Fire
30	EX Madonna, Justify My Love
31	EX Phil Collins, Hang In Long Enough
32	EX C & C Music Factory, Gonna Make You S
33	EX Will To Power, I'm Not In Love
34	EX Steve Winwood, One And Only Man
35	EX Paul McCartney, Birthday

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

1	5 Mariah Carey, Love Takes Time
2	2 M.C. Hammer, Pray
3	3 Bette Midler, From A Distance
4	Pat & Mick, Use It Up, Wear It Out
5	6 2 In A Room, Wiggle It
6	7 Tony! Toni! Toné!, Feels Good
7	8 Dee-Lite, Groove Is In The Heart

**MIX 107.3**  
Washington P.D.: Lorrin Palagi

1	2 Maxi Priest, Close To You
2	3 Nelson, (Can't Live Without Your) Lov
3	4 After 7, Can't Stop
4	5 Alias, More Than Words Can Say
5	6 James Ingram, I Don't Have The Heart
6	7 Bette Midler, From A Distance
7	8 Mariah Carey, Love Takes Time
8	9 Phil Collins, Something Happened On T
9	10 Daryl Hall John Oates, So Close
10	11 Wilson Phillips, Impulsive
11	12 Phil Collins, Something Happened On T
12	13 Heart, Stranded
13	14 Paul Young, Oh Girl
14	15 Whitney Houston, I'm Your Baby Tonigh
15	16 Bruce Hornsby & The Range, Across The
16	17 Concrete Blonde, Joey
17	18 George Michael, Praying For Time
18	19 James Ingram, I Don't Have The Heart
19	20 Donny Osmond, My Love Is A Fire
20	21 Donny Osmond, My Love Is A Fire
21	22 Don Henley, Heart Of The Matter
22	23 Jon Bon Jovi, Miracle
23	24 UB40, The Way You Do The Things You D
24	25 Steve Winwood, One And Only Man
25	26 The Outfield, For You
26	27 Don Henley, New York Minute
27	28 The Righteous Brothers, Unchained Mel
28	29 Phil Collins, Hang In Long Enough
29	30 George Michael, Freedom
30	31 Taylor Dayne, Heart Of Stone
31	32 Steve B, Because I Love You (The Pos
32	33 Damo Suzuki, I'm Not In Love
33	34 Cher, The Shoop Shoop Song
34	35 A30

**WJZU 94.5 FM**  
Boston P.D.: Steve Rivers

1	1 Vanilla Ice, Ice Ice Baby
2	4 Stevie B, Because I Love You (The Pos
3	Candyman, Knockin' Boots
4	2 In A Room, Wiggle It
5	6 M.C. Hammer, Pray
6	10 After 7, Can't Stop
7	11 Mariah Carey, Love Takes Time
8	2 James Ingram, I Don't Have The Heart
9	3 M.C. Hammer, Pray
10	14 Dee-Lite, Groove Is In The Heart
11	19 Whitney Houston, I'm Your Baby Tonigh
12	16 Poison, Something To Believe In
13	18 Bell Biv DeVoe, B.B.D. (I Thought It
14	15 Johnny Gill, Fairweather Friend
15	17 Steve Winwood, One And Only Man
16	13 Pebbles, Giving You The Benefit
17	21 George Michael, Freedom
18	5 Maxi Priest, Close To You
19	23 Alias, More Than Words Can Say
20	25 Heart, Stranded
21	22 UB40, The Way You Do The Things You D
22	24 Wilson Phillips, Impulsive
23	26 Daryl Hall John Oates, So Close
24	27 Soho, Hippychick
25	28 Damn Yankees, High Enough
26	29 Billy Joel, And So It Goes
27	30 Surface, The First Time
28	29 Janet Jackson, Black Cat
29	31 Madonna, Justify My Love
30	32 Will To Power, I'm Not In Love
31	33 C & C Music Factory, Gonna Make You S
32	34 Jody Watley, I'm Not In Love
33	EX Technodrome, Rockin' Over The Beat
34	EX Cheap Trick, Wherever Would I Be
35	EX David Cassidy, Lyin' To Myself
36	EX Nelson, After The Rain

**B94 FM**  
Pittsburgh P.D.: Danny Clayton

1	1 Vanilla Ice, Ice Ice Baby
2	4 Mariah Carey, Love Takes Time
3	3 Pebbles, Giving You The Benefit
4	6 Alias, More Than Words Can Say
5	7 Heart, Stranded
6	10 Winger, Miles Away
7	8 M.C. Hammer, Pray
8	11 James Ingram, I Don't Have The Heart
9	4 Warrant, Cherry Pie
10	14 Dee-Lite, Groove Is In The Heart
11	12 Breathe, Say A Prayer
12	5 Maxi Priest, Close To You
13	18 Soho, Hippychick
14	16 New Kids On The Block, Let's Try It A
15	15 Bette Midler, From A Distance
16	18 Daryl Hall John Oates, So Close
17	19 Wilson Phillips, Impulsive
18	21 Whitney Houston, I'm Your Baby Tonigh
19	20 Donny Osmond, My Love Is A Fire
20	23 Poison, Something To Believe In
21	27 After 7, Can't Stop
22	25 George Michael, Freedom
23	26 Damn Yankees, High Enough
24	29 Information Society, Think
25	28 Prince, New Power Generation
26	30 Steve Winwood, One And Only Man
27	31 Nelson, After The Rain
28	EX The Outfield, For You
29	EX Phil Collins, Hang In Long Enough
30	EX Madonna, Justify My Love
31	EX Stevie B, Because I Love You (The Pos
32	EX DNA Featuring Suzanne Vega, Tom's Din
33	EX 2 In A Room, Wiggle It

**EAGLE 106**  
Philadelphia P.D.: Todd Fisher

1	3 Vanilla Ice, Ice Ice Baby
2	2 Nelson, (Can't Live Without Your) Lov
3	4 The Righteous Brothers, Unchained Mel
4	4 Maxi Priest, Close To You
5	5 Janet Jackson, Black Cat
6	6 M.C. Hammer, Pray
7	9 James Ingram, I Don't Have The Heart
8	7 Warrant, Cherry Pie
9	11 The Righteous Brothers, Unchained Mel
10	11 Jon Bon Jovi, Miracle
11	7 INXS, Suicide Blonde
12	13 Oee-Lite, Groove Is In The Heart
13	14 Alias, More Than Words Can Say
14	15 Tony! Toni! Toné!, Feels Good
15	16 Stevie B, Because I Love You (The Pos
16	17 Whitney Houston, I'm Your Baby Tonigh
17	18 Soho, Hippychick
18	19 Bette Midler, From A Distance
19	21 Daryl Hall John Oates, So Close
20	22 After 7, Can't Stop
21	24 Wilson Phillips, Impulsive
22	23 George Michael, Freedom
23	27 DNA Featuring Suzanne Vega, Tom's Din
24	28 Mariah Carey, Love Takes Time
25	26 Damn Yankees, High Enough
26	29 Prince, New Power Generation
27	25 New Kids On The Block, Let's Try It A

**MIX 107.3**  
Detroit P.D.: Gary Berkowitz

1	1 The Righteous Brothers, Unchained Mel
2	3 Alias, More Than Words Can Say
3	4 James Ingram, I Don't Have The Heart
4	7 Bette Midler, From A Distance
5	6 Maxi Priest, Close To You
6	2 Phil Collins, Something Happened On T
7	5 Jude Cole, Time For Letting Go
8	12 Mariah Carey, Love Takes Time
9	8 Wilson Phillips, Release Me
10	13 Rod Stewart, I Don't Want To Talk Ab
11	19 George Michael, Praying For Time
12	10 Candyman, Knockin' Boots
13	15 Wilson Phillips, Impulsive
14	14 UB40, The Way You Do The Things You D
15	17 Billy Joel, And So It Goes
16	18 Steve Wonder, Keep Our Love Alive
17	19 James Ingram, I Don't Have The Heart
18	23 Steve Winwood, One And Only Man
19	20 George Michael, Freedom
20	22 Dan Fogelberg, Rhythm Of The Rain
21	21 Taylor Dayne, Heart Of Stone
22	25 The Outfield, For You
23	24 Steve B, Because I Love You (The Pos
24	25 Phil Collins, Hang In Long Enough
25	26 The Righteous Brothers, Unchained Mel
26	27 Phil Collins, Hang In Long Enough
27	28 George Michael, Freedom
28	29 Taylor Dayne, Heart Of Stone
29	30 Stevie B, Because I Love You (The Pos
30	31 Damn Yankees, High Enough
31	32 Cher, The Shoop Shoop Song
32	33 A30

**WJZU 94.5 FM**  
Washington P.D.: Chuck Beck

1	1 Vanilla Ice, Ice Ice Baby
2	4 Stevie B, Because I Love You (The Pos
3	3 James Ingram, I Don't Have The Heart
4	5 M.C. Hammer, Pray
5	6 Maxi Priest, Close To You
6	4 The Righteous Brothers, Unchained Mel
7	15 DNA Featuring Suzanne Vega, Tom's Din
8	14 Alias, More Than Words Can Say
9	10 New Kids On The Block, Let's Try It A
10	11 Mariah Carey, Love Takes Time
11	14 Poison, Something To Believe In
12	7 Janet Jackson, Black Cat
13	13 Dino, Romeo
14	15 Bell Biv DeVoe, Do Me!
15	17 Daryl D, My Ding-A-Ling
16	16 Bette Midler, From A Distance
17	17 Daryl Hall John Oates, So Close
18	12 M.C. Hammer, Have You Seen Her
19	21 Dee-Lite, Groove Is In The Heart
20	22 Candyman, Knockin' Boots
21	23 Whitney Houston, I'm Your Baby Tonigh
22	24 Phil Collins, Something Happened On T
23	25 Stevie B, Because I Love You (The Pos
24	26 Madonna, Justify My Love
25	27 Wilson Phillips, Impulsive
26	28 Winger, Miles Away

**POWER 99 FM**  
Atlanta P.D.: Rick Stacy

1	3 Mariah Carey, Love Takes Time
2	2 Vanilla Ice, Ice Ice Baby
3	1 Alias, More Than Words Can Say
4	5 Stevie B, Because I Love You (The Pos
5	4 Bette Midler, From A Distance
6	8 Daryl Hall John Oates, So Close
7	16 Wilson Phillips, Impulsive
8	9 Damn Yankees, High Enough
9	13 Chris Issak, Wicked Game
10	11 M.C. Hammer, Pray
11	12 Whitney Houston, I'm Your Baby Tonigh
12	4 Dee-Lite, Groove Is In The Heart
13	13 Concrete Blonde, Joey
14	15 UB40, The Way You Do The Things You D
15	13 Pat & Mick, Use It Up, Wear It Out
16	17 Bette Midler, From A Distance
17	22 2 In A Room, Wiggle It
18	18 Information Society, Think
19	24 Poison, Something To Believe In
20	20 George Michael, Freedom
21	21 Madonna, Justify My Love
22	22 Johnny Gill, Fairweather Friend
23	26 Soup Dragons, I'm Free
24	27 Cathy Dennis, Just Another Dream
25	28 Tony! Toni! Toné!, Feels Good
26	29 Nelson, After The Rain
27	30 Soho, Hippychick
28	EX Will To Power, I'm Not In Love
29	EX Candyman, Knockin' Boots
30	EX The Black Crowes, Hard To Handle
31	EX Jude Cole, House Of Reasons
32	EX Steve Winwood, One And Only Man
33	EX David Cassidy, Lyin' To Myself

**95.3 FM**  
RADIO WHYY  
Detroit P.D.: Rick Gillette

1	1 M.C. Hammer, Pray
2	2 Candyman, Knockin' Boots
3	3 Janet Jackson, Black Cat
4	4 2 In A Room, Wiggle It
5	4 Tony! Toni! Toné!, Feels Good
6	10 Stevie B, Because I Love You (The Pos
7	7 DNA Featuring Suzanne Vega, Tom's Din
8	8 Poison, Something To Believe In
9	6 Vanilla Ice, Ice Ice Baby
10	10 Madonna, Justify My Love
11	12 Dee-Lite, Groove Is In The Heart
12	20 Jon Bon Jovi, Miracle
13	13 Warrant, Cherry Pie
14	14 Bell Biv DeVoe, B.B.D. (I Thought It
15	15 Alias, More Than Words Can Say
16	17 Mariah Carey, Love Takes Time
17	18 George Michael, Freedom
18	21 Whitney Houston, I'm Your Baby Tonigh
19	EX Too Short, The Ghetto
20	EX Winger, Miles Away
21	EX Information Society, Think
22	EX Janet Jackson, Love Will Never Do
23	EX Faith No More, Failing To Pieces
24	EX Prince, New Power Generation
25	EX Dino, Romeo
26	EX Bobby Vinton, My Lonely
27	EX Ralph Tresvant, Sensitivity
28	EX Debbie Gibson, Anything Is Possible
29	EX AI B. Sure!, Misunderstanding

**THE NEW! Q95 FM**  
Detroit P.D.: Gary Berkowitz

1	1 The Righteous Brothers, Unchained Mel
2	3 Alias, More Than Words Can Say
3	4 James Ingram, I Don't Have The Heart
4	7 Bette Midler, From A Distance
5	6 Maxi Priest, Close To You
6	2 Phil Collins, Something Happened On T
7	5 Jude Cole, Time For Letting Go
8	12 Mariah Carey, Love Takes Time
9	8 Wilson Phillips, Release Me
10	13 Rod Stewart, I Don't Want To Talk Ab
11	19 George Michael, Praying For Time
12	10 Candyman, Knockin' Boots
13	15 Wilson Phillips, Impulsive
14	14 UB40, The Way You Do The Things You D
15	17 Billy Joel, And So It Goes
16	18 Steve Wonder, Keep Our Love Alive
17	19 James Ingram, I Don't Have The Heart
18	23 Steve Winwood, One And Only Man
19	20 George Michael, Freedom
20	22 Dan Fogelberg, Rhythm Of The Rain
21	21 Taylor Dayne, Heart Of Stone
22	25 The Outfield, For You
23	24 Steve B, Because I Love You (The Pos
24	25 Phil Collins, Hang In Long Enough
25	26 The Righteous Brothers, Unchained Mel
26	27 Phil Collins, Hang In Long Enough
27	28 George Michael, Freedom
28	29 Taylor Dayne, Heart Of Stone
29	30 Stevie B, Because I Love You (The Pos
30	31 Damn Yankees, High Enough
31	32 Cher, The Shoop Shoop Song
32	33 A30

**99.5 WLOL**  
Minneapolis P.D.: Greg Strassel

1	1 Vanilla Ice, Ice Ice Baby
2	4 M.C. Hammer, Pray
3	5 Alias, More Than Words Can Say
4	2 James Ingram, I Don't Have The Heart
5	6 Elisa Fiorillo, On The Way Up
6	8 2 In A Room, Wiggle It
7	9 Mariah Carey, Love Takes Time
8	12 George Michael, Freedom
9	15 Steve B, Because I Love You (The Pos
10	10 Soho, Hippychick
11	11 The Human League, Heart Like A Wheel
12	16 Whitney Houston, I'm Your Baby Tonigh
13	13 Bell Biv DeVoe, B.B.D. (I Thought It
14	14 Information Society, Think
15	17 Dee-Lite, Groove Is In The Heart
16	17 The Jets, Special Kinda Love
17	19 Technodrome, Rockin' Over The Beat
18	20 Prince, New Power Generation
19	21 Tony! Toni! Toné!, Feels Good
20	22 UB40, The Way You Do The Things You D
21	21 Candyman, Knockin' Boots
22	25 Cathy Dennis, Just Another Dream
23	23 Daryl D, My Ding-A-Ling
24	31 Pebbles, Giving You The Benefit
25	31 Glenn Medeiros (Featuring The Stylist
26	26 Betty Boop, Don't Do The Do
27	30 Candy, The World Just Keeps Turning
28	29 Donny Osmond, My Love Is A Fire
29	32 Ralph Tresvant, Sensitivity
30	33 DNA Featuring Suzanne Vega, Tom's Din
31	34 Surface, The First Time
32	35 The Time, Chorus
33	EX After 7, Can't Stop
34	EX After 7, Heat Of The Moment
35	EX TKA/Michelle Visage, Crash (Have Some
36	EX Madonna, Justify My Love
37	EX Will To Power, I'm Not In Love
38	EX Janet Jackson, Love Will Never Do
39	EX Sweet Sensation, Each And Every Time
40	EX Caron Wheeler, Livin' In The Light
41	EX L.L. Cool J., Around The Way Girl
42	EX Tevin Campbell, Round And Round

**KDWB 101.3**  
Minneapolis P.D.: Brian Phillips

1	2 Alias, More Than Words Can Say
2	5 After 7, Can't Stop
3	1 James Ingram, I Don't Have The Heart
4	7 Mariah Carey, Love Takes Time
5	12 Poison, Something To Believe In
6	9 Whitney Houston, I'm Your Baby Tonigh
7	8 M.C. Hammer, Pray
8	3 Janet Jackson, Black Cat



4 5 Daryl Hall John Oates, So Close  
6 Whitney Houston, I'm Your Baby Tonight  
7 Bette Midler, From A Distance  
8 Heart, Stranded  
9 Concrete Blonde, Joy  
10 Alias, More Than Words Can Say  
11 The Righteous Brothers, Unchained Mel  
12 Nelson, (Can't Live Without Your) Lov  
13 Wilson Phillips, Release Me  
14 After 7, Can't Stop  
15 Janet Jackson, Black Cat  
16 Poison, Something To Believe In  
17 DNA Featuring Suzanne Vega, Tom's Din  
18 Billy Joel, And So It Goes  
19 EX Mariah Carey, Love Takes Time  
20 EX Steve Winwood, One And Only Man  
21 A Go West, King Of Wishes Thinking (Fr  
22 Wilson Phillips, Impulsive  
23 EX Donny Osmond, My Love Is A Fire



Miami P.D.: Frank Amadeo  
1 2 Maxi Priest, Close To You  
3 Bette Midler, From A Distance  
4 Mariah Carey, Love Takes Time  
5 James Ingram, I Don't Have The Heart  
6 Alias, More Than Words Can Say  
7 Nelson, (Can't Live Without Your) Lov  
8 Billy Joel, And So It Goes  
9 Daryl Hall John Oates, So Close  
10 The Righteous Brothers, Unchained Mel  
11 Alias, More Than Words Can Say  
12 INXS, Suicide Blonde  
13 Pebbles, Giving You The Benefit  
14 Janet Jackson, Black Cat  
15 Dingo, Romeo  
16 Wilson Phillips, Impulsive  
17 UB40, The Way You Do The Things You D  
18 Whitney Houston, I'm Your Baby Tonight  
19 George Michael, Praying For Time  
20 After 7, Can't Stop  
21 George Michael, Freedom  
22 Steve Winwood, One And Only Man  
23 Phil Collins, Something Happened On T  
24 Donny Osmond, My Love Is A Fire  
25 Don Henley, New York Minute  
26 Phil Collins, Hang In Long Enough  
27 EX Faith Hornsby & The Range With Shawn  
28 Elisa Fiorillo, On The Way Up  
29 A Whitney Houston, I'm Your Baby Tonight  
30 Breathe, Say A Prayer  
31 EX The Shoop Shoop Song  
32 EX The Outfield, For You  
33 EX Bruce Hornsby & The Range With Shawn

Cincinnati P.D.: Dave Allen  
1 2 After 7, Can't Stop  
3 Alias, More Than Words Can Say  
4 Vanilla Ice, Ice Ice Baby  
5 Dana Lyn, I'm Not In Love  
6 Heart, Stranded  
7 James Ingram, I Don't Have The Heart  
8 The Righteous Brothers, Unchained Mel  
9 Bell Biv DeVoe, Do Me!  
10 M.C. Hammer, Pray  
11 Daryl Hall John Oates, So Close  
12 Bette Midler, From A Distance  
13 Janet Jackson, Black Cat  
14 Donny Osmond, My Love Is A Fire  
15 David Cassidy, Lyin' To Myself  
16 Wilson Phillips, Impulsive  
17 Warrant, Cherry Pie  
18 Pebbles, Giving You The Benefit  
19 Poison, Something To Believe In  
20 Deee-Lite, Groove Is In The Heart  
21 Whitney Houston, I'm Your Baby Tonight  
22 UB40, The Way You Do The Things You D  
23 Bruce Hornsby & The Range With Shawn  
24 Nelson, After The Rain  
25 Billy Joel, And So It Goes  
26 Mariah Carey, Love Takes Time  
27 Tony! Toni! Toné!, Feels Good  
28 Concrete Blonde, Joy  
29 2 In A Room, Wiggle It  
30 Stevie B, Because I Love You (The Pos  
31 Phil Collins, Hang In Long Enough  
32 George Michael, Freedom  
33 Steve Winwood, One And Only Man  
34 DNA Featuring Suzanne Vega, Tom's Din  
35 A Madonna, Justly My Love



Tampa P.D.: Marc Chase  
1 1 Vanilla Ice, Ice Ice Baby  
2 Mariah Carey, Love Takes Time  
3 Steve B, Because I Love You (The Pos  
4 Candyman, Knockin' Boots  
5 M.C. Hammer, Pray  
6 Tony! Toni! Toné!, Feels Good  
7 James Ingram, I Don't Have The Heart  
8 Alias, More Than Words Can Say  
9 Elisa Fiorillo, On The Way Up  
10 Whitney Houston, I'm Your Baby Tonight  
11 Bell Biv DeVoe, B.B.D. (I Thought It W  
12 Pebbles, Giving You The Benefit  
13 After 7, Can't Stop  
14 Wilson Phillips, Impulsive  
15 Information Society, Think  
16 Daryl Hall John Oates, So Close  
17 Johnny Gill, Fairweather Friend  
18 2 In A Room, Wiggle It  
19 Soho, Hippychick  
20 Sweet Sensation, Each And Every Time  
21 Ralph Tresvant, Sensitivity  
22 Prince, New Power Generation  
23 George Michael, Freedom  
24 Donny Osmond, My Love Is A Fire  
25 UB40, The Way You Do The Things You D  
26 The Righteous Brothers, Unchained Mel  
27 DNA Featuring Suzanne Vega, Tom's Din  
28 Madonna, Justly My Love  
29 Janet Jackson, Love Will Never Do  
30 Bette Midler, From A Distance  
31 The Party, I Found Love  
32 David Cassidy, Lyin' To Myself  
33 Surface, The First Time  
34 Deee-Lite, Groove Is In The Heart  
35 Phil Collins, Hang In Long Enough  
36 Cathy Dennis, Just Another Dream  
37 Will To Power, I'm Not In Love  
38 Poison, Something To Believe In  
39 Dingo, Gentle  
40 Jaja, One Kiss Per Minute

Detroit P.D.: John McFadden  
1 2 Alias, More Than Words Can Say  
2 1 Vanilla Ice, Ice Ice Baby  
3 3 Candyman, Knockin' Boots  
4 5 Poison, Something To Believe In  
5 3 Warrant, Cherry Pie  
6 4 M.C. Hammer, Pray  
7 10 Faith Hornsby & The Range With Shawn  
8 10 Daryl Hall John Oates, So Close  
9 11 Winger, Miles Away  
10 15 Jon Bon Jovi, Miracle  
11 8 Slaughter, Fly To The Angels  
12 2 In A Room, Wiggle It  
13 13 After 7, Can't Stop  
14 16 Heart, Stranded  
15 17 Nelson, After The Rain  
16 12 Dingo, Romeo  
17 10 Soho, Hippychick  
18 20 Tony! Toni! Toné!, Feels Good  
19 22 Mariah Carey, Love Takes Time  
20 25 Steve B, Because I Love You (The Pos  
21 19 The Righteous Brothers, Unchained Mel  
22 24 Wilson Phillips, Impulsive  
23 23 Elisa Fiorillo, On The Way Up  
24 25 Deee-Lite, Groove Is In The Heart  
25 EX Dana Lyn, I'm Not In Love  
26 EX Dana Lyn, I'm Not In Love  
27 EX DNA Featuring Suzanne Vega, Tom's Din  
28 EX Donny Osmond, My Love Is A Fire  
29 EX George Michael, Freedom



Tampa O.M.: John Clay  
1 1 James Ingram, I Don't Have The Heart  
2 2 Vanilla Ice, Ice Ice Baby  
3 3 Mariah Carey, Love Takes Time  
4 4 Pebbles, Giving You The Benefit  
5 5 M.C. Hammer, Pray  
6 5 Tony! Toni! Toné!, Feels Good  
7 5 After 7, Can't Stop  
8 7 The Righteous Brothers, Unchained Mel  
9 12 Deee-Lite, Groove Is In The Heart  
10 12 Cynthia B Johnson, I Dream Boy/Drea  
11 12 Bette Midler, From A Distance  
13 13 Information Society, Think  
14 17 DNA Featuring Suzanne Vega, Tom's Din  
15 18 UB40, The Way You Do The Things You D  
16 20 Soho, Hippychick  
17 21 Whitney Houston, I'm Your Baby Tonight  
18 22 Alias, More Than Words Can Say  
19 25 Poison, Something To Believe In  
20 23 George Michael, Freedom  
21 24 Wilson Phillips, Impulsive  
22 26 Ralph Tresvant, Sensitivity  
23 27 George LaMond & Brenda K. Starr, No M  
24 29 Keith Sweat, I'll Give All My Love To  
25 28 Surface, The First Time  
26 EX Will To Power, I'm Not In Love  
27 EX 2 In A Room, Wiggle It  
28 30 Concrete Blonde, Joy  
29 A Madonna, Justly My Love  
30 A Jon Bon Jovi, Miracle  
31 A Cathy Dennis, Just Another Dream  
32 A Jaja, One Kiss Per Minute  
33 EX Johnny Gill, Fairweather Friend  
34 EX Bell Biv DeVoe, B.B.D. (I Thought It  
35 EX Prince, New Power Generation  
36 EX The Outfield, For You  
37 EX Damn Yankees, High Enough



Columbus P.D.: Dave Robbins  
1 2 Alias, More Than Words Can Say  
2 3 Mariah Carey, Love Takes Time  
3 4 The Righteous Brothers, Unchained Mel  
4 1 After 7, Can't Stop  
5 6 Breathe, Say A Prayer  
6 9 M.C. Hammer, Pray  
7 13 Billy Joel, And So It Goes  
8 12 Daryl Hall John Oates, So Close  
9 11 Wilson Phillips, Impulsive  
10 10 David Cassidy, Lyin' To Myself

11 14 UB40, The Way You Do The Things You D  
12 15 Bette Midler, From A Distance  
13 16 Donny Osmond, My Love Is A Fire  
14 17 Whitney Houston, I'm Your Baby Tonight  
15 5 Janet Jackson, Black Cat  
16 7 Maxi Priest, Close To You  
17 8 The Righteous Brothers, Unchained Mel  
18 22 Steve Winwood, One And Only Man  
19 21 Elisa Fiorillo, On The Way Up  
20 23 Vixen, Love Is A Killer  
21 Phil Collins, Something Happened On T  
22 27 Deee-Lite, Groove Is In The Heart  
23 28 Cheap Trick, Wherever Would I Be  
24 29 George Michael, Praying For Time  
25 28 Steve B, Because I Love You (The Pos  
26 26 Poison, Something To Believe In  
27 Heart, Stranded  
28 28 Phil Collins, Hang In Long Enough  
29 28 Don Henley, New York Minute  
30 29 After 7, Heat Of The Moment  
31 29 Maxi Priest, Just A Little Bit Longer  
32 29 Jude Cole, House Of Reasons  
33 29 Carly Simon, Better Not Tell Her  
34 EX The Human League, Heart Like A Wheel



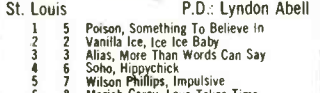
San Diego P.D.: Kevin Weatherly  
1 2 Tony! Toni! Toné!, Feels Good  
2 3 UB40, The Way You Do The Things You D  
3 1 Vanilla Ice, Ice Ice Baby  
4 4 Mariah Carey, Love Takes Time  
5 5 Steve B, Because I Love You (The Pos  
6 6 Deee-Lite, Groove Is In The Heart  
7 10 Keith Sweat, I'll Give All My Love To  
8 11 DNA Featuring Suzanne Vega, Tom's Din  
9 9 James Ingram, I Don't Have The Heart  
10 13 M.C. Hammer, Pray  
11 11 Daryl Hall John Oates, So Close  
12 15 Bette Midler, From A Distance  
13 13 Janet Jackson, Black Cat  
14 18 Donny Osmond, My Love Is A Fire  
15 17 David Cassidy, Lyin' To Myself  
16 20 Wilson Phillips, Impulsive  
17 19 Warrant, Cherry Pie  
18 18 Pebbles, Giving You The Benefit  
19 23 C & C Music Factory, Gonna Make You S  
20 22 Information Society, Think  
21 21 Al B. Sure!, Missunderstanding  
22 22 Will To Power, I'm Not In Love  
23 26 Dingo, Gentle  
24 25 UB40, The Way You Do The Things You D  
25 27 Johnny Gill, Fairweather Friend  
26 27 Iggy Pop, Candy  
27 29 George LaMond & Brenda K. Starr, No M  
28 EX Special Generation, Love Me Just For  
29 EX Janet Jackson, Love Will Never Do  
30 A Wilson Phillips, Impulsive  
31 EX Janet Jackson, Love Will Never Do  
32 EX Phil Collins, Hang In Long Enough  
33 EX George Michael, Freedom  
34 EX Steve Winwood, One And Only Man  
35 EX DNA Featuring Suzanne Vega, Tom's Din  
36 EX Madonna, Justly My Love



Detroit P.D.: John McFadden  
1 2 Alias, More Than Words Can Say  
2 1 Vanilla Ice, Ice Ice Baby  
3 3 Candyman, Knockin' Boots  
4 5 Poison, Something To Believe In  
5 3 Warrant, Cherry Pie  
6 4 M.C. Hammer, Pray  
7 10 Faith Hornsby & The Range With Shawn  
8 10 Daryl Hall John Oates, So Close  
9 11 Winger, Miles Away  
10 15 Jon Bon Jovi, Miracle  
11 8 Slaughter, Fly To The Angels  
12 2 In A Room, Wiggle It  
13 13 After 7, Can't Stop  
14 16 Heart, Stranded  
15 17 Nelson, After The Rain  
16 12 Dingo, Romeo  
17 10 Soho, Hippychick  
18 20 Tony! Toni! Toné!, Feels Good  
19 22 Mariah Carey, Love Takes Time  
20 25 Steve B, Because I Love You (The Pos  
21 19 The Righteous Brothers, Unchained Mel  
22 24 Wilson Phillips, Impulsive  
23 23 Elisa Fiorillo, On The Way Up  
24 25 Deee-Lite, Groove Is In The Heart  
25 EX Dana Lyn, I'm Not In Love  
26 EX Dana Lyn, I'm Not In Love  
27 EX DNA Featuring Suzanne Vega, Tom's Din  
28 EX Donny Osmond, My Love Is A Fire  
29 EX George Michael, Freedom



Milwaukee P.D.: Mike Beliak  
1 4 After 7, Can't Stop  
2 2 Paul Young, Oh Girl  
3 3 Nelson, (Can't Live Without Your) Lov  
4 6 Alias, More Than Words Can Say  
5 5 James Ingram, I Don't Have The Heart  
6 8 Heart, Stranded  
7 7 Maxi Priest, Close To You  
8 9 INXS, Suicide Blonde  
9 11 David Cassidy, Lyin' To Myself  
10 12 Mariah Carey, Love Takes Time  
11 15 The Righteous Brothers, Unchained Mel  
12 14 Daryl Hall John Oates, So Close  
13 13 Janet Jackson, Black Cat  
14 15 The Human League, Heart Like A Wheel  
15 16 Wilson Phillips, Impulsive  
16 16 Bette Midler, From A Distance  
17 18 Black Box, Everybody Everybody  
18 19 Dingo, Romeo  
19 20 Whitney Houston, I'm Your Baby Tonight  
20 21 Donny Osmond, My Love Is A Fire  
21 21 Phil Collins, Something Happened On T  
22 23 Bruce Hornsby & The Range With Shawn  
23 24 Jon Bon Jovi, Miracle  
24 24 EX Dana Lyn, I'm Not In Love  
25 EX George Michael, Freedom



St. Louis P.D.: Lyndon Abell  
1 5 Poison, Something To Believe In  
2 2 Vanilla Ice, Ice Ice Baby  
3 3 Alias, More Than Words Can Say  
4 6 Soho, Hippychick  
5 7 Wilson Phillips, Impulsive  
6 8 Mariah Carey, Love Takes Time  
7 21 Winger, Miles Away  
8 10 DNA Featuring Suzanne Vega, Tom's Din  
9 27 Nelson, After The Rain  
10 1 Janet Jackson, Black Cat  
11 13 David Cassidy, Lyin' To Myself  
12 14 George Michael, Freedom  
13 15 Heart, Stranded  
14 16 M.C. Hammer, Pray  
15 17 The Human League, Heart Like A Wheel  
16 4 James Ingram, I Don't Have The Heart  
17 23 Daryl Hall John Oates, So Close  
18 36 UB40, The Way You Do The Things You D  
19 25 Jon Bon Jovi, Miracle  
20 22 Donny Osmond, My Love Is A Fire  
21 9 The London Quireboys, I Don't Love Yo  
22 4 Bell Biv DeVoe, B.B.D. (I Thought It

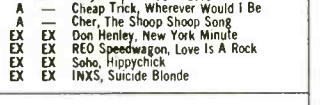
23 29 Concrete Blonde, Joy  
24 34 Madonna, Justly My Love  
25 19 Depeche Mode, Policy Of Truth  
26 30 Dee-Lite, Groove Is In The Heart  
27 35 Steve Winwood, One And Only Man  
A28 — Madonna, Justly My Love  
29 31 Cheap Trick, Wherever Would I Be  
30 40 Cathy Dennis, Just Another Dream  
31 39 The Outfield, For You  
A32 — Joey Kid, I'm Not In Love  
33 37 Damn Yankees, High Enough  
34 28 The Righteous Brothers, Unchained Mel  
35 34 Soup Dragons, I'm Free  
36 18 George Michael, Praying For Time  
A37 — Robert Palmer, You're Amazing  
A38 — Breathe, Does She Love That Man?  
39 21 Slaughter, Fly To The Angels  
40 EX Whitney Houston, I'm Your Baby Tonight  
A35 — Cheap Trick, Wherever Would I Be  
A — Cheap Trick, Wherever Would I Be  
A — Debbie Gibson, Anything Is Possible  
A — Glenn Medeiros (Featuring The Stylist  
EX EX RED Speedwagon, Love Is A Rock  
EX EX Steve B, Because I Love You (The Pos  
EX EX Sweet Sensation, Each And Every Time  
EX EX Bette Midler, From A Distance  
EX EX Johnny Gill, Fairweather Friend



San Diego P.D.: Kevin Weatherly  
1 2 Tony! Toni! Toné!, Feels Good  
2 3 UB40, The Way You Do The Things You D  
3 1 Vanilla Ice, Ice Ice Baby  
4 4 Mariah Carey, Love Takes Time  
5 5 Steve B, Because I Love You (The Pos  
6 6 Deee-Lite, Groove Is In The Heart  
7 10 Keith Sweat, I'll Give All My Love To  
8 11 DNA Featuring Suzanne Vega, Tom's Din  
9 9 James Ingram, I Don't Have The Heart  
10 13 M.C. Hammer, Pray  
11 11 Daryl Hall John Oates, So Close  
12 15 Bette Midler, From A Distance  
13 13 Janet Jackson, Black Cat  
14 18 Donny Osmond, My Love Is A Fire  
15 17 David Cassidy, Lyin' To Myself  
16 20 Wilson Phillips, Impulsive  
17 19 Warrant, Cherry Pie  
18 18 Pebbles, Giving You The Benefit  
19 23 C & C Music Factory, Gonna Make You S  
20 22 Information Society, Think  
21 21 Al B. Sure!, Missunderstanding  
22 22 Will To Power, I'm Not In Love  
23 26 Dingo, Gentle  
24 25 UB40, The Way You Do The Things You D  
25 27 Johnny Gill, Fairweather Friend  
26 27 Iggy Pop, Candy  
27 29 George LaMond & Brenda K. Starr, No M  
28 EX Special Generation, Love Me Just For  
29 EX Janet Jackson, Love Will Never Do  
30 A Wilson Phillips, Impulsive  
31 EX Janet Jackson, Love Will Never Do  
32 EX Phil Collins, Hang In Long Enough  
33 EX George Michael, Freedom  
34 EX Steve Winwood, One And Only Man  
35 EX DNA Featuring Suzanne Vega, Tom's Din  
36 EX Madonna, Justly My Love



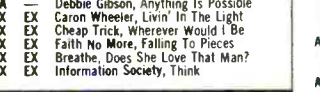
San Francisco P.D.: Dan O'Toole  
1 1 Mariah Carey, Love Takes Time  
2 3 Alias, More Than Words Can Say  
3 4 Daryl Hall John Oates, So Close  
4 5 James Ingram, I Don't Have The Heart  
5 12 Whitney Houston, I'm Your Baby Tonight  
6 11 The Human League, Heart Like A Wheel  
7 6 Breathe, Say A Prayer  
8 7 Pebbles, Giving You The Benefit  
9 17 Steve, Because I Love You (The Pos  
10 17 Heart, Stranded  
11 15 Pet Shop Boys, So Hard  
12 8 Janet Jackson, Black Cat  
13 16 Concrete Blonde, Joy  
14 22 Wilson Phillips, Impulsive  
15 9 George Michael, Praying For Time  
16 24 George Michael, Freedom  
17 18 M.C. Hammer, Pray  
18 20 Vanilla Ice, Ice Ice Baby  
19 20 Bette Midler, From A Distance  
20 23 Black Box, Everybody Everybody  
21 21 Deee-Lite, Groove Is In The Heart  
22 26 UB40, The Way You Do The Things You D  
23 26 DNA Featuring Suzanne Vega, Tom's Din  
24 26 Phil Collins, Hang In Long Enough  
25 29 EX Donny Osmond, My Love Is A Fire  
26 29 EX Damn Yankees, High Enough  
27 29 Information Society, Think  
28 15 Billy Joel, And So It Goes  
29 21 Cheap Trick, Wherever Would I Be  
30 A Cher, The Shoop Shoop Song  
31 EX Don Henley, New York Minute  
32 EX REO Speedwagon, Love Is A Rock  
33 EX EX Soho, Hippychick  
34 EX EX INXS, Suicide Blonde



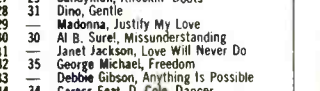
Seattle P.D.: Tom Hutyler  
1 2 James Ingram, I Don't Have The Heart  
2 5 Alias, More Than Words Can Say  
3 1 Janet Jackson, Black Cat  
4 7 Mariah Carey, Love Takes Time  
5 5 After 7, Can't Stop  
6 9 M.C. Hammer, Pray  
7 10 Dana Lyn, I'm Not In Love  
8 12 Daryl Hall John Oates, So Close  
9 11 Vanilla Ice, Ice Ice Baby  
10 13 Bette Midler, From A Distance  
11 14 Pebbles, Giving You The Benefit  
12 14 Whitney Houston, I'm Your Baby Tonight  
13 17 UB40, The Way You Do The Things You D  
14 19 Steve B, Because I Love You (The Pos  
15 18 Heart, Stranded  
16 15 Warrant, Cherry Pie  
17 16 The Righteous Brothers, Unchained Mel  
18 22 Wilson Phillips, Impulsive  
19 20 INXS, Suicide Blonde  
20 24 Deee-Lite, Groove Is In The Heart  
21 24 David Cassidy, Lyin' To Myself  
22 29 Jon Bon Jovi, Miracle  
23 23 The Human League, Heart Like A Wheel  
24 25 Poison, Something To Believe In  
25 30 George Michael, Freedom  
26 30 Phil Collins, Hang In Long Enough  
27 30 Madonna, Justly My Love  
28 A Robert Palmer, You're Amazing  
29 EX Donny Osmond, My Love Is A Fire  
30 EX Caron Wheeler, Livin' In The Light  
31 EX Bruce Hornsby & The Range With Shawn  
32 EX Steve Winwood, One And Only Man  
33 EX Paul McCartney, Birthday  
34 EX Don Henley, New York Minute

Seattle P.D.: Casey Keating  
1 2 Vanilla Ice, Ice Ice Baby  
2 3 Alias, More Than Words Can Say  
3 4 Mariah Carey, Love Takes Time  
4 6 M.C. Hammer, Pray

5 7 Daryl Hall John Oates, So Close  
6 9 Whitney Houston, I'm Your Baby Tonight  
7 1 James Ingram, I Don't Have The Heart  
8 10 Poison, Something To Believe In  
9 11 Heart, Stranded  
10 12 Stevie B, Because I Love You (The Pos  
11 13 From A Distance  
12 18 Wilson Phillips, Impulsive  
13 8 Pebbles, Giving You The Benefit  
14 5 Janet Jackson, Black Cat  
15 19 Jon Bon Jovi, Miracle  
16 21 Concrete Blonde, Joy  
17 25 UB40, The Way You Do The Things You D  
18 22 Soho, Hippychick  
19 23 Donny Osmond, My Love Is A Fire  
20 27 George Michael, Freedom  
21 15 After 7, Can't Stop  
22 26 Damn Yankees, High Enough  
23 30 Deee-Lite, Groove Is In The Heart  
24 16 The Righteous Brothers, Unchained Mel  
25 29 Steve Winwood, One And Only Man  
26 17 Breathe, Say A Prayer  
A27 — Tony! Toni! Toné!, Feels Good  
28 EX Bette Midler, From A Distance  
29 EX Billy Joel, And So It Goes  
30 EX Phil Collins, Hang In Long Enough  
A — Madonna, Justly My Love  
A — Debbie Gibson, Anything Is Possible  
EX EX Caron Wheeler, Livin' In The Light  
EX EX Cheap Trick, Wherever Would I Be  
EX EX Faith Hornsby & The Range With Shawn  
EX EX C & C Music Factory, Gonna Make You S  
EX EX Information Society, Think  
EX EX Breathe, Does She Love That Man?  
EX EX Information Society, Think



New York P.D.: Joel Salkowitz  
1 2 Vanilla Ice, Ice Ice Baby  
2 3 Pebbles, Giving You The Benefit  
3 1 George LaMond, Look Into My Eyes  
4 5 Information Society, Think  
5 6 Doug Lazy, H.O.U.S.E.  
6 7 2 In A Room, Wiggle It  
8 9 Abby Lynn, No More Tears  
9 11 Stevie B, Because I Love You (The Pos  
10 12 M.C. Hammer, Pray  
11 13 Cathy Dennis, Just Another Dream  
12 7 Tony! Toni! Toné!, Feels Good  
13 15 Whitney Houston, I'm Your Baby Tonight  
14 21 TK & Michelle Visage, Crash (Have Some  
15 Bell Biv DeVoe, B.B.D. (I Thought It W  
16 Caron Wheeler, Livin' In The Light  
17 James Ingram, I Don't Have The Heart  
18 20 Soho, Hippychick  
19 33 C & C Music Factory, Gonna Make You S  
20 23 Johnny Gill, Fairweather Friend  
21 14 Maxi Priest, Close To You  
22 22 Sweet Sensation, Each And Every Time  
23 27 Ralph Tresvant, Sensitivity  
24 28 Concept Of One Feat. Noel, The Questi  
25 25 Denise Lopez, Don't You Wanna Be Mine  
26 26 Double Deez Featuring Dany, Found-Love  
27 29 Candyman, Knockin' Boots  
28 31 Dingo, Gentle  
29 31 Madonna, Justly My Love  
30 30 Al B. Sure!, Missunderstanding  
A31 — Janet Jackson, Love Will Never Do  
32 5 One Cause One Effect, Midnight Lover  
A33 — Debbie Gibson, Anything Is Possible  
34 34 Caress Feat. C. Nile, Dancer  
A35 — Jaja, One Kiss Per Minute  
A — DNA Featuring Suzanne Vega, Tom's Din  
EX EX Pet Shop Boys, So Hard  
EX EX Prince, New Power Generation  
EX EX Technoltronic, Rockin' Over The Beat



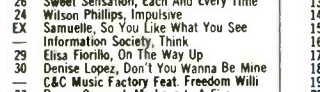
Chicago P.D.: Dave Shakes  
1 1 Vanilla Ice, Ice Ice Baby  
2 5 Mariah Carey, Love Takes Time  
3 4 Deee-Lite, Groove Is In The Heart  
4 3 James Ingram, I Don't Have The Heart  
5 4 Cynthia B Johnson, I Dream Boy/Drea  
6 9 Candyman, Knockin' Boots  
7 7 M.C. Hammer, Pray  
8 11 Stevie B, Because I Love You (The Pos  
9 6 2 In A Room, Wiggle It  
10 12 Technoltronic, Rockin' Over The Beat  
11 8 The Adventures Of Stevie V, Dirty Cas  
12 15 Information Society, Think  
13 20 The Party, I Found Love  
14 10 Pebbles, Giving You The Benefit  
15 19 Bell Biv DeVoe, B.B.D. (I Thought It W  
16 12 Black Box, Everybody Everybody  
17 23 Whitney Houston, I'm Your Baby Tonight  
18 21 Madonna, Justly My Love  
19 24 Joey Kid, I'm Not In Love  
20 21 George Michael, Freedom  
21 28 Depeche Mode, World In My Eyes  
22 28 Janet Jackson, Love Will Never Do  
23 26 Double Deez Featuring Dany, Found-Love  
24 27 Cathy Dennis, Just Another Dream  
25 29 Tony! Toni! Toné!, Feels Good  
26 EX TK & Michelle Visage, Crash (Have Some  
27 EX C & C Music Factory Feat. Freedom Willi  
28 EX Soho, Hippychick  
29 30 Donny Osmond, My Love Is A Fire  
30 Wilson Phillips, Impulsive  
A — DNA Featuring Suzanne Vega, Tom's Din  
EX EX Surface, The First Time  
EX EX UB40, The Way You Do The Things You D



Los Angeles P.D.: Jeff Wyatt  
1 1 Vanilla Ice, Ice Ice Baby  
2 3 Tony! Toni! Toné!, Feels Good  
3 2 M.C. Hammer, Pray  
4 5 UB40, The Way You Do The Things You D  
5 4 After 7, Can't Stop  
6 6 Deee-Lite, Groove Is In The Heart  
7 8 James Ingram, I Don't Have The Heart  
8 7 Candyman, Knockin' Boots  
9 12 2 In A Room, Wiggle It  
10 11 DNA Featuring Suzanne Vega, Tom's Din  
11 13 The Boys, Crazy  
12 9 Meg Lover Girl  
13 16 Pebbles, Giving You The Benefit  
14 17 Bell Biv DeVoe, B.B.D. (I Thought It W  
15 20 Caron Wheeler, Livin' In The Light  
16 20 The Adventures Of Stevie V, Dirty Cas  
17 18 Mariah Carey, Love Takes Time  
18 18 Tyler Collins, Second Chance  
19 24 Whitney Houston, I'm Your Baby Tonight  
20 21 Elisa Fiorillo, On The Way Up  
21 19 Soho, Hippychick  
22 23 Sweet Sensation, Each And Every Time  
23 26 Steve B, Because I Love You (The Pos  
24 27 Johnny Gill, Fairweather Friend  
25 28 Cathy Dennis, Just Another Dream  
26 29 Ralph Tresvant, Sensitivity  
27 29 M.C. Hammer, Pray  
28 32 Information Society, Think  
29 35 Pet Shop Boys, So Hard  
30 31 Guy, I Wanna Get With U  
A33 — Madonna, Justly My Love  
35 15 Lisa Stansfield, This Is The Right Ti  
A — Janet Jackson, Love Will Never Do  
EX EX George Michael, Freedom  
EX EX Rozlynn Clark, Eddy Steady Go  
EX EX Al B. Sure!, Missunderstanding  
EX EX Candy, The World Just Keeps Turning  
EX EX Double Deez Featuring Dany, Found Love  
EX EX Glenn Medeiros, All I'm Missing Is You



Philadelphia P.D.: John Roberts  
1 1 Vanilla Ice, Ice Ice Baby  
2 2 Tony! Toni! Toné!, Feels Good  
3 3 James Ingram, I Don't Have The Heart  
4 7 2 In A Room, Wiggle It  
5 5 Stevie B, Because I Love You (The Pos  
6 6 Deee-Lite, Groove Is In The Heart  
7 4 Kwame, Ownline Ewe  
8 10 Mariah Carey, Love Takes Time  
9 13 Alias, More Than Words Can Say  
10 22 DNA Featuring Suzanne Vega, Tom's Din  
11 17 George Michael, Freedom  
12 12 Pebbles, Giving You The Benefit  
13 18 Whitney Houston, I'm Your Baby Tonight  
14 5 Madonna, Justly My Love  
15 15 Bell Biv DeVoe, B.B.D. (I Thought It W  
16 22 Regina, Track You Down  
17 11 Candy, The World Just Keeps Turning  
18 25 Johnny Gill, Fairweather Friend  
19 11 The Party, I Found Love  
20 27 Cherée, Got Me Loving You  
21 26 Sweet Sensation, Each And Every Time  
22 24 Wilson Phillips, Impulsive  
23 23 Sammie, So You Like What You See  
A24 — Information Society, Think  
25 29 Elisa Fiorillo, On The Way Up  
26 30 Denise Lopez, Don't You Wanna Be Mine  
A27 — C & C Music Factory Feat. Freedom Willi  
28 29 Donny Osmond, My Love Is A Fire  
A29 — Dingo, Gentle  
30 32 Caron Wheeler, Livin' In The Light  
31 31 Candyman, Knockin' Boots  
32 35 Cathy Dennis, Just Another Dream  
A33 — Will To Power, I'm Not In Love  
A34 — Phil Collins, Hang In Long Enough  
A35 — Soho, Hippychick  
A — Ralph Tresvant, Sensitivity  
A — Jaja, One Kiss Per Minute  
A — Wop Bob Toledo, Beat Bomb  
A — Glenn Medeiros, He... U... Is Blue  
A — Surface, The First Time  
EX EX Tommy Puett, Kiss You All Over



San Francisco P.D.: Keith Naftaly  
1 1 Mariah Carey, Love Takes Time  
2 8 Keith Sweat, I'll Give All My Love To  
3 6 Stevie B, Because I Love You (The Pos  
4 5 M.C. Hammer, Pray  
5 9 Surface, The First Time  
6 7 Deee-Lite, Groove Is In The Heart  
7 13 Johnny Gill, Fairweather Friend  
8 11 Ralph Tresvant, Sensitivity  
9 2 Pebbles, Giving You The Benefit  
10 18 Whitney Houston, I'm Your Baby Tonight  
11 12 Al B. Sure!, Missunderstanding  
12 16 UB40, The Way You Do The Things You D  
13 15 DNA Featuring Suzanne Vega, Tom's Din  
14 17 Bell Biv DeVoe, B.B.D. (I Thought It W  
15 19 Too Short, The Ghetto  
16 4 Candyman, Knockin' Boots  
17 13 Tony! Toni! Toné!, Feels Good  
18 22 2 In A Room, Wiggle It  
19 21 One Cause One Effect, Midnight Lover  
20 24 C & C Music Factory Feat. Freedom Willi  
21 23 Guy, I Wanna Get With U  
22 14 Soho, Hippychick  
23 26 Cathy Dennis, Just Another Dream  
24 27 Dingo, Gentle  
25 18 L.L. Cool J, Around The Way Girl  
26 10 Vanilla Ice, Ice Ice Baby  
27 EX Janet Jackson, Love Will Never Do  
28 29 George Michael, Freedom  
29 EX Will To Power, I'm Not In Love  
30 EX Wilson Phillips, Impulsive  
31 EX Pebbles, Babyface, Love Makes Things H

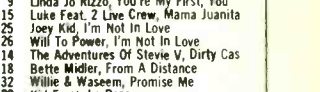


New York P.D.: Vinny Brown  
1 2 Bell Biv DeVoe, B.B.D. (I Thought It Was  
2 1 Keith Sweat, Merry Go Round  
3 3 Mariah Carey, Love Takes Time  
4 10 Lata Hathaway, Heaven Knows  
5 4 Black Box, Everybody Everybody  
6 5 Maxi Priest, Close To You  
7 6 Johnny Gill, Fairweather Friend  
8 8 Janet Jackson, Come Back To Me  
9 9 En Vogue, Lies  
10 13 Listen Up, Listen Up (From "Listen Up  
11 14 Whitney Houston, I'm Your Baby Tonight  
12 12 M.C. Hammer, Pray  
13 18 Ralph Tresvant, Sensitivity  
14 15 LeVert, Rope A Dope Style  
15 16 Al B. Sure!, Missunderstanding  
16 17 Today I Got The Feeling  
17 20 Gerald Alston, Slow Motion  
18 19 Tevin Campbell, Round And Round  
19 21 Whispers, My Heart Your Heart  
20 28 Anita Baker, Soul Inspiration  
21 25 Tony! Toni! Toné!, I Never Rains (In  
22 25 Guy, I Wanna Get With U  
23 29 Freddie Jackson, Love Me Down  
24 26 Lisa Stansfield, This Is The Right Time  
25 27 Surface, The First Time  
26 27 Jeffrey Osborne, Only Human  
27 27 Sammie, So You Like What You See  
28 23 Quincy Jones Featuring Siedah Garret, I  
29 11 Caron Wheeler, Livin' In The Light  
30 30 Mariah Carey, Vision Of Love  
31 31 Johnny Gill, My My, My  
32 31 Babyface, My Kinda Girl  
33 33 The Boys, Crazy  
34 34 Pebbles, Giving You The Benefit  
35 35 Tony! Toni! Toné!, Feels Good  
36 37 After 7, Can't Stop  
37 40 Teena Marie, If I Were A Bell  
38 11 Milva, Go Outside The Rain  
A39 — Pebbles, Love Makes Things Happen  
A — Loose Ends, Don't Be A Fool  
A — Deee-Lite, Groove Is In The Heart  
A — Harmony, Poundcake  
EX EX The Mission  
EX EX Boogie Down Productions, Love's Gonna  
EX EX Ten City, Whatever Makes You Happy  
EX EX D-Nice, Crumbs On The Table

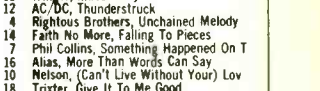


Philadelphia P.D.: Joe Tamburro  
1 2 Mariah Carey, Love Takes Time  
2 4 Anita Baker, Soul Inspiration  
3 3 Cyndia Williams, Harlem Blues  
4 5 Al B. Sure!, Missunderstanding  
5 6 Whispers, My Heart Your Heart  
6 6 Sammie, So You Like What You See  
7 10 Tevin Campbell, Round And Round  
8 9 Gerald Alston, Slow Motion  
9 12 Take 6, I L.O.V.E.U  
10 13 M.C. Hammer, Pray  
11 13 Caron Wheeler, Livin' In The Light  
12 15 Listen Up, Listen Up (From "Listen Up  
13 14 Jasmene Guy, Try Me  
14 18 Whitney Houston, I'm Your Baby Tonight

A — Maxi Priest, Just A Little Bit Longer  
A — Tony Toni Toné, It Never Rains (In So  
A — Madonna, Justly My Love  
EX EX Intelligent Hoodlum, Back 2 Reality



Miami P.D.: Bill Tanner  
1 1 Vanilla Ice, Ice Ice Baby  
2 2 Stevie B, Because I Love You (The Pos  
3 3 Deee-Lite, Groove Is In The Heart  
4 5 Maxi Priest, Close To You  
5 6 Mariah Carey, Love Takes Time  
6 4 2 In A Room, Wiggle It  
7 7 Information Society, Think  
8 8 M.C. Hammer, Pray  
9 13 George LaMond & Brenda K. Starr, No M  
10 11 Candyman, Knockin' Boots  
11 12 Sweet Sensation, One Good Man  
12 10 James Ingram, I Don't Have The Heart  
13 9 Linda Jo Rizzo, You're My First, You  
14 15 Luke Feat. 2 Live Crew, Mama Juanita  
15 25 Joey Kid, I'm Not In Love  
16 26 Will To Power, I'm Not In Love  
17 14 The Adventures Of Stevie V, Dirty Cas  
18 18 Bette Midler, From A Distance  
19 32 Willie & Waseem, Promise Me  
20 22 Donny Osmond, My Love Is A Fire  
21 16 New Kids On The Block, Baby I Believe  
22 27 Deee-Lite, What Is Love  
23 17 Joey Kid, Everything I Own  
24 24 Whitney Houston, I'm Your Baby Tonight  
25 29 Alias, More Than Words Can Say  
26 23 Cynthia B Johnson, I Dream Boy/Drea  
27 20 George Michael, Praying For Time  
28 34 Breezy Beat M.C., No Good Unless You  
29 29 EX Cathy Dennis, Just Another Dream  
30 28 George LaMond, Look Into My Eyes  
A31 — Madonna, Justly My Love  
32 30 Black Box, Everybody Everybody  
33 31 The Righteous Brothers, Unchained Mel  
34 EX Janet, One Day  
35 33 Mariah Carey, Vision Of Love  
A — Concept Of One Feat. Noel, The Questi  
EX EX Betty Boo, Doin' The Do



Los Angeles P.D.: Scott Shannon  
1 2 Warrant, Cherry Pie  
2 3 Motley Crue, Same Ol' Situation (S.O.



## NETWORKS AND SYNDICATION

(Continued from page 13)

to take it to a new warp-speed there, where we [look] at other media, like cable, network TV, independent TV, and look at what we have in terms of share of total media. You look at all that and you say network radio, and radio in general, is so efficient."

ABC Radio Networks reaches about 112 million listeners every week, he adds. "It is a terrifically effective and terrifically efficient medium that I think is underbought. You can't point to the buyer and say it is their fault. It is our fault as a medium... We have to do a better job and explain why it is terrific creative product."

Callahan, in fact, considers other media to be ABC's chief rivals, rather than competing networks **Westwood One** and **Unistar**. When Callahan was gearing up for the job, he studied figures on total media spending and "was amazed at how much money is spent on other media vs. network radio," he says.

Even the threat of recession does not seem to faze Callahan. "I guess a pessimist would say we are going into a recession or we are in one, and it will trickle down and we will get hurt, like everybody will get hurt," he says.

"In terms of the opportunity here, in terms of the other ways of communicating, I think we have a lot of opportunity. Even in a downturned economy where other media clients are taking a hard look

at it, and they start cutting budgets, I think they will see they have to keep the word out to move product, and radio, specifically network radio, is the most efficient way of doing it.

"At the risk of sounding like an optimist, I think we have a lot to gain, either in a downturn, or as the economy starts coming back."

Nonetheless, Callahan's forecast is for "conservative growth, just because that is the state out there right now, but I want to go well beyond that."

As Callahan points out, the history of the network reveals that it grew with investment. "Whether it was the news product, or the formation of a new network, we were constantly looking ahead and investing in product. That clearly is the way of the future. We really look forward to reviewing a lot of product."

The reviewing process also means cutbacks. Although Callahan was not involved in the decision to cut the network's daytime talk programming earlier this year, he backs the move, saying the daytime schedule "didn't make good business sense." He gives the same explanation for the decision to scrap plans for a new album rock "Rockline"-type program, which was to be hosted by Jerry "The Beaver" Mathers.

ABC's "business sense" has also led to a decrease in sports programming on the network. "No doubt CBS is way ahead in this area," Callahan says. "They anted up for it; they wanted the World Series and they got it... We bid on the individual properties as high as it made good business sense [to do]. In hindsight, I think everyone is feeling for CBS at this point with the World Series being a sweep."

But don't necessarily think ABC has completely dropped the ball on sports. The network has a top-notch cast of personalities anchoring its daily feeds and also covers the Triple Crown. "If there is a good opportunity, we will review it," he says. "Right now, we just don't see the payout for network radio."

As for the reconfiguration craze that has swept the network indus-

try, Callahan sees it as a positive step. "The noncynical way of looking at reconfiguration is that it makes it easier on the buyer. Any time sales and marketing has more of a reasonable buy than a hard sell, it works out for the client and you move product."

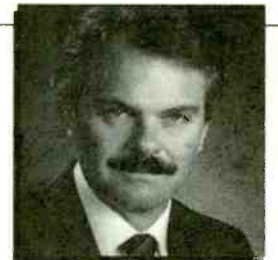
### AROUND THE INDUSTRY

Virginia Gov. Lawrence Douglas Wilder will be the keynote

speaker at the 13th annual **Sheridan Broadcasting Network Black College All-American Banquet**, set for Feb. 9 at Virginia's Richmond Hyatt... "The Oak Ridge Boys' 50th Anniversary Special," a three-hour show hosted by WXTU Philadelphia air personality **Mike Brophrey**, is available for airing Nov. 22-25 as part of Unistar's "Country Six Pack 1990" series.

## Billboard's PD of the week

**Bob Glasco**  
KMLE Phoenix



**BOB GLASCO**, PD of country KMLE Phoenix, would obviously prefer that you not focus on the rivalry between his station and longtime market powerhouse KNIX. But it's hard not to. For years, KNIX had fended off any country rivals, and for two years before KMLE's sign-on had discouraged anybody from even making a run at it.

In the spring Arbitron, however, KNIX was down 11.4-9.1 12-plus, and even though KMLE had gone 4.5-4.6 in that book, that was when you started hearing market observers talking about KMLE making some inroads. In the summer book, KMLE was up to a 5.1, even as KNIX rebounded to a 9.8 share.

That KMLE and KNIX were both up this time tends to support Glasco's claim, made repeatedly during this interview, that "we didn't grow at KNIX's expense. Their share has stayed where it was. We grew from other stations in the marketplace whose listeners found the new country of the last several years palatable when it was presented in a way they could enjoy."

Glasco, who will leave around the end of the year to join KMLE's consultant, Rusty Walker, full-time, started in Phoenix radio 23 years ago at legendary AM rocker KRUX. After programming WMBR Jacksonville, Fla. (now WOKV), and WBNS Columbus, Ohio, he returned as PD of KLZI (now KESZ), then left again to be the first PD of Unistar's soft AC format, Special Blend, before becoming KMLE's PD when it signed on two years ago.

At the time, Glasco says, "we saw no vulnerabilities as far as KNIX was concerned. But the Research Group strategic market study we did in August 1988 showed that a well-programmed country station had an opportunity because the lifegroup was so large and there was no other choice."

"We have never taken the tack—whether it was in a room by myself or in the press—that we were going to come in and run KNIX out of the format. I'm not Randy Michaels and this isn't Jacor. Phoenix has a big enough country share that there's room for both stations to do extremely well here."

"KNIX really was a 'light rock, less talk' station that played country. The obvious counter to that approach was something a little more fun and upfront. Our slogan is 'Good Times and Great Country Favorites.' We have CHR jingles on the air instead of country jingles. We've staged the radio station with a multiperson morning show. We don't call it a Morning Zoo, but it comes off like one."

KMLE is No. 3 in the market in 18-34. KNIX is first in 25-54—and has roughly twice what KMLE has in that demo. (KMLE's goal is to be top three 25-54—something it accomplishes at night.) Yet, musically, the two stations are fairly similar. Glasco says KNIX "is probably a little deeper titlewise than we are on both currents and gold. We're probably a little more current-oriented than they are, but not sig-

nificantly. Both of our heavy rotations are in the four-hour range."

"We've had an on-air listener-comment campaign since we came on. Nobody can seem to get a handle on why they like our music better. One guy will say we play some of the older stuff, then somebody will say it's the new music."

This is KMLE in p.m. drive: Alan Jackson, "Chasing That Neon Rainbow"; Mickey Gilley, "Stand By Me"; Tucker & Brown, "Don't Go Out"; Eagles, "Take It Easy"; Ronnie Milsap, "A Woman In Love"; Ricky Van Shelton, "I Meant Every Word He Said"; Restless Heart, "Why Does It Have To Be (Wrong Or Right)"; Rodney Crowell, "After All This Time"; George Strait, "I've Come To Expect It From You"; and Kathy Mattea, "She Came From Fort Worth."

And here is a sample of KNIX: Paul Overstreet, "Seein' My Father In Me"; Rosanne Cash, "I Don't Want To Spoil The Party"; Dwight Yoakam, "Turn It On, Turn It Up, Turn Me Loose"; Lee Greenwood, "I.O.U."; Ricky Van Shelton, "I've Cried My Last Tear For You"; George Strait, "You Look So Good In Love"; Ricky Skaggs, "Hummingbird"; Charlie Daniels Band, "Drinking My Baby Goodbye"; and Lorrie Morgan, "Five Minutes."

Both Glasco and KNIX PD R.J. Curtis go out of their way to point out that theirs is not a vituperative KILT/KIKK Houston-style rivalry. If anything, Curtis says, it is more like the calmer KPLX/KSCS Dallas war. The battles have been relatively low-octane—during the Arizona State Fair, when each station co-presented one show, Glasco says KNIX tried to co-opt his Gatlin Brothers show and Curtis says KMLE tried to piggyback onto his.

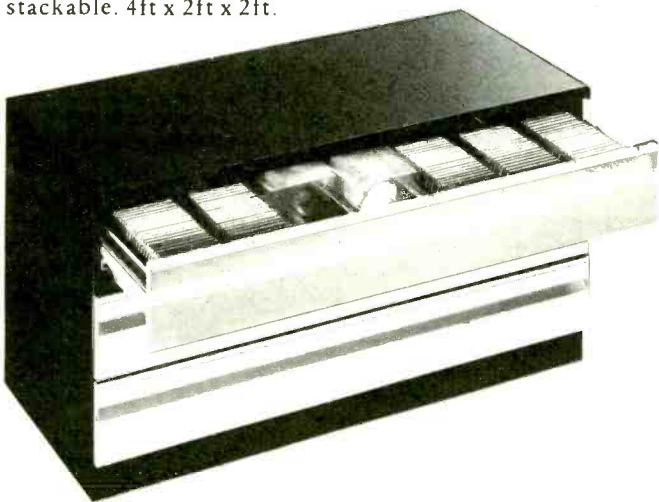
Glasco admits, under repeated questioning, that when he came to town, he did hear some formative things on KNIX he didn't agree with, although he has no intention of discussing them in public. Those have probably been changed, Glasco says, but he really doesn't hear KNIX enough to be sure. Curtis, meanwhile, says that KNIX has cut its spotload and backed off some of its older gold titles over the last few years, but he emphasizes that these things would have happened anyway.

In the fall, KMLE is reading the last two digits of a Social Security number for \$108 several times daily. It isn't doing TV or billboards currently and has not done a lot of outside advertising since its debut. "We didn't expect a bang out of the box. We didn't do anything to make that happen. We were almost silent promotionally for the first six to eight months. We've never bought 600 points of TV a month. George Johns always told me that the longer something takes, the longer it lasts. The promotional stunting people do in this market is almost like crack—you do it once and you can't stop doing it."

SEAN ROSS

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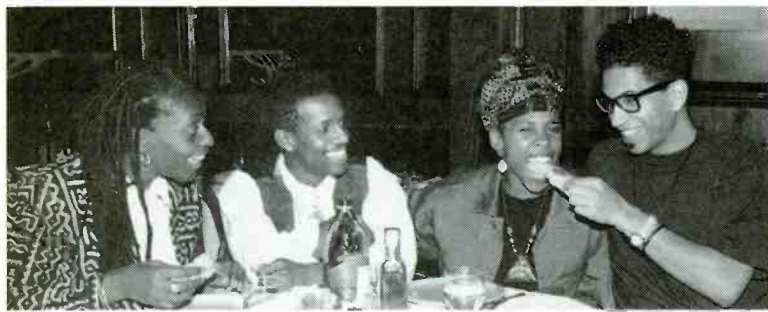
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**Harmonious Agreement.** Virgin artist Harmony, third from left, spends a lighthearted moment at the New York offices of ASCAP after signing a writer membership agreement with the society. Sharing in the festivities at a celebration luncheon, from left, are Bethann Hardison of Bethann's Management; Letois Clyburn, associate director of member relations, ASCAP; and Kevin Curry, East Coast A&R rep, Virgin Records.

## Levert Has Radio, Retail On The 'Ropes' New Single's Frisky Style KO's Listeners

BY HAVELOCK NELSON

NEW YORK—Lately, disciples of pop music have worshipped at the altars of Wilson Phillips (daughters of the Mamas & the Papas principals Michelle and John Phillips and Beach Boy Brian Wilson) and Nelson (sons of '60s heartthrob Ricky Nelson).

Meanwhile, Gerald and Sean Levert, the more soulful offspring of the O'Jays' lead voice, Eddie Levert, were in their Cincinnati recording

studio, Right Tracks, creating "Rope A Dope Style," their fourth album of grown-up jack swing. Along with a cousin, Marc Gordon, they make up Atlantic vocal trio Levert. Not only have the group members distinguished themselves as R&B/pop hit makers, they have become known as accomplished producers of others, including Troop, Miki Howard, and Keith Sweat.

Levert's 1986 label debut, "Bloodlines," spawned the No. 1 R&B hit "(Pop, Pop, Pop) Goes My Mind," while 1988's "The Big Throwdown" yielded another No. 1 R&B/top five pop smash, "Casanova." Like that second effort, a follow-up album the next year, "Just Coolin'"—with its title track featuring rapper Heavy D in a booming breakthrough anthem—went gold. Now "Rope A Dope Style," a phrase ex-heavyweight champ Muhammad Ali first coined to describe his forceful elegance in the boxing ring, has marked a new approach for the group.

"Rope A Dope Style" also describes the group's personality, says Gerald Levert. Fresh from guesting on his buddy Sweat's "Just One Of Them Things," a stirring ballad on the Elektra crooner's gold "I'll Give All My Love To You" album, he says, "People are always asking us what the Levert sound is. Now we just tell them 'rope-a-dope style.' That's also us, because we're crazy and like to have fun—but we still get the job done."

That they do. The first single, the frisky title track, swiftly became a hit at both radio and retail. "The song incorporates R&B, funk, and hip-hop to create a unique and youthful sound," says Merlin Bobb, Atlantic VP of A&R. "Radio and the public's quick acceptance of 'Rope A Dope Style' stems from Levert's consistency in bringing a different style that the public identifies with, just as they've done in the past with 'Casanova' and 'Just Coolin'."

But with the album featuring more daring lyrics than usual, some consumers are insisting that "Rope A Dope Style" was somewhat influenced by the output from New Edition spinoffs/MCA signees Bell Biv DeVoe. Gerald admits that other art-

ists may have had something to do with the change: "Hearing some of the things other artists are getting played on the radio, we decided, 'Hey, we can do this, too.'" But he adds that Levert's lyrical expansion was more from within. "We always wanted to be wilder [on record]," he says, "but we were kind of afraid to be. I guess we got more confident along the way."

Gordon, who raps throughout "Rope A Dope Style," says confidence certainly played its part. "We were always trying to do it, and we finally got a little somethin' happenin'," he says. "We listen to a lot of rap—Monie Love, Poor Righteous Teachers, D-Nice, the new L.L. [Cool J]—but I'm pretty much doing things

*'We always wanted to be wilder on record. I guess we got more confident along the way'*

my way."

Another tonally unique rapper makes an appearance on the album as well. "His name is Serge and he's from Cleveland, like us," Gerald Levert says. "We'll be working with him somewhere down the line, and I think he'll be something to deal with. He's presently writing material."

Meanwhile, the three Levert members are concentrating on further developing as artists. They are currently remixing their next single, "All Seasons," and putting together—with Atlantic Records, BET, and syndicated "magazine of the air" program Radioscope—their contribution to a care package for military personnel stationed in the Persian Gulf region.

"It's a video greeting card that will also feature Quincy Jones, Troop, Samuelle, Phylicia Rashad, Young M.C., Tracie Spencer, and Dawnn Lewis," says Gerald. "It will have music videos intercut with messages from everybody involved. [The soldiers] need something like that since they're so far away from their families. I know how much family means to us."

## Prince Crosses 'Graffiti Bridge' And Leaves Behind Much Of 'Purple's' Passion, Spirit

PURPLE PAIN? Without question, Prince is an extremely creative, prolific, and innovative musician. By fusing different kinds of musical genres—from punk funk to gospel-inspired ballads, from hard-driving rock'n'roll to raw screaming soul—into a unique style, and by convincing us that lust and spiritual devotion are not mutually exclusive, Prince has been perhaps *the* musician of the '80s. But as film writer and director, his talent for disparate lyrical imagery and his far-ranging musical ear are actual liabilities.

In 1986, "Purple Rain"—written and directed by Albert Magnoli—burst onto the scene and made Prince an across-the-board icon. To many at that time, Prince was an enigma, an anomaly. His film gave us a clue to his genius by depicting his roots, the funky, fascinating, glamorous, interracial Minneapolis club life that few people around the country knew existed. It told the story of a troubled musician whose personal and professional lives were in conflict. "Purple Rain" was by no means a perfect film, especially in its unfortunate dialog and its misogynistic attitude. But it had a sense of raw truth, of the very real ambition, competitive spirit, and lust that drive average people to do extraordinary things in the name of their art. And in 1986, Prince's concept—his hair, his clothes, his lyrics, his racially and sexually mixed band—was still new and different, cutting edge.

But in "Graffiti Bridge," the sequel that premiered Nov. 1 in New York, some of the elements that served as a window into The Kid's personality are gone. His parents do not appear, the Revolution is disbanded, and even the now-familiar decor of the First Avenue 7th Street Entry club is no longer a setting. A big budget has pushed the production onto obvious sets, withering the Minneapolis feel; while no one doubts the musical talents of his current band, its look is definitely dated; and the once true-to-life characters of "Purple Rain" who remain are reduced to stereotypical caricatures as forces of good and evil in an artsy, disjointed, and even irreverent morality play about the power of God. What story there is is thinly stretched between production numbers that are essentially MTV videos that force an already difficult film to grind to a halt. Once again, Morris Day and Jerome Benton steal the picture with their irreverent mugging, but Day is a cartoon of greed, obnoxiousness, and misogyny (his girlfriend is the near-nude go-go dancer who is shoved around, two-timed, ignored, and debased as Day rips her cloak from her back to throw over a puddle so he can cross). Guest stars George Clinton, Mavis Staples, and Tevin Campbell are largely wasted as actors, serving only as the visual accom-

paniment to their one-each album tracks (though "We Can Funk," "Round 'N' Round," and "Melody Cool" are among the best tunes on the soundtrack).

We all know what Prince is trying to say with this film about spiritual redemption and how good ultimately triumphs over evil. On paper, the "Graffiti Bridge" script must have seemed deep, emotional, inspirational, artistic, bold. But on screen, the only salvation is the music. As a musical performer, Prince still has the power

to mesmerize, to inspire, to thrill. With a deal to develop several more motion pictures for Warner Bros., one hopes that Prince would delegate the writing and directing chores to others and concentrate on sharpening the fine edge on his musical genius.

**The  
Rhythm  
and the  
Blues**



by Janine McAdams

**TIDBITS:** Whitney Houston is set to make her only public concert appearance this year Nov. 23-24 at Atlantic City, N.J.'s Convention Center on the boardwalk. These two Thanksgiving concerts are to benefit the Harlem Boys Choir, the New Jersey State Police Benevolent Assn., and a soon-to-be-established recreational facility in Atlantic City. Houston has been somewhat elusive in terms of the press this year as she has readied her latest Arista album, "I'm Your Baby Tonight," which is already set for a fine reception via the L.A. & Babyface-produced title track. But get ready for a blitz in 1991... After the Prince premiere, folks gathered at Tatou's on East 50th to party the night away. Rumor was that the Purple One might perform, but that didn't come to pass. Among those in the mix were Tony! Toni! Toné!, Keith Sweat, Full Force, the Time, Sister To Sister's Jamie Brown, Howard Hewett and Nia Peeples, and "Graffiti Bridge" newcomer Ingrid Chavez... David Merrick's all-black-cast version of the musical "Oh, Kay" opened Nov. 1 on Broadway to mixed reviews. The cast includes dancer Gregg Burge... Mbongeni Ngema, who brought his musical "Sarafina!" to rousing success on Broadway and spawned a hit cast album and a documentary film, brings his next project, "Township Fever," to Lincoln Center's Vivian Beaumont Theater. The show, which centers around a young musician confronting apartheid and general transit strikes in South Africa, premieres Nov. 23; call Merle Debuskey at 212-247-6634... Capitol held a star-studded bash Nov. 2 for Freddie Jackson at Reins in New York to celebrate the release of his fine fourth album, "Do Me Again"... Society Hill Records debuts in Philadelphia. Among those who are signed to the label: Ronnie Dyson, Soul Survivors, Aphrodisiac, and Philly Cream. First single is by new act Salim & the Team, "Gotta Make Up Your Mind." Call Armand McKissick, 215-985-1415, for information.



**The Bucks Stop Here.** It's another fine moment for the Stop The Violence Movement, whose all-star rap single, "Self-Destruction," went gold and raised money for the National Urban League. At the recent gold-presentation party for Boogie Down Production's "Edutainment" album on Jive, RCA Records president Joe Galante and BDP kingpin Kris Parker (KRS-One) donate another \$250,000 to the National Urban League on behalf of the STV Movement. Proceeds from the sale of "Self-Destruction" now total more than \$400,000. Celebrating the moment, from left, are Clive Calder, chairman of the Zomba Group; Barry Weiss, senior VP, Jive Records; Galante, KRS-One; Ann Carli, senior VP, artist development, Jive; John Jacob, president, National Urban League; and Nelson George, the Stop The Violence Movement.





## TERRI ROSSI'S RHYTHM SECTION

**DETAILS, DETAILS:** At the top of the Hot R&B Singles chart, "B.B.D. (I Thought It Was Me)" by **Bell Biv DeVoe** (MCA) has 100 radio reports, of which 24 list it at No. 1. **WEBB** Baltimore has held it at No. 1 for at least three weeks. Four stations report it at the top of their charts for the second week: **WZAZ** Jacksonville, Fla.; **WTMP** Tampa, Fla.; **WTLZ** Saginaw, Mich.; and **WPAL** Charleston, S.C. . . . Leap-frogging "Pray" by **M.C. Hammer** (Capitol), "Missunderstanding" by **Al B. Sure!** (Warner Bros.) jumps 5-3. It has listings from 105 of the panel's 107 radio reporters. It is No. 1 at two stations, **WLWZ** Greenville, S.C., and **KYEA** Monroe, La. Forty-eight stations list it top five. "Pray" is held in place, even though it gains points. Also, "Livin' In The Light" by **Caron Wheeler** (EMI) is pushed back even though it continues to gain points . . . "I'm Your Baby Tonight" by **Whitney Houston** (Arista) continues to zip up the chart, advancing 13-8. It has reports from the entire radio panel. Twelve stations list it top five and 26 others show it in their top 10. It jumps 12-7 at radio and 18-10 at retail . . . "Round And Round" by **Tevin Campbell** (Paisley Park) has reports from 104 stations, adding **WGOK** Mobile, Ala. Seventy-eight stations move it up on their playlists, including 34 that list it top 10 and four that list it top five, including **WUSL** Philadelphia (8-4), **WVEE** Atlanta (8-3), and **WPEG** Charlotte, N.C. (4-3).

**BULLET MANIA:** "My Heart Your Heart" by the **Whispers** (Capitol) leaps up 15-11. It has reports from 103 stations and its first No. 1 report from **WVEE** Atlanta. Five stations list it top five, including **WDAS** Philadelphia; **WFXA** Augusta, Ga.; and **KDIA** Oakland, Calif. Thirty-one other stations list it top 10 . . . "I Just Can't Handle It" by **Hi-Five** (Jive) is added by **WQKQ** Raleigh, N.C., for a total of 95 reporters. It has top 10 reports from 24 stations and seven stations list it top five, including **WCDX** Richmond, Va. (3-2); **WDAO** Dayton, Ohio (9-3); and **KMJJ** Shreveport, La. (7-3) . . . **WILD** Boston adds "Rope A Dope Style" by **Levert** (Atlantic), now on 103 stations. It has 27 top 10 reports and four top five reports, including **WBSK** Richmond, Va.; **KMJQ** Houston; and **WZAK** Cleveland . . . "Sensitivity" by **Ralph Tresvant** (MCA) is reported by the entire panel. Tresvant's hometown station, **WILD** Boston, gives the single its first No. 1 report. It has top 10 reports from seven stations and top five from six stations, including **WAMO** Pittsburgh, **WZAK** Cleveland, and **WGCI** Chicago.

**BIG NUMBERS:** Many records make great gains at radio each week but do not get listed on the Hot R&B Singles Action chart. Some of this week's notable singles include "I'll Do 4 You" by **Father MC** (Uptown), which earns 16 adds and is on 55 stations. "Get Here" by **Oleta Adams** (Fontana) gains 15 for a total of 67. "New Power Generation" by **Prince** (Paisley Park) also gains 15, totaling 81 stations. **Loose Ends** has reports from 77 stations, gaining 14 new reports for "Don't Be A Fool" (MCA). "Let Me Show You How To Fall In Love" by **Howard Hewett** (Elektra) gets the nod at 12 stations; it is on 37. "When You Cry" by the **Winans** (Qwest) gets 11 adds, for a total of 64 station reports. "The Ghetto" by **Toot Thie** (Jive) gains 11 for a total of 66.

## HOT R&B SINGLES ACTION

### RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 24 REPORTERS	SILVER ADDS 28 REPORTERS	BRONZE/ SECONDARY ADDS 55 REPORTERS	TOTAL ADDS 107 REPORTERS	TOTAL ON
<b>LOVE WILL NEVER DO</b> JANET JACKSON A&M	5	11	16	32	35
<b>I DON'T KNOW ANYBODY ELSE</b> BLACK BOX RCA	5	11	16	32	32
<b>IF I WERE A BELL</b> TEENA MARIE EPIC	9	5	14	28	75
<b>GENTLE</b> DINO ISLAND	7	6	15	28	51
<b>IESHA</b> ANOTHER BAD . . . MOTOWN	6	6	15	27	27
<b>GONNA MAKE YOU SWEAT</b> C & C MUSIC FACTORY COLUMBIA	6	8	12	26	28
<b>LOVE MAKES THINGS HAPPEN</b> PEBBLES MCA	2	5	15	22	93
<b>YOU DON'T HAVE TO WORRY</b> EN VOGUE ATLANTIC	4	1	16	21	75
<b>SOMETHING IN MY HEART</b> MICHEL'LE RUTHLESS	4	6	9	19	21
<b>AROUND THE WAY GIRL</b> L.L. COOL J DEF JAM	4	5	9	18	64

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.

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# ALBRIGHT



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
★★ NO. 1 ★★					
1	1	1	36	M.C. HAMMER ▲ CAPITOL 92857 (9.98) 25 weeks at No. 1	PLEASE HAMMER DON'T HURT 'EM
2	2	2	7	LL. COOL J DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT
3	3	5	8	TOO SHORT JIVE 1353/RCA (9.98)	SHORT DOGS IN THE HOUSE
4	4	3	21	KEITH SWEAT ▲ VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
5	5	4	20	MARIAH CAREY ▲ COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
6	7	12	13	VANILLA ICE SBK 95325 (9.98)	TO THE EXTREME
7	9	8	26	TONY! TONI! TONE! ● WING 841 902/POLYDOR (8.98 EQ)	THE REVIVAL
8	8	10	14	WHISPERS CAPITOL 92957 (9.98)	MORE OF THE NIGHT
9	11	7	29	JOHNNY GILL ▲ MOTOWN 6283 (8.98)	JOHNNY GILL
10	10	9	33	BELL BIV DEVOE ▲ MCA 6387 (9.98)	POISON
11	6	6	17	ANITA BAKER ▲ ELEKTRA 60922 (9.98)	COMPOSITIONS
12	13	15	7	PEBBLES MCA 10025 (9.98)	ALWAYS
13	12	13	11	N.W.A RUTHLESS 7224/PRIORITY (6.98)	100 MILES AND RUNNIN'
14	14	11	10	PRINCE ● PAISLEY PARK 27493/WARNER BROS. (12.98)	GRAFFITI BRIDGE
15	19	—	2	AL B. SURE! WARNER BROS. 26005 (9.98)	PRIVATE TIMES... AND THE WHOLE 9!
16	16	17	9	MAXI PRIEST CHARISMA 91384 (9.98)	BONAFIDE
17	15	14	12	BOOGIE DOWN PRODUCTIONS ● JIVE 1358/RCA (9.98)	EDUTAINMENT
18	17	16	14	BLACK BOX RCA 2221 (9.98)	DREAMLAND
19	23	31	5	GERALD ALSTON MOTOWN 6302 (9.98)	OPEN INVITATION
20	18	19	12	LALAH HATHAWAY VIRGIN 91382 (9.98)	LALAH HATHAWAY
21	24	29	6	TODAY MOTOWN 6309 (9.98)	THE NEW FORMULA
22	25	28	7	TAKE 6 REPRISE 25892 (9.98)	SO MUCH 2 SAY
23	20	18	30	EN VOGUE ▲ ATLANTIC 82084 (9.98)	BORN TO SING
24	26	32	12	BASIC BLACK MOTOWN 6307 (9.98)	BASIC BLACK
25	22	21	12	BRANFORD MARSALIS QUARTET/T. BLANCHARD COLUMBIA 46792* (9.98 EQ)	MUSIC FROM "MO' BETTER BLUES"
26	39	63	3	CANDYMAN EPIC 46947 (9.98 EQ)	AIN'T NO SHAME IN MY GAME
27	31	27	17	DENISE LASALLE MALACO 7454 (9.98)	STILL TRAPPED
28	37	43	6	ROBIN HARRIS WING 841 960/POLYDOR (8.98 EQ)	BE-BE'S KIDS
29	21	20	16	THE TIME ● PAISLEY PARK 27490/REPRISE (9.98)	PANDEMONIUM
30	30	23	23	SNAP ● ARISTA 8536 (9.98)	WORLD POWER
31	29	22	15	D-NICE JIVE 1202/RCA (9.98)	CALL ME D-NICE
32	27	24	14	SPECIAL ED PROFILE 1297 (9.98)	LEGAL
33	28	26	59	JANET JACKSON ▲ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
34	32	25	13	OLETA ADAMS FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE
35	36	48	4	CARON WHEELER EMI 93497 (9.98)	UK BLAK
36	38	39	5	TEENA MARIE EPIC 45101 (9.98 EQ)	IVORY
37	35	40	4	THE BOYS MOTOWN 6302 (9.98)	THE BOYS
38	48	98	3	DANA DANE PROFILE 1298 (9.98)	DANA DANE 4 EVER
39	41	46	8	SAMUELLE ATLANTIC 82130 (9.98)	LIVING IN BLACK PARADISE
40	42	51	4	KING TEE CAPITOL 92359 (9.98)	AT YOUR OWN RISK
41	33	30	27	POOR RIGHTEOUS TEACHERS PROFILE 1289 (9.98)	HOLY INTELLECT
42	46	44	23	MILIRA APOLLO THEATRE 6297/MOTOWN (9.98)	MILIRA
43	40	33	24	ICE CUBE ● PRIORITY 57120 (9.98)	AMERIKKKA'S MOST WANTED
44	34	34	10	KOOL G RAP & D.J. POLO COLD CHILLIN' 26165/WARNER BROS. (9.98)	WANTED: DEAD OR ALIVE
45	43	35	10	C.P.O. CAPITOL 94522 (9.98)	TO HELL AND BLACK
46	44	37	15	LUKE FEATURING THE 2 LIVE CREW ● LUKE 91424/ATLANTIC (9.98)	BANNED IN THE U.S.A.
47	50	42	62	AFTER 7 ● VIRGIN 91061 (9.98)	AFTER 7
48	52	58	6	DEEE-LITE ELEKTRA 60957 (9.98)	WORLD CLIQUE
49	47	45	27	X-CLAN 4TH & B'WAY 444 019/ISLAND (9.98)	TO THE EAST, BLACKWARDS

50	45	36	53	TROOP ● ATLANTIC 82035 (9.98)	ATTITUDE
51	49	52	7	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE
52	54	49	10	M.C. CHOICE RAP-A-LOT 105 (8.98)	THE BIG PAYBACK
53	90	—	2	JASMINE GUY WARNER BROS. 26021 (9.98)	JASMINE GUY
54	51	41	30	PUBLIC ENEMY ▲ DEF JAM 45413/COLUMBIA (9.98 EQ)	FEAR OF A BLACK PLANET
55	55	57	13	INTELLIGENT HOODLUM A&M 5311 (9.98)	INTELLIGENT HOODLUM
56	53	50	27	THE WINANS QWEST 26161/WARNER BROS. (9.98)	RETURN
57	61	85	3	CLARENCE CARTER ICHIBAN 1068 (8.98)	BETWEEN A ROCK AND A HARD PLACE
58	56	55	30	NAJEE EMI 92248 (9.98)	TOKYO BLUE
59	59	53	19	D.J. MAGIC MIKE CHEETAH 9403 (9.98)	BASS IS THE NAME OF THE GAME
60	62	59	8	VARIOUS ARTISTS PANDISC 8811 (9.98)	RAP MIAMI STYLE
61	66	65	10	THE AFROS RAL 46802/COLUMBIA (9.98 EQ)	KICKIN' AFROLISTICS
62	69	75	14	GEOFF MCBRIDE ARISTA 8543 (9.98)	DO YOU STILL REMEMBER LOVE
63	60	71	10	JONATHAN BUTLER JIVE 1361/RCA (9.98)	HEAL OUR LAND
64	58	56	9	KIARA ARISTA 8617 (9.98)	CIVILIZED ROGUE
65	70	94	5	D.J. KOOL CREATIVE FUNK 7000/SOH (9.98)	THE MUSIC AIN'T LOUD ENUFF
66	73	69	5	GEORGE MICHAEL ▲ COLUMBIA 46898 (10.98 EQ)	LISTEN WITHOUT PREJUDICE VOL. 1
67	75	70	3	THE GETO BOYS DEF AMERICAN 24306 (8.98)	THE GETO BOYS
68	68	62	9	TERRY STEELE SBK 94101 (9.98)	KING OF HEARTS
69	77	74	46	MICHEL'LE ● RUTHLESS 91282/ATCO (9.98)	MICHEL'LE
70	64	54	30	A TRIBE CALLED QUEST JIVE 1331/RCA (8.98)	PEOPLE'S INSTINCTIVE TRAVELS & THE PATHS OF RHYTHM
71	57	38	36	LISA STANSFIELD ▲ ARISTA 8554 (9.98)	AFFECTION
72	65	60	19	COMPTON'S MOST WANTED ORPHEUS 75633/EMI (9.98)	IT'S A COMPTON THANG
73	76	77	5	NO FACE RAL 46837/COLUMBIA (9.98 EQ)	WAKE YOUR DAUGHTER
74	87	76	8	FORCE M.D.'S TOMMY BOY 25893/REPRISE (9.98)	STEP TO ME
75	79	80	69	THE 2 LIVE CREW ▲ LUKE 107 (9.98)	AS NASTY AS THEY WANNA BE
76	63	67	67	BOBBY "BLUE" BLAND MALACO 7450 (8.98)	MIDNIGHT RUN
77	72	47	12	MASTER ACE COLD CHILLIN' 26179/REPRISE (9.98)	TAKE A LOOK AROUND
78	96	—	2	SYDNEY YOUNGBLOOD ARISTA 8651 (9.98)	SYDNEY YOUNGBLOOD
79	67	61	18	CAMEO MERCURY 846 297 (8.98 EQ)	REAL MEN WEAR BLACK
80	80	64	9	SMILEY BRYANT 20010 (8.98)	THE SMILE GETS WILD
81	74	83	13	STANLEY CLARKE/GEORGE DUKE EPIC 46012 (9.98 EQ)	3
82	86	72	5	COOL C ATLANTIC 82149 (9.98)	LIFE IN THE GHETTO
83	78	73	11	GUCCI CREW II GUCCI 3327/HOT (8.98)	G4
84	91	96	3	UZI\$ BROS ORIGINAL SOUND 8890 (8.98)	KICK THAT THANG
85	NEW ▶	—	1	H.W.A. DRIVE-BY 15131/QUALITY (8.98)	LIVIN' IN A HOE HOUSE
86	84	84	17	KID SENSATION NASTYMIX 7018 (8.98)	ROLLIN' WITH NUMBER ONE
87	83	66	32	HOWARD HEWETT ELEKTRA 60904 (9.98)	HOWARD HEWETT
88	81	92	14	M.C. SMOOTH CRUSH 254/K-TEL (8.98)	SMOOTH & LEGIT
89	88	—	2	TRUDY LYNN ICHIBAN 1063 (8.98)	COME TO MAMA
90	82	68	20	ERIC B. & RAKIM ● MCA 6416 (9.98)	LET THE RHYTHM HIT 'EM
91	98	100	19	K-SOLO ATLANTIC 82108 (9.98)	TELL THE WORLD MY NAME
92	89	93	4	THE ROBERT CRAY BAND FEATURING THE MEMPHIS HORNS MERCURY 846 652 (9.98 EQ)	MIDNIGHT STROLL
93	85	79	9	BRENDA RUSSELL A&M 5271 (9.98)	KISS ME WITH THE WIND
94	92	82	15	THREE TIMES DOPE ARISTA 8615 (9.98)	LIVE FROM ACKNICKULOUS LAND
95	94	89	54	SIR MIX-A-LOT ● NASTYMIX 70150 (9.98)	SEMINAR
96	NEW ▶	—	1	HARMONY VIRGIN 91394 (9.98)	LET THERE BE HARMONY
97	99	78	22	SOUL II SOUL ● VIRGIN 91367 (9.98)	VOL. II - 1990 - A NEW DECADE
98	97	99	8	DWIGHT SILLS COLUMBIA 46089* (9.98 EQ)	DWIGHT SILLS
99	71	86	4	ROBBIE MYCHALS ALPHA INT'L 70952 (9.98)	ROBBIE MYCHALS
100	100	81	9	SOUNDTRACK CAPITOL 94244 (9.98)	RETURN OF SUPERFLY

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. \*Asterisk indicates vinyl LP unavailable. Suggested list price is for cassette and LP. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. © 1990, Billboard/BPI Communications, Inc.



GET BACK  
TO  
THE BASICS  
WITH



DEBUT SINGLE, 'SHE'S MINE', TOP 15

THE FOLLOW UP SINGLE,  
'NOTHING BUT A PARTY',  
BREAKER (R&R)

ALBUM SALES ARE OVER  
100,000 AND GROWING

GET BACK TO BASICS WITH  
SELF-TITLED DEBUT ALBUM  
FROM BASIC BLACK

PRODUCED BY GENE GRIFFIN FOR GRIFFIN ENTERTAINMENT GROUP  
EXECUTIVE PRODUCERS: GENE GRIFFIN AND TIMMY REGISFORD  
AVAILABLE ON MOTOWN CD, CASSETTE AND LP



# Hot R&B Singles Sales & Airplay

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

SALES			AIRPLAY						
THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT R&B POSITION	THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT R&B POSITION
1	2	B.B.D. (I THOUGHT IT WAS ME)?	BELL BIV DEVOE	1	1	1	LOVE TAKES TIME	MARIAH CAREY	2
2	3	LIVIN' IN THE LIGHT	CARON WHEELER	5	2	2	B.B.D. (I THOUGHT IT WAS ME)?	BELL BIV DEVOE	1
3	4	KNOCKIN' BOOTS	CANDYMAN	7	3	3	SLOW MOTION	GERALD ALSTON	6
4	1	LOVE TAKES TIME	MARIAH CAREY	2	4	7	MISSUNDERSTANDING	AL B. SURE!	3
5	6	PRAY	M.C. HAMMER	4	5	6	PRAY	M.C. HAMMER	4
6	9	MISSUNDERSTANDING	AL B. SURE!	3	6	4	LIVIN' IN THE LIGHT	CARON WHEELER	5
7	10	SLOW MOTION	GERALD ALSTON	6	7	12	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON	8
8	14	HARLEM BLUES	CYNDA WILLIAMS	9	8	9	SOUL INSPIRATION	ANITA BAKER	16
9	11	I GOT THE FEELING	TODAY	12	9	11	ROUND AND ROUND	TEVIN CAMPBELL	10
10	18	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON	8	10	13	MY HEART YOUR HEART	WHISPERS	11
11	16	I JUST CAN'T HANDLE IT	HI-FIVE	13	11	15	ROPE A DOPE STYLE	LEVERT	14
12	15	THE MISSION	SPECIAL ED	26	12	19	SENSITIVITY	RALPH TRESVANT	15
13	21	ROPE A DOPE STYLE	LEVERT	14	13	14	HARLEM BLUES	CYNDA WILLIAMS	9
14	7	ICE ICE BABY	VANILLA ICE	18	14	18	I WANNA GET WITH U	GUY	17
15	17	LISTEN UP	LISTEN UP	21	15	16	I JUST CAN'T HANDLE IT	HI-FIVE	13
16	23	ROUND AND ROUND	TEVIN CAMPBELL	10	16	21	IT NEVER RAINS...	TONY! TONI! TONE!	20
17	20	TRY ME	JASMINE GUY	19	17	17	I GOT THE FEELING	TODAY	12
18	22	MY HEART YOUR HEART	WHISPERS	11	18	22	KNOCKIN' BOOTS	CANDYMAN	7
19	27	SENSITIVITY	RALPH TRESVANT	15	19	23	LOVE ME DOWN	FREDDIE JACKSON	22
20	5	MERRY GO ROUND	KEITH SWEAT	25	20	24	TRY ME	JASMINE GUY	19
21	13	SO YOU LIKE WHAT YOU SEE	SAMUELLE	23	21	8	ICE ICE BABY	VANILLA ICE	18
22	24	I L-O-V-E U	TAKE 6	24	22	26	THE FIRST TIME	SURFACE	29
23	8	BLACK CAT	JANET JACKSON	33	23	5	SO YOU LIKE WHAT YOU SEE	SAMUELLE	23
24	36	LOVE ME DOWN	FREDDIE JACKSON	22	24	27	NOTHING BUT A PARTY	BASIC BLACK	30
25	29	I WANNA GET WITH U	GUY	17	25	25	LISTEN UP	LISTEN UP	21
26	32	THE GHETTO	TOO SHORT	27	26	29	I L-O-V-E U	TAKE 6	24
27	—	IT NEVER RAINS...	TONY! TONI! TONE!	20	27	32	ONLY HUMAN	JEFFREY OSBORNE	34
28	28	SOUL INSPIRATION	ANITA BAKER	16	28	30	LOVE ME JUST FOR ME	SPECIAL GENERATION	31
29	19	THE BOOMIN' SYSTEM	L.L. COOL J	43	29	28	I CONFESS	E.U.	28
30	35	I CONFESS	E.U.	28	30	31	NO SWEETER LOVE	GEOFF MCBRIDE	32
31	25	CLOSE TO YOU	MAXI PRIEST	39	31	37	THE GHETTO	TOO SHORT	27
32	12	HERE'S LOOKING AT YOU	TEENA MARIE	58	32	33	KEEP OUR LOVE ALIVE	STEVIE WONDER	35
33	34	100 MILES AND RUNNIN'	N.W.A	62	33	—	LOVE MAKES THINGS HAPPEN	PEBBLES	38
34	26	GIVING YOU THE BENEFIT	PEBBLES	53	34	10	MERRY GO ROUND	KEITH SWEAT	25
35	30	FAIRWEATHER FRIEND	JOHNNY GILL	41	35	35	THING CALLED LOVE	THE BOYS	37
36	39	NOTHING BUT A PARTY	BASIC BLACK	30	36	36	DON'T TURN YOUR BACK ON ME	GRADY HARRELL	40
37	—	LOVE ME JUST FOR ME	SPECIAL GENERATION	31	37	—	NEW POWER GENERATION	PRINCE	42
38	33	PRISONER OF LOVE	TERRY STEELE	48	38	34	MY ONLY WOMAN	AFTER 7	36
39	—	TOM'S DINER	DNA FEATURING SUZANNE VEGA	46	39	—	DON'T BE A FOOL	LOOSE ENDS	47
40	—	NO SWEETER LOVE	GEOFF MCBRIDE	32	40	—	YOU DON'T HAVE TO WORRY	EN VOGUE	50



Here Comes Trouble. Motown rapper M.C. Trouble, center, wraps up the Hollywood shooting for her video "Gotta Get A Grip," the newest single and title track from her debut album. With her are the video's director, Malcolm-Jamal Warner, left, and producer, Kevin Swain.

# Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
1	1	1	10	<b>★ ★ NO. 1 ★ ★</b> KNOCKIN' BOOTS ● EPIC 49-73437 (C) (CD) (M) (T)	◆ CANDYMAN 4 weeks at No. 1
2	2	4	10	100 MILES AND RUNNIN' RUTHLESS 7229*/PRIORITY (C)	◆ N.W.A
3	5	6	11	STREETS OF NEW YORK COLD CHILLIN' 0-19762/WARNER BROS. (C) (T)	◆ KOOL G RAP & D.J. POLO
4	4	2	11	ICE ICE BABY ▲ SBK 19724 (C) (M) (T)	◆ VANILLA ICE
5	9	14	4	MONIE IN THE MIDDLE WARNER BROS. 0-21737 (C) (CD) (M) (T)	◆ MONIE LOVE
6	7	9	7	THE MISSION PROFILE 7311 (M) (T)	◆ SPECIAL ED
7	3	5	10	OOOPS UP ARISTA 2071 (C) (M) (T)	◆ SNAP
8	6	3	12	THE BOOMIN' SYSTEM DEF JAM 44-73457/COLUMBIA (C) (T)	◆ L.L. COOL J
9	10	11	6	PRAY CAPITOL 15617 (C) (T)	◆ M.C. HAMMER
10	11	12	6	YOUR MOM'S IN MY BUSINESS ATLANTIC 4-86134* (C) (M)	◆ K-SOLO
11	14	18	3	THE GHETTO JIVE 1397/RCA (C) (T)	◆ TOO SHORT
12	13	10	7	IN THE GHETTO MCA 53901 (C) (M) (T)	◆ ERIC B. & RAKIM
13	17	19	4	MAMA JUANITA LUKE 0-96416/ATLANTIC (C) (M) (T)	◆ LUKE FEATURING THE 2 LIVE CREW
14	15	15	5	NOD YOUR HEAD TO THIS BUM RUSH 0-96458/VIRGIN (C) (M) (T)	◆ KINGS OF SWING
15	26	23	3	I'LL DO 4 YOU UPTOWN 53912/MCA (C) (M) (T)	◆ FATHER MC
16	8	8	10	CAPPUCINO FIRST PRIORITY 0-96454/ATLANTIC (T)	◆ MC LYTE
17	18	21	4	LIFE IN THE GHETTO ATLANTIC 0-86138 (C) (M) (T)	◆ COOL C
18	21	28	4	HOLY INTELLECT PROFILE 7312 (C) (M) (T)	◆ POOR RIGHTEOUS TEACHERS
19	16	13	9	THE ORIGINATORS EMI 56166 (C) (T)	◆ THE JAZ
20	27	—	2	THE PIPER RUFFHOUSE 44-73412/COLUMBIA (C) (T)	◆ CHEBA
21	24	—	2	BACK TO REALITY A&M 1234 (C) (T)	◆ INTELLIGENT HOODLUM
22	28	—	2	CAUSE I CAN DO IT RIGHT COLD CHILLIN' 0-21763/WARNER BROS. (C) (M) (T)	◆ BIG DADDY KANE
23	12	7	13	BONITA APPLEBUM EMI 1368/RCA (M) (T)	◆ A TRIBE CALLED QUEST
24	22	27	3	HAI LOVE ATLANTIC 0-86132 (C) (M) (T)	◆ KWAME & A NEW BEGINNING
25	23	29	4	INSANE COLD ROCK 76995/NASTYMIX (C) (M) (T)	CRIMINAL NATION
26	25	25	3	I'M WIT DAT ORPHEUS 72312/EMI (M) (T)	COMPTON'S MOST WANTED
27	19	16	15	LOVE'S GONNA GET'CHA JIVE 1367/RCA (C) (M) (T)	◆ BOOGIE DOWN PRODUCTIONS
28	20	22	6	I GOT GAME NASTYMIX 76997 (C) (T)	SIR MIX-A-LOT
29	NEW ►	1	1	MUSIC MAN COLD CHILLIN' 0-21541/REPRISE (C) (M) (T)	◆ MASTER ACE
30	29	17	13	SLOW LOVE MOTOWN 4703 (C) (T)	◆ DOC BOX & B. FRESH

Records with the greatest sales gains this week. ◆ Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for 12-inch vinyl single. \*Asterisk indicates catalog number is for cassette maxi-single; 12-inch vinyl unavailable. (C) Cassette single availability. (CD) Compact disc single availability. (M) Cassette maxi-single availability. (T) 12-inch vinyl availability. © 1990, Billboard/BPI Communications, Inc.

## R&B SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
62 100 MILES AND RUNNIN' (Ruthless Attack, ASCAP/Dollarz-N-Sense, BMI/Stone Agate, BMI) CPP	ASCAP/Intersong, ASCAP
59 AROUND THE WAY GIRL (Marley Marl, ASCAP/L.L. Cool J, ASCAP/Def Jam, ASCAP)	ASCAP/Intersong, ASCAP
78 BABY DON'T CRY (Angel Notes, ASCAP/Warner-Tamerlane, BMI)	ASCAP/Intersong, ASCAP
1 B.B.D. (I THOUGHT IT WAS ME)? (Ronestone, BMI/Your Mothers, BMI/Nia, BMI/Alshamghty, BMI/Strong Island, ASCAP)	ASCAP/Intersong, ASCAP
33 BLACK CAT (Black Ice, BMI)	BMI/EMI Blackwood, BMI/Cotaba, BMI)
43 THE BOOMIN' SYSTEM (L.L. Cool J, ASCAP/Marley Marl, ASCAP/Def Jam, ASCAP)	ASCAP/Intersong, ASCAP
72 CAUSE I CAN DO IT RIGHT (AZ, ASCAP/Cold Chillin', ASCAP/WB, ASCAP)	ASCAP/Intersong, ASCAP
44 CHOCOLATE (Tionna, ASCAP/WB, ASCAP) WBM	ASCAP/Intersong, ASCAP
39 CLOSE TO YOU (E.G., BMI/W.S., BMI/Chappell & Co., ASCAP/Level Vibes, ASCAP/Colegms-EMI, ASCAP/Forever, PRS) WBM	ASCAP/Intersong, ASCAP
100 COME HOME TO ME (Chicago Bros., BMI)	ASCAP/Intersong, ASCAP
57 CRUISE CONTROL (Najee, ASCAP/Alexander Bugnon, ASCAP/Pure Art, ASCAP/Buppie, ASCAP/EMI April, ASCAP)	ASCAP/Intersong, ASCAP
65 DO FOR YOU, DO FOR ME (Peljo, BMI/Lamant Coward, BMI)	ASCAP/Intersong, ASCAP
40 DON'T BE A FOOL (MCA, ASCAP/BMG, ASCAP/Brampton, ASCAP)	ASCAP/Intersong, ASCAP
40 DON'T TURN YOUR BACK ON ME (Color Free, BMI/Juby Laws, BMI)	ASCAP/Intersong, ASCAP
73 EVERYBODY EVERYBODY (Lombardoni Edizioni, ASCAP/Intersong U.S.A., ASCAP) HL	ASCAP/Intersong, ASCAP
41 FAIRWEATHER FRIEND (Kear, BMI/CBS Epic/Solar, BMI/Greenskirt, BMI) HL	ASCAP/Intersong, ASCAP
75 FEELS GOOD (Tony Toni Tone, ASCAP/Pri, ASCAP) WBM	ASCAP/Intersong, ASCAP
29 THE FIRST TIME (Colgms-EMI, ASCAP/Stansberry, BMI) WBM	ASCAP/Intersong, ASCAP
56 FRIENDZ (Wooten Cutz, BMI)	ASCAP/Intersong, ASCAP
67 GENTLE (New Trend, BMI)	ASCAP/Intersong, ASCAP
61 GET HERE (WB, ASCAP/Rutland Road, ASCAP)	ASCAP/Intersong, ASCAP
27 THE GHETTO (Willesden, BMI/Zomba, ASCAP/Atco, ASCAP/Don-Pow, ASCAP)	ASCAP/Intersong, ASCAP
53 GIVING YOU THE BENEFIT (Kear, BMI/CBS Epic/Solar, BMI) HL	ASCAP/Intersong, ASCAP
88 GONNA MAKE YOU SWEAT (Virgin, ASCAP/Cole-Civiles, ASCAP)	ASCAP/Intersong, ASCAP
94 GO OUTSIDE IN THE RAIN (Sutjack, ASCAP/Donesha's, ASCAP/Nato/Visions-USA, ASCAP)	ASCAP/Intersong, ASCAP
54 GROOVE IS IN THE HEART (Delovey, ASCAP/Hancock, BMI)	ASCAP/Intersong, ASCAP
9 HARLEM BLUES (Not Listed)	ASCAP/Intersong, ASCAP
91 HEAVEN KNOWS (Virgin, ASCAP) CPP	ASCAP/Intersong, ASCAP
58 HERE'S LOOKING AT YOU (EMI April, ASCAP/Midnight Magnet, ASCAP) CPP	ASCAP/Intersong, ASCAP
71 HOLY INTELLECT (Protoons, ASCAP/North One, ASCAP/Chumpy, ASCAP)	ASCAP/Intersong, ASCAP
18 ICE ICE BABY (Ice Baby, ASCAP/QPM, ASCAP/Jones, ASCAP/Screen Gems-EMI, BMI/Beechwood, BMI) WBM	ASCAP/Intersong, ASCAP
28 I CONFESS (Almo, ASCAP) CPP	ASCAP/Intersong, ASCAP
90 I DON'T GO FOR THAT (EMI April, ASCAP)	ASCAP/Intersong, ASCAP
64 I DON'T HAVE THE HEART (Music Corp. Of America, BMI/Nelana, BMI/Music By Candeight, ASCAP/PSO	ASCAP/Intersong, ASCAP
87 I DON'T KNOW ANYBODY ELSE (Lombardoni Edizioni, ASCAP/Intersong, ASCAP)	ASCAP/Intersong, ASCAP
70 I'D RATHER GO BLIND (ARC, BMI)	ASCAP/Intersong, ASCAP
86 IESHA (Biv Ten, ASCAP/Diva One, ASCAP)	ASCAP/Intersong, ASCAP
51 IF I WERE A BELL (EMI April, ASCAP/Midnight Magnet, ASCAP)	ASCAP/Intersong, ASCAP
12 I GOT THE FEELING (Hi-Frost, BMI)	ASCAP/Intersong, ASCAP
13 I JUST CAN'T HANDLE IT (Zomba, ASCAP/Mom And Dad, ASCAP)	ASCAP/Intersong, ASCAP
49 I'LL DO 4 YOU (Hudmar, ASCAP/Butterfly Gong, BMI/EMI Blackwood, BMI/Cotaba, BMI)	ASCAP/Intersong, ASCAP
69 I LOOK GOOD (CBS Portrait/Solar, ASCAP/Slap Me One!, ASCAP/EMI April, ASCAP)	ASCAP/Intersong, ASCAP
24 I L-O-V-E U (Warner-Elektra-Asylum, BMI/Mervyn Warren, BMI/Winston Kae, BMI) WBM	ASCAP/Intersong, ASCAP
8 I'M YOUR BABY TONIGHT (Kear, BMI/CBS Epic/Solar, BMI) HL	ASCAP/Intersong, ASCAP
20 IT NEVER RAINS (IN SOUTHERN CALIFORNIA) (Tony Toni Tone, ASCAP/Pri, ASCAP) WBM	ASCAP/Intersong, ASCAP
17 I WANNA GET WITH U (Donril, ASCAP/Jamron, ASCAP/Abdur Rahman, ASCAP)	ASCAP/Intersong, ASCAP
77 JUST BE MY LADY (Kim Waters, BMI/Tonk, BMI)	ASCAP/Intersong, ASCAP
35 KEEP OUR LOVE ALIVE (Stevland Morris, ASCAP)	ASCAP/Intersong, ASCAP
7 KNOCKIN' BOOTS (Diabetic, ASCAP/Mille Miglia, ASCAP/Windswept Pacific, ASCAP/D/B/A Longitude, BMI/Stone Agate, BMI) CPP/WBM	ASCAP/Intersong, ASCAP
93 LET ME FEEL YOUR BODY (Bonilla, ASCAP/337, ASCAP)	ASCAP/Intersong, ASCAP
76 LET ME SHOW YOU HOW TO FALL IN LOVE (Klaven, BMI/Irving, BMI/Otherwise, ASCAP/BMG, ASCAP)	ASCAP/Intersong, ASCAP
21 LISTEN UP (FROM LISTEN UP - THE LIVES OF QUINCY JONES) (Warner-Tamerlane, BMI/Shakin' Baker, BMI/Denz, BMI/WB, ASCAP/Black Chick, ASCAP/Pocketrock, ASCAP) WBM	ASCAP/Intersong, ASCAP
5 LIVIN' IN THE LIGHT (EMI Blackwood, BMI/Motherman, ASCAP)	ASCAP/Intersong, ASCAP
38 LOVE MAKES THINGS HAPPEN (Kear, BMI/CBS Epic/Solar, BMI)	ASCAP/Intersong, ASCAP
22 LOVE ME DOWN (Zomba, ASCAP/Barry Eastmond, ASCAP/Jo Skin, BMI)	ASCAP/Intersong, ASCAP
31 LOVE ME JUST FOR ME (Bust-It, BMI)	ASCAP/Intersong, ASCAP
2 LOVE TAKES TIME (Vision Of Love, BMI/Been Jammin', BMI)	ASCAP/Intersong, ASCAP
81 LOVE WILL NEVER DO (WITHOUT YOU) (Flyte Tyme, ASCAP)	ASCAP/Intersong, ASCAP
95 MAKE IT EASY ON ME (All Boys USA, BMI)	ASCAP/Intersong, ASCAP
55 MAMA JUANITA (Pac Jam, BMI)	ASCAP/Intersong, ASCAP
25 MERRY GO ROUND (Keith Sweat, ASCAP/Bobby D., ASCAP/WB, ASCAP/E/A, ASCAP/MCA, ASCAP) WBM	ASCAP/Intersong, ASCAP
26 THE MISSION (Promuse, BMI/Special Ed, BMI/Howie Tee, BMI)	ASCAP/Intersong, ASCAP
3 MISSUNDERSTANDING (Al B. Sure!, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP/Frank Nitty, ASCAP/Velle Int'l, ASCAP/Ness, Nitty & Capone, ASCAP)	ASCAP/Intersong, ASCAP
63 MONIE IN THE MIDDLE (Virgin, ASCAP/Copyright Control)	ASCAP/Intersong, ASCAP
11 MY HEART YOUR HEART (Virgin Songs, BMI/Morning Crew, BMI) CPP	ASCAP/Intersong, ASCAP
45 MY LOVE WILL (Lorna Lee, BMI/Beau Di O Do, BMI)	ASCAP/Intersong, ASCAP
36 MY ONLY WOMAN (CBS Epic/Solar, BMI/Kear, BMI/Greenskirt, BMI)	ASCAP/Intersong, ASCAP
42 NEW POWER GENERATION (Contraversy, ASCAP/WB,	ASCAP/Intersong, ASCAP



## Italian Lighting Firms Dance Into U.S. Spotlight Will Have Strong Presence At Florida Exposition

BY DAVID STANSFIELD

MILAN, Italy—When the Lighting Dimensions International '90 Exposition kicks off this week in Orlando, Fla., members of the Italian discotheque lighting industry, long considered the international leader in the specialist-lighting field, will be poised to establish a strong presence in North America.

Among the companies represented during the confab, which runs from Nov. 17-19, will be Clay Paky, Spotlight, and Lampo, plus Coemar, which is revered as the leader of the sector.

The Italians have been represented at the LDI since 1988. This year they will cover a 5,382-square-foot area and will increase to a 6,458-square-foot space when the 1991 event is staged in Reno, Nev.

Operating under the banner "Why Are Italian Products Better?," Italy's specialist discotheque lighting industry is aiming to increase its already high profile in the international market.

There have been enormous developments within the pan-European disco/dance sector. There were 6,000 discotheques in the early '60s, but today the number is approximately 52,000.

Yet this huge potential market, led by Germany, France, and the U.K., absorbs only 50% of total Italian production.

The government body Institute of Foreign Trade (ICE) views the U.S. market with particularly keen interest because of its clearly enormous future potential.

"The number of U.S. discos has risen from less than 3,000 to around 8,000 in the last 10 years," says spokesman Umberto Bonito. "And, in the last two or three years, there has been a great 'nightlife' phenomenon."

ICB says that, although the U.S. concept and understanding of discotheque lighting technology currently lags behind Europe, it is about to catch up.

The Italian national association APIAD has also been involved in the organization in Orlando. First created in 1983 to bring together the most qualified Italian equipment manufacturers, APIAD lists its current associates as Artick (light regulators), Ctm (sound systems), Fal (flood lights and light effects), Fly (light regulators and scanners), King's

Sound (chaser logic units), Lampo (floodlights and light effects), Gufram ("ready to open" discos), Music & Light Production (light effects), Outline (sound systems), Programsystem (flood lights and light effects), Lite Beam (light effects), Sgm (mixers and light effects), Spotlight (flood lights), Studio Due (light effects), Studio Silvestro Lolli (architects), Studio Tausani Ferrini and Lucchi (architects) and Technitron (light effects).

"[The increase in attendance] corresponds with the increasing interest by Italian companies for a show involving not only U.S. businessmen but also professionals attending from the most important states of the American continent," says APIAD president Nicola Ticozzi.

Three seminars, organized by ICE, APIAD, and International Exhibition of Equipment and Technology for Discotheques and Dancehalls (SIB), are scheduled for the Orlando expo. Topics of discussion will stick close to

the primary theme of Italian product superiority.

The Italian lighting industry also has development plans for 1991. With the involvement of ICE and APIAD, the sector will be represented at the first Sound & Light Asia show in Singapore, July 10-12, 1991.

ICE's Bonito also confirms that his organization plans to study the Australian and Chinese markets.

"We've also begun to research the ex-Eastern European territories to identify markets and penetration prospects within them," he says.

APIAD, however, says it will not take part in the U.K. London Light & Sound Show next year. The association has been there for the last four years, but Ticozzi alleges that the services offered do not match the high prices charged for exhibit areas.

He adds, "APIAD associates are willing to present themselves again in 1992 if the London show organizers are able to eliminate the inadequacies pointed out to them."



**Flying High.** Alpha International Records recently hosted a luncheon at its Philadelphia headquarters to allow Exotic Birds to meet with local Billboard club reporters. The group is currently touring in support of "Day After Day," the first single from its debut album, "Equilibrium." Pictured, from left, are Andy Kubiszewski, Exotic Birds; Joe "Too Cool" Callari, Billboard reporter/Power 99 radio mixer; Gino Caparelli, Billboard reporter/WIOQ radio mixer; and Rich Carpenter, Exotic Birds. (Photo: Patti Spaniak)

### DANCE TRAX

(Continued from preceding page)

it out to be an illness that only affects people who've brought it on themselves."

As both an openly gay artist and a prominent AIDS activist, **Jimmy Somerville**, whose techno-groove version of "From This Moment On" has strong club potential, has always felt a need for a combination of politics and music.

"The two are inseparable," he says. "The problem is that so few people are willing to jeopardize record sales in order to be honest and true to the people they really are. There are people dying in the world. What can be more important than that?"

For the project's organizer, **John**

**Carlin**, "Red Hot + Blue" is equally a commitment to art and to raising AIDS awareness.

"We didn't want to simply toss something together purely for the sake of raising money," he says. "This album has great artists performing some of the greatest songs ever written. Additionally, there's an excitement [from the people involved] that they want to say something about AIDS; to stop the spread of the disease and the bad feelings the people have toward those who are infected by HIV."

In late spring, a peer committee of eight to 12 people will form to decide which organizations will receive the profits generated from the

album. The mix of people will include men and women who have AIDS, political activists, medical experts, and a couple of the artists involved in the album. The only confirmed member of the committee so far is its chairman, **Prof. Kendall Thomas**, who is on staff at the Columbia Univ. School of Law in New York. Thomas is one of the foremost authorities on the AIDS crisis and has written extensively on the topic for several years.

The committee will review proposals submitted from local AIDS research and activist groups. At this point, **American Foundation For AIDS Research (AMFAR)** has been confirmed to receive money. Although it could not be confirmed, various local chapters of the **AIDS Coalition To Unleash Power (ACT-UP)** will likely be among the activist groups chosen.

Needless to say, this project that requires your full support. Twelve-inch versions of Cherry's track as well as U2's "Night & Day" have begun to circulate, and both are highly programmable. Additionally, album tracks by the **Jungle Brothers** ("I Get A Kick Out Of You") and the **Thompson Twins** ("Who Wants To Be A Millionaire") would sound fine in nearly any venue.

Even in the cold world of club promotion, things are temporarily warming up. **Virgin Records** dance executive **Rick Squillante** has offered to lend a hand in working the project with **Chrysalis** club promo manager **Laura Kuntz**. Execs from other labels with participating artists would be wise to follow suit. AIDS does not discriminate against race, moral leanings—or label affiliation. Let's all work together.

**BACK TO MUSIC:** Although we nearly had to promise our firstborn child as collateral, we have been able to get an early listen to the new songs included on **Madonna's** forthcoming "Immaculate Collection" greatest-hits compilation. It proved

to be time well spent.

You may have already had a chance to sample her steamy collaboration with **Lenny Kravitz**, "Justify My Love," which has the juice to become the '90s equivalent of **Donna Summer's** "Love To Love You Baby."

The chameleonlike singer writhes and whispers on top of a sparse, hypnotic hip-hop beat that strays miles away from the chirpy pop of her past. Break a sweat.

More mainstream, but equally intriguing, is "Rescue Me," co-written and co-produced with **Shep Pettibone**. The cut drops ambient flute flavoring into a chunky R&B/house stew, inspiring the singer to deliver her most soulful performance to date. It also reveals notable growth in Pettibone as both a producer and a tunesmith.

While radio programmers may hear these tracks and scratch their heads in puzzlement, club jocks will be delighted to discover these club-potent jams.

The rest of the set offers a rundown of **Madonna's** biggest hits to date, remixed and -mastered by Pettibone in QSound, which gives the illusion of three-dimensional sound.

**MOVIN' ON:** DJ **Tony Humphries** has decided to leave his post at hot New Jersey nightclub **Zanzibar** in order to concentrate on his burgeoning career as a remixer and producer.

Although he had been considering the move for some time now, Humphries says his final decision to leave the club was sparked by the abrupt dismissal of one of the venue's longtime employees and alleged nonpayment for a recent live performance by Atlantic recording artist (and Humphries protégé) **Ceybil**. According to his spokesman, **Gary Salzman**, the DJ is considering the possibility of taking a New York spinning gig but is spending most of his time shopping for a major-label recording deal.

## ARTIST DEVELOPMENTS

### HIGH-IN-TEN-CITY SET

Some Chicago house-music veterans are back to invade the clubs and urban radio with a few lessons in philosophy. Ten City's second album on Atlantic Records, "State Of Mind," moves away from the first set's "love" theme into life attitudes.

"Enough people are singing about love," says lead singer **Byron Stingley**. "This album is our state of mind—it's like us under a microscope."

In mid-October, Atlantic took the first release from the album, "Whatever Makes You Happy," straight to radio with hopes of sparking interest with pop and urban programmers. After a slow start, club interest has begun, with the track making its debut on Billboard's Club Play chart at No. 50, and on the 12-Inch Singles Sales chart at No. 47.

"Ten City will build on the ground they broke with their last album, and on the success that other groups—D-Mob, Technotronic, Inner City—have had in the house

genre," says Atlantic exec **Sylvia Rhone**.

The label is also pushing the new release abroad, in European clubs and on London's urban/dance/house radio station, **Kiss 108**.

Stingley's distinctive, birdlike voice shook the clubs—both state-side and abroad—two years ago with "That's The Way Love Is," which peaked in the top 10 of Billboard's Club Play chart, and went top 15 on the R&B singles chart.

Stingley's cohorts in Ten City (derived from the word "intensity," he says) are keyboardist **Byron Burke** and guitarist **Herb Lawson**. "State Of Mind" is hot and genuine. Though the band lacks the raw bass beat of fellow house groups **Technotronic** and **Snap**, it has a sweet personality of its own.

Ravers might experience some flashbacks with lines like "git down on it"—but not to the point of taking offense. Orchestral snips from the **Chicago Symphony** underlie the whole album for a new sound that is ripe for club picking.

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# Talent

## IN THIS SECTION

EMI Music Riding High In Nashville

ZZ Top Rocks On 'Recycler' Tour

Reba McEntire Romances New England

New On The Charts: Trixter's Debut

## McFerrin's 'Medicine' Is Potent Stuff New Album Aims To Affect Body & Mind

BY DIANE PATRICK

NEW YORK—Many artists have the problem of living down—or up to—their last hit. Singer Bobby McFerrin, however, doesn't worry about any "Don't Worry, Be Happy" stereotypes out there.

*'With this record, I am also investigating darkness. Blackness. Africa. Hopelessness'*

Both before and since that Grammy-winning tune, he has kept his visibility high through his work on commercial jingles, theme music, and other projects. Audiences, familiar with his versatility, have learned to anticipate new and innovative things from him.

With his new EMI release, "Medicine Man," which hit stores Oct. 30, McFerrin explores new ground while fulfilling a personal commitment: to test the theory that singers, through their sound, can

affect the body and mind. Toward that end, the album incorporates Indian and African chants, basic gospel, blues, and classical motifs, and themes of religion and family.

"The Bobby McFerrin who wrote the songs on [his previous disc] 'Simple Pleasures' is all there," the singer says. "But I'm a little different; I feel like I've moved into a wider place, a deeper place where I can maybe say more musically. There's a wider palette of emotions [on the new album] than there were on 'Simple Pleasures.' With this record, I am also investigating darkness. Blackness. Africa. Hopelessness. Anger."

Unlike his previous albums, on which he combined covers and originals, "Medicine Man" contains all original tunes. It is completely self-written, -arranged, and -produced. Also, lyrics are used more here than on McFerrin's previous projects.

On two tunes he is accompanied by the 10-member a cappella group Voicestra, and one of these features McFerrin's 70-year-old father, former Metropolitan Opera member Robert McFerrin Sr. This represents McFer-

rin's long-planned, first recorded collaboration with his father.

Also featured on the album is "Common Threads," the theme from the Oscar-winning documentary "Common Threads: Stories From The Quilt." It is the only tune with instrumental accompaniment, provided by keyboardist Lyle Mays.

"This record is like a book with 12 chapters. Record companies have a tendency to push just one chapter. I hope people will sit down and read the whole book this time," McFerrin

(Continued on next page)



**Electric Youth & Experience.** Debbie Gibson teamed with veteran Motown hit maker Lamont Dozier to co-write four of the 16 songs on her upcoming third album, "Anything Is Possible," due Tuesday (13) from Atlantic Records. The collaborations include the title song, chosen as the first single, and "One Step Ahead," a track co-produced by Gibson and Jellybean Benitez.

## Evelyn McGee Stone's 'Time' Arrives; Chris Whitley's Blues; Rounder's 20th

FEW SINGERS wait as long for their major label debut as Evelyn McGee Stone; few deserve the attention more.

McGee Stone was a mere 19-year-old talent from South Carolina when she was tapped as featured vocalist for the *International Sweethearts Of Rhythm*. As headliners in the U.S. and Europe in the '40s, the Sweethearts were "without a doubt, the best 'all girl' band of its day," wrote critic Leonard Feather in notes for the recent RCA/Bluebird set "The Women: Classic Female Jazz Artists 1939-1952."

Five decades later, McGee Stone has stepped forth with a modest yet marvelous debut, "It's My Time," on Atlantic Records. It is as sweet, sexy, and musically sophisticated as any album you'll hear this year. And amid the platinum hype of the record industry's year-end rush, "It's My Time" also offers a fine tale of how talent and love prevail.

The talent and love are shared by McGee Stone and her husband, writer, arranger, and producer Jesse Stone. A man whose place in rock'n'roll history is indisputable, Stone was key to the early success of Atlantic Records as writer/arranger of such classics as "Shake, Rattle & Roll" and "Money Honey." And at age 89—his birthday is Monday (12)—he is still making music.

For the past few years, he and Evelyn have been living near Orlando, Fla., where "It's My Time" was recorded with George and Michael Atwell co-producing. In the spirit of disclosure, I note I was lucky to become friends with Jesse and Evelyn while working in Florida, and was proud to offer a review *gratis* for the liner notes of "It's My Time." But this is no insider's plug.

Rather, it is a call to retailers and radio programmers, particularly at adult-contemporary or adult-alternative formats, simply to check out this disc. McGee Stone's vocals draw on the swinging tradition of postwar, prerock jazz and R&B that has been rediscovered in recent years by artists as contemporary as George Michael ("Kissing A Fool") and Madonna ("I'm Breathless"). Atlantic has not serviced a single to radio, but Larry Flick, Billboard's singles review editor, makes his AC pick the sensuous "Tell Me What To Do" while the bop of "One More Kiss" or the sass of "Gimme Some Sugar" won't be denied.

Jesse Stone's longtime relationship with Atlantic co-founder Ahmet Ertegun led the label to pick up the disc for major distribution. "This is a testimony of his respect

for Jesse's creative talent," says manager Barbara Ross, whose persistence made the deal come together. But all the testimony Jesse would want is a chance for Evelyn's talent to shine.

ON THE LINE: "Light rain, light rain falling down," Chris Whitley sang in his half-growl, half-twang, as guests ducked out of an evening storm into his set at the Bitter End on Bleecker Street in New York. Alone on stage, Whitley kept a backbeat with a well-miked foot as he sang his folk-blues tunes of hard traveling and hard living. With a peripatetic bio stretching from New England to Oklahoma to Belgium, Whitley's songwriting rings true. But the other attention-grabber was his work on a National steel guitar, from staccato runs to blues slides that, at times, had an Edge-like eeriness. The buzz on Whitley in talent-scouting circles had been building for some months—until Columbia

Records offered its deal. Whitley will release his debut early next year.

ON THE BEAT: Bobby McFerrin, who talks this week to writer Diane Patrick about his new release, "Medicine Man" (see story, this page), was feted by EMI execs at a classy bash Nov. 1 at The Grolier in New York... The rave-up "Battleship Chains," an album-rock hit for the Georgia Satellites covered recently by the Hindu Love Gods, was originally written by Terry Anderson of the Woods, a band that previously included Georgia Satellite Dan Baird. The Woods play a label showcase Monday (12) at CBGB... Rounder Records will pull out the stops for its 20th anniversary party Friday and Saturday (16-17) at Tramps in New York. The lineup includes the reunited Johnson Mountain Boys, David Bromberg, Alison Krauss & Union Station, D.L. Menard & the Louisiana Aces, and Kimberly M'Carver on Friday; bluesman Charles Brown, guitarist John Mooney, Brave Combo, and Austin, Texas' Marcia Ball on Saturday. The Beat's best wishes to Rounder co-founders Ken Irwin, Marion Leighton Levy, and Bill Nowlin... Sissy Pop: Former Alan Parsons Project keyboardist Eric Woolfson has conceived and written "Freudiana," described as a musical "inspired by the works and world" of Sigmund Freud. The piece is set for U.K. release on EMI and a stage debut in Vienna, Austria. The Beat presumes the work is best heard while lying on a couch.



by Thom Duffy

## Dan Fogelberg Reigns With Hit Cover From New Album

BY MELINDA NEWMAN

NEW YORK—Dan Fogelberg has a hit. That in itself isn't so amazing. What is surprising is that, for the first time, he didn't write the song.

Fogelberg's version of the Cascades' 1963 hit, "Rhythm Of The Rain," has flowed into the top five of the Hot Adult Contemporary chart. It is one of two covers on his new Full Moon/Epic album, "The Wild Places."

"I'm thankful for the AC attention. If you have to slog something out to appease preteens, that's not what I'm about," says Fogelberg. "I don't mind getting played on top 40, but I'm not about to lower my intellect to please the mass taste."

"Rhythm Of The Rain" was "a shot in the dark," he says. "I was skiing and I kept hearing it in my head with this Otis Redding/Memphis groove." Originally, he intended to keep his recording simple among friends, but the label urged him to share it. "The only thing that bothers me about it being the first single is that it doesn't represent the rest of the album, but if it's successful, people will hear the rest of the record. I knew it was a radio song and since I do this for a living, perhaps subconsciously I wanted it."

Recording may be what Fogelberg

does for a living, but it is not the only thing he lives for. "I don't live a real active music-business life; it's not the most important part of my life," he says. "Other things come before it, like my love of the land, running the ranch, and redefining my relationship with God through nature."

It is important enough, though, that the less-than-prolific Fogelberg already has plenty of material written for his next album. When reminded that 1990 marks the 20th anniversary of his first record, he is not interested in looking back. "Maybe Epic will want to do a retrospective, but I'm not real wild about reissuing stuff. I'm too busy cutting the next one."

After admittedly being in a slump for the last few years—"especially with 'Exiles'; that was about my divorce and something I had to do for my sanity"—Fogelberg feels revitalized. However, he admits that he would like to cut back on his touring schedule to devote more time to recording.

"You do it for 20 years and it starts to get pretty old," he says of touring. "I have so many other things that interest me more. I love performing, but there's so much wasted time. You set goals for yourself and you realize that you don't have as much time to reach those goals and so you feel

(Continued on page 30)



## TALENT IN ACTION

**ZZ TOP**  
**COLIN JAMES**

*Montreal Forum, Montreal*

**CURTAIN THE CYNICS;** suppress the skeptics; just reach back and reminisce: The Texas trio that could make sunglasses and long beards de rigueur at black-tie affairs is on the road again.

ZZ Top's "Recycler" tour, putting its toe in the water in Canada and drawing practically full houses even before the new Warner Bros. album hit the street, featured much of the same schtick and style of the group's earlier outings—a couple of props, a great sound mix, some lasers, and flat-out Top fare.

Although a half-dozen new tunes made it into the mix, ZZ Top knows not to digress much from the tried-and-true menu. Thus, this Oct. 13 show offered a raft of material dating back nearly 20 years to the "Tres Hombres" era, but fo-

cused mainly on the group's early-video halcyon days from such modern-day albums as "Eliminator" and "Afterburner."

White-bearded they may be, but guitarist Billy Gibbons and bassist Dusty Hill haven't lost a step. An

onstage treadmill even forces them to walk just to stay still. And beardless Frank Beard hasn't surrendered a beat either. The result is vintage, colossal ZZ Top repertoire, and a lengthy show that pri-

*(Continued on next page)*

## NEW ON THE CHARTS

The story of Trixter, the little band that could, began six years ago when its youngest member was just 11. Since then, the four-man Paramus, N.J., outfit, has capped a label deal with Mechanic/MCA Records and has spent the last few weeks moving up the Top Pop Albums chart with its debut disc.

And to think it all started in the basement of guitarist Steve Brown's home when he and the band's other members—vocalist Peter Loran, bassist P.J. Farley, and drummer Mark Scott—decided to enter a local music contest. From that day on, the group practiced every night, began playing in area nightclubs, and soon became one of the most sought-after rock bands in its home state. Trixter's reputation continued to grow over the next five years and, in 1989, a label executive from Mechanic signed the band and hooked it up with produc-

er Bill Wray, whose earlier clients included such acts as Loverboy, Michael Jackson, and Diana Ross.

Last May, when most people their ages were attending school proms, the members of Trixter released their first album, and "Give It To Me Good," the lead single from that project, began receiving airplay on hard-rock radio stations across the country. Album-rock formats followed and MTV added a video of the track in breakout rotation. The band widened its fan base recently as opening act for Stryper and went on the road Nov. 8 with Dokken. Mechanic plans to service "Give It" to pop radio later this month.

Trixter is managed by Shark Entertainment, 210 Westfield Ave., Clark, N.J. 07066; 201-815-1991. The band is booked by Famous Artist Agency, 1700 Broadway, N.Y., N.Y. 10019; 212-245-3939. **JIM RICHLIANO**



**TRIXTER.** Shown from left, are P.J. Farley, Mark Scott, Peter Loran, and Steve Brown.

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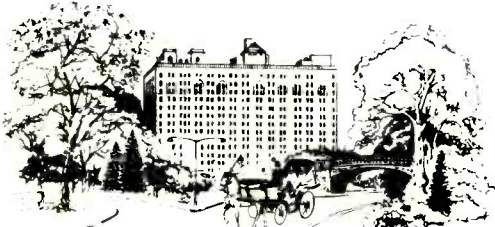
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## BOBBY McFERRIN

*(Continued from preceding page)*

says.

Jim Cawley, senior VP of marketing at EMI, confirms that the label plans to push the whole album. "One of the great things about Bobby McFerrin is that he appeals to such a great group of people demographically—and we intend to take complete advantage of that," Cawley says.

"We're servicing the entire album to radio. Rather than pick a particular cut—which is somewhat of a mundane approach, which we felt lacked originality—we chose to release the entire album and let the audience decide what the single is. Of course, you only do that when you have an artist whose originality is so pronounced that it lends itself to this kind of approach."

"I hope this record has a nice shelf life," says McFerrin, with a smile.

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ONGO BOINGO	Irvine Meadows Amphitheatre Laguna Hills, Calif.	Oct. 26-28	\$774,796 \$22.50/\$21.50/ \$20/\$18.50	38,776 40,418	Avalon Attractions
AC/DC LOVE/HATE	Centrum In Worcester Worcester, Mass.	Nov. 2-3	\$433,060 \$20	21,653 24,000	Frank J. Russo
NEW KIDS ON THE BLOCK PERFECT GENTLEMEN ST. PAUL	Saskatchewan Place Saskatoon, Saskatchewan	Nov. 3	\$403,448 (\$469,614 Canadian) \$34.50	13,612 sellout	Molson MCA Concerts
PENN & TELLER	Chicago Theatre Chicago	Oct. 29- Nov. 3	\$396,122 \$27.50/\$22.50/ \$17.50	15,417 24,856	Jam Prods.
FLEETWOOD MAC	Madison Square Garden Center New York	Nov. 1	\$385,000 \$25	15,400 sellout	Ron Delsener Enterprises
ANDREW DICE CLAY	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	Nov. 1	\$321,298 \$50/\$22.50	13,000 sellout	Ron Delsener Enterprises
ZZ TOP JOHNNY VAN ZANT	Timberwolves Arena, Target Center Minneapolis	Nov. 3	\$313,278 \$21	15,469 sellout	Beaver Prods.
FLEETWOOD MAC	SkyDome Toronto	Oct. 30	\$280,544 (\$324,309 Canadian) \$25.50	12,895 sellout	Concert Prods. International
GMC TRUCK AMERICAN MUSIC TOUR: RANDY TRAVIS SHENANDOAH SHELBY LYNNE	Palace of Auburn Hills Auburn Hills, Mich.	Nov. 4	\$269,342 \$18.50	14,559 16,000	Special Moments Promotions in-house
ZZ TOP COLIN JAMES	Bradley Center Milwaukee	Oct. 31	\$226,426 \$20	12,140 sellout	Beaver Prods.
GEORGE STRAIT PATTY LOVELESS	Myriad Convention Center Oklahoma City, Okla.	Nov. 2	\$204,425 \$18.50	11,050 sellout	Varnell Enterprises
M.C. HAMMER EN VOGUE	Hearnes Center Univ. of Missouri, Columbia Columbia, Mo.	Nov. 3	\$195,673 \$21/\$20.50/ \$20/\$19.50	10,366 sellout	A.H. Enterprises
ZZ TOP COLIN JAMES	Peoria Civic Center Peoria, Ill.	Nov. 1	\$185,309 \$19.50	9,908 sellout	Beaver Prods.
ROBERT PLANT THE BLACK CROWES	Kiefer UNO Lakefront Arena Univ. of New Orleans New Orleans	Oct. 26	\$175,910 \$19.50	9,711 sellout	Beaver Prods.
FLEETWOOD MAC	Thompson Boling Arena & Assembly Center Univ. of Tennessee Knoxville, Tenn.	Oct. 27	\$154,640 \$19.50	7,936 8,000	Brusco Barr Presents
POISON WARRANT	Barton Coliseum, Arkansas State Fairgrounds Little Rock, Ark.	Oct. 31	\$151,663 \$18.50	8,198 10,000	Mid-South Concerts Beaver Prods.
GEORGE STRAIT PATTY LOVELESS	Tulsa Convention Center Tulsa, Okla.	Nov. 1	\$148,407 \$18.50	8,022 sellout	Varnell Enterprises
M.C. HAMMER EN VOGUE VANILLA ICE	SIU Arena Southern Illinois Univ. Carbondale, Ill.	Oct. 20	\$148,325 \$20/\$19	8,087 10,800	A.H. Enterprises
POISON WARRANT	Hirsch Memorial Coliseum, Louisiana State Fairgrounds Shreveport, La.	Nov. 3	\$142,561 \$18.50	8,157 10,000	Beaver Prods.
POISON WARRANT	The Summit Houston	Oct. 30	\$139,016 \$19.50	7,883 12,618	PACE Concerts.
GMC TRUCK AMERICAN MUSIC TOUR: RANDY TRAVIS SHENANDOAH SHELBY LYNNE	Jack Breslin Student Events Center Michigan State Univ. East Lansing, Mich.	Nov. 2	\$137,280 \$19.50	7,040 10,000	Special Moments Promotions
REBA MCENTIRE RESTLESS HEART BAILLIE & THE BOYS	Tingley Coliseum, New Mexico State Fairgrounds Albuquerque, N.M.	Oct. 12	\$122,434 \$17	7,202 7,658	Starstruck Promotions
REBA MCENTIRE RICKY VAN SHELTON DOUG STONE	Hirsch Memorial Coliseum, Louisiana State Fairgrounds Shreveport, La.	Sept. 29	\$121,650 \$18.50	6,573 8,598	Starstruck Promotions

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**TALENT IN ACTION**

(Continued from preceding page)

marily showcases Gibbons' guitar.

Odd as it may seem, even though the motions have been gone through many times before, even though the guitar solos are neither as soaring nor as plentiful as they once were, there is still an aggressive edge to this show. Its musical contemporaries may be edging into the Geritol age, but ZZ Top still finds its tonic in live performance. A hopeful sign.

Also hopeful is blues rocker Colin James, playing on home Canadian turf but bound to do well when the tour hits the U.S. James is a superb guitarist, a fine singer, and arguably the most undernoticed Canadian artist of his time. With two hit Virgin albums at home, his 45-minute set easily drew a standing ovation. After completing his U.S. tour swing with ZZ Top, James is set to open for Robert Plant in the U.K. **KIRK LAPOINTE**

**REBA McENTIRE  
DOUG STONE**

Worcester Centrum  
Worcester, Mass.

**N**EW ENGLAND's love affair with Reba McEntire dates back to the mid-'70s, when she was one of the few country acts who took this market seriously. Her Oct. 5 show here was more hi-tech and low-twang than the Reba who scored with "Whoever's In New England" in 1976, but the crowd loved it nonetheless.

The singer began in dramatic fashion, making her entrance down a grand staircase flanked by a nine-piece band. She finished just as stylishly, with the now-traditional a cappella encore "Sweet Dreams." In between was plenty of folksy chit-chat, a few torch numbers, and lots of tear-jerkers.

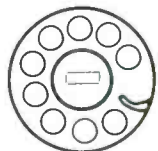
From "Rumor Has It," the MCA artist's latest, came the optimistic "Climb That Mountain High," the heartbreak of "You Lie," and Bobby Gentry's tough-talking "Fancy." Other crowd-pleasers included "Little Rock," which went from cabaret to a square dance, the Everly Brothers' "Cathy's Clown," and a respectful cover of the R&B classic "Respect."

Co-headliner Ricky Van Shelton had a sore throat and was a last-minute cancellation. That left more time for baby-faced opener Doug Stone. The Columbia Records artist was fine during "Fourteen Minutes Old," but a bore during a 16-song oldies medley.

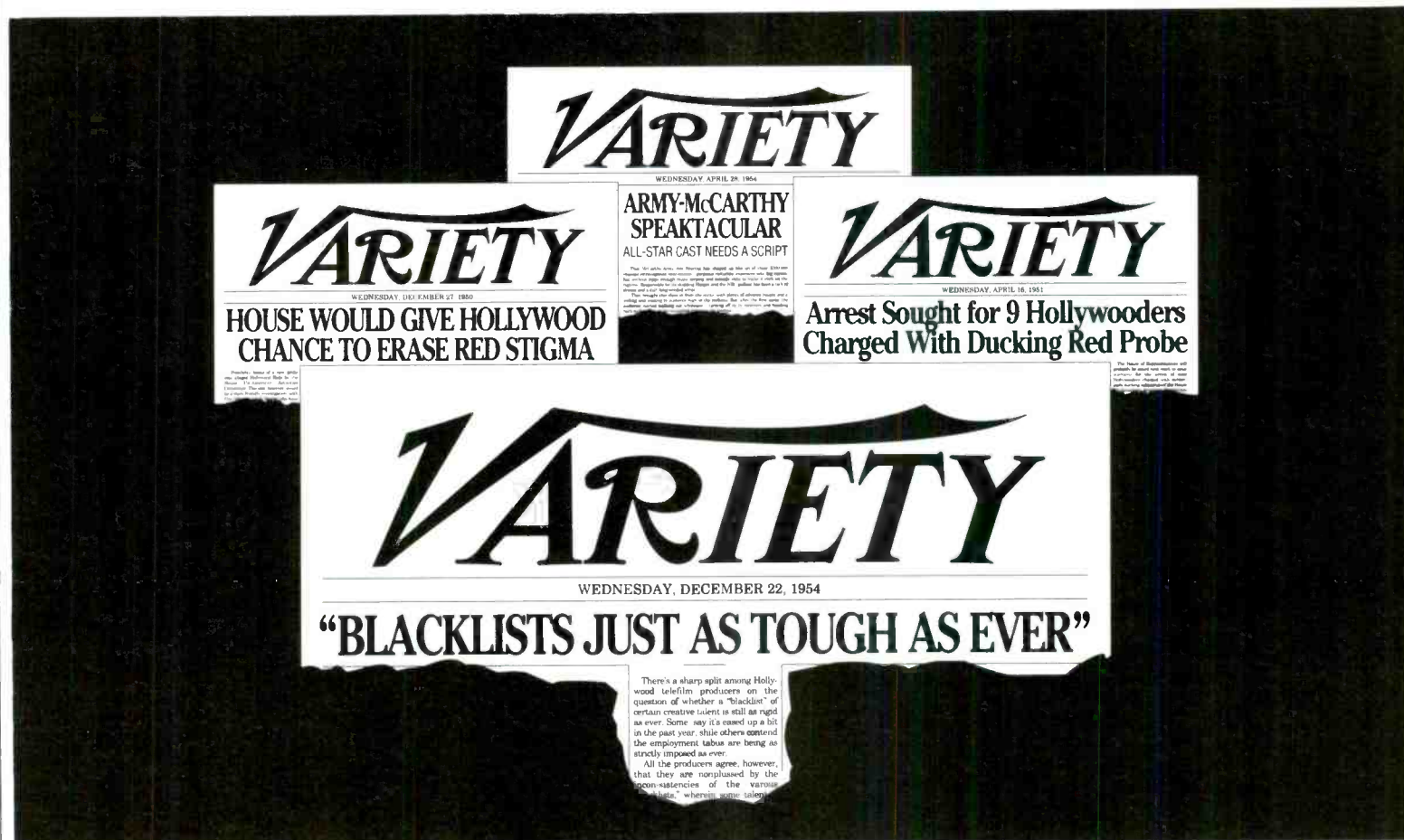
**GREG REIBMAN**

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But we do *not* believe they have the right to force other people to adhere to their own particular moral standards. No one has the right to deny anyone else the freedom to choose what to eat or wear or believe.

If history teaches us any lesson, it is that.

**FUR AMERICA**

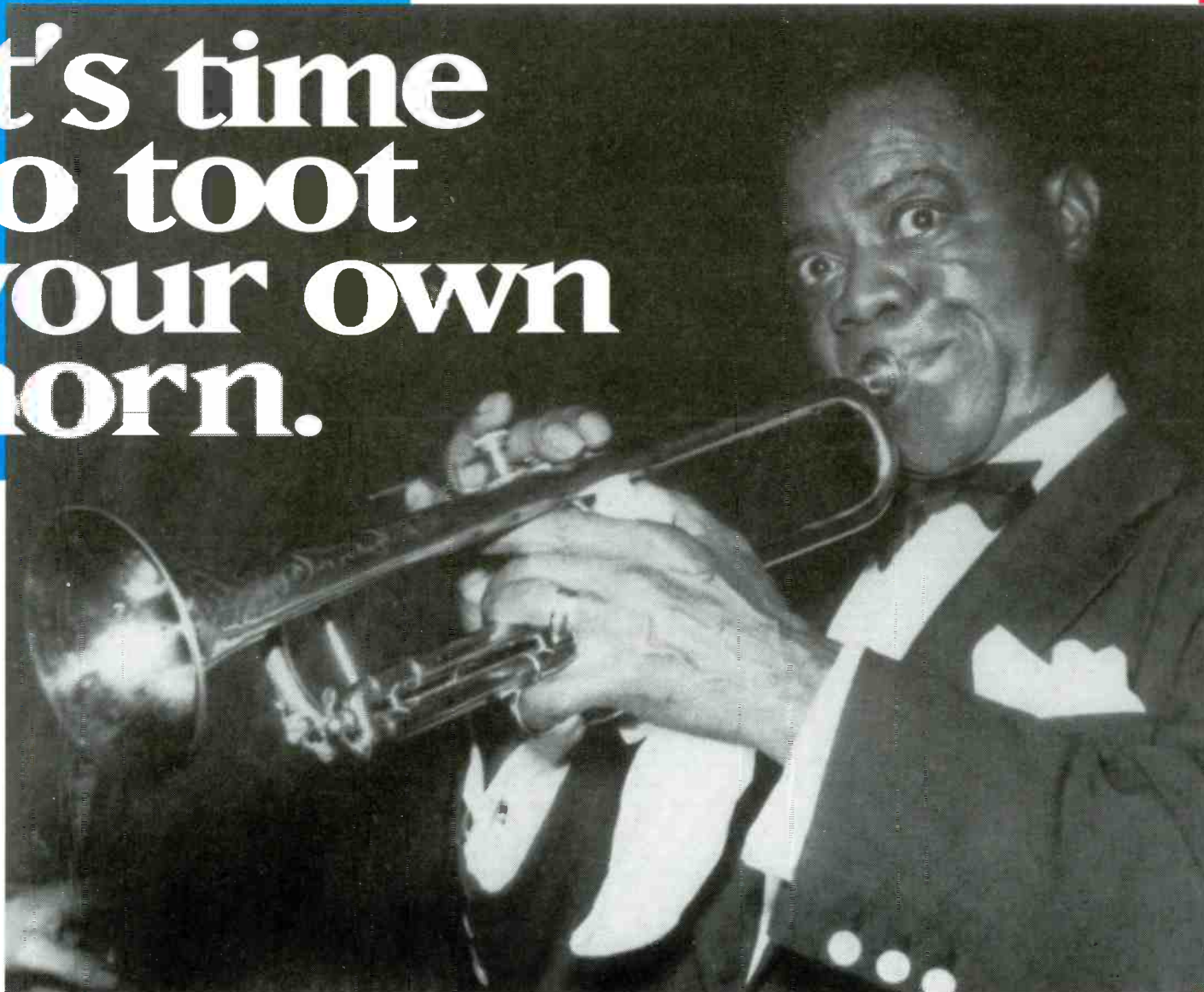
For more information about the fur industry's commitment, write 405 Sibley Street, Suite 120, St. Paul, MN 55101



# Billboard's Year End Blow Out...

it's time  
to toot  
your own  
horn.

PHOTOGRAPHY FPG INTERNATIONAL



**B**illboard's 1990 Year In Music Issue is a festival of talent and services where the whole industry sings; and everyone's a headliner. Expanded editorial coverage in special features recaptures the trends of a year that saw some incredible changes.

This is the Collector's Issue, the one that's on the newsstand for two weeks with Year End Charts and #1 awards and a worldwide readership of 200,000 decision makers!

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Now, crank it up for '91! Hit it.

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Billboard

## Anything-But-Plain Folk Spotlighted In N.Y. Series

NEW YORK—A mélange of folk music genres—from blues and gospel, Louisiana zydeco and Dominican merengue, cowboy songs and sea chanties—are in the spotlight at Carnegie Hall's Weill Recital Hall during a 12-concert series, "Folk Masters: Traditional Music In The Americas," which is being taped for broadcast by American Public Radio next spring.

The series, which opened Nov. 3 with a concert of black string-band music and runs through Dec. 15 as part of Carnegie Hall's Centennial Season, is under the direction of folklorist Nick Spitzer, creator of the Louisiana Folklife Festival, director of the film "Zydeco," and producer of more than a dozen albums of Cajun and Creole music, blues, and early country music.

"Carnegie Hall, of all the classical halls, has a strongly democratic tradition that has included suffragettes, Southern mountaineers, evangelists, Lincoln Brigade supporters, Count Basie, the Beatles, and various aspects of folk music within its walls," says Spitzer. "From classical musician to cowboy singer, there is a sense that we all have a stake in a wide inheritance of cultural expression deserving of future hearing."

After a program of French-American dance and song Nov. 6, the series continues with performances of Puerto Rican *bomba* and *plena* and Colombian *vallenato* music Nov. 10; black gospel Tuesday (13); cowboy songs and bluegrass Saturday (17); Hispanic music from Puerto Rico, the Dominican Republic, and Louisiana Nov. 20; sea chanties, Delta blues, and Mardi Gras Indian music Nov. 27; Mexican *jarocho* and Louisiana zydeco Dec. 1; Native American music and dance Dec. 4; traditional New Orleans jazz Dec. 8; masters of the folk violin Dec. 11; and masters of folk guitar Dec. 15.

For ticket information, call 212-247-7800.

### DAN FOGELBERG

(Continued from page 27)

more of a push to get more recorded. I still have a great deal I want to say."

And a great deal of music he wants to explore. Although Fogelberg often gets pigeonholed as a soft rocker, he delved into country and bluegrass on 1987's "High Country Snows," and even contemplated making a blues album. "I love blues as much as anything," he says, "and I came real close to making the record after 'High Country Snows' a blues record, but I thought that was too off the wall." Although nothing is planned, he also does not rule out the possibility of reuniting with Tim Weisberg, with whom he teamed for the largely instrumental, platinum "Twin Sons Of Different Mothers." "I have noticed that Tim has been getting in touch with me a lot more lately," Fogelberg says, laughing.



# EMI's Nashville Division Writing A Success Story

BY IRV LICHTMAN and EDWARD MORRIS

**EMI-NENT DOMAIN:** These are heady days for EMI Music's Nashville division. In October, the company won country music publisher-of-the-year awards from both ASCAP and BMI. Moreover, EMI now boasts some of the hottest (and busiest) songwriters on Music Row.

Among the more recent signings are **Dennis Linde**, **Stephanie Davis**, **Vernon Rust**, **Bobby Harden**, **Mark Wright**, **Mark Irwin**, and **W.T. Davidson**. Wright, who co-produced **Clint Black's** first album, now double-platinum, is also producing another wave-making newcomer, **Mark Chesnutt**, as well as the **Roys**, a duet act set to debut on MCA Records. Davis, a fine singer in her own right, has a cut called "Wolves" on **Garth Brooks'** current collection.

More EMI country copyrights are surfacing via its songwriter/artists on the **Capitol/SBK** label. (SBK Records is co-owned by EMI.) So far, the label has released albums by **Billy Dean**, the **Goldens**, and **Verlon Thompson**. **Will & the Bushmen**, who are also EMI/Nashville writers, are now working on an album for SBK Records.

Thanks to **Mary-Chapin Carpenter's** crowd-winning performance at the Country Music Assn. awards show in October, her songs are gaining greater attention. She has just released her third album of original material on Columbia, "Shooting Straight In The Dark," and her new single, "You Win Again," is climbing the Hot Country Singles & Tracks chart.

Several EMI hits have been licensed for commercials, including **Richard Leigh** and **Susanna Clark's** "Come From The Heart," for Reebok; **Dennis Linde's** "Burning Love" for Miller Beer; and Leigh's "Don't It Make My Brown Eyes Blue" for Glidden Paint.

EMI's Nashville office is headed by publishing veteran **Celia Froehlig**.

**CLEAN-UP HITTER:** **Jay Warner**, who operates **National League Music** in Burbank, Calif., reports the company's hottest third quarter ever with songs on important albums, most notably **M.C. Hammer's** smash, "Please Hammer Don't Hurt 'Em," which contains the company's "U Can't Touch This," the top 10 hit co-written by **Rick James**. Other National League copyrights have appeared on an **Earth, Wind & Fire** album (three songs by staffers **Victor Hill** and **Bernard Spears**). There are also three songs on the **Gap Band** album co-written by **Ross Vannelli**, who has had success in co-writing efforts with **Richard Marx** (i.e., "Surrender To Me"); two songs on

Capitol's "Ace Juice" album penned by **Felton Pilate**, now producing and co-writing with **Hammer**; and two Pilate songs on a **Main Ingredient** album on Polydor. Also, the publisher has songs in such theatrical features as "Good-Fellas," "Book Of Love," and "Impulse."

**DEALS:** **Cherry Lane Music** has made an administration deal with **Yeston Music Ltd.**, composer **Maury Yeston's** publishing company. Yeston is the composer of the well-received musical "Nine" and contributed material to the current "Grand Hotel." Cherry Lane's print division has released a folio for "Grand Hotel—The Musical" and plans a "Nine" and "Maury Yeston Songbook" early next year. . . **Hal Leonard Publishing** has released vocal versions from the U.K. smash

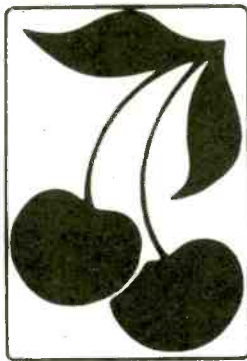
"Miss Saigon," which opens in New York early next year following controversy over the racial identity of a lead play-

er. The music book sells at \$16.95. . . Hal Leonard also pays tribute to the late songwriter **Sammy Fain**, who died last December at the age of 87, with a folio of 39 songs. If Fain's name is not instantly recognizable to the public, most of these songs are. Among the treasures in the \$14.95 folio, part of the firm's Biography Tributes, are "I'll Be Seeing You," "Love Is A Many Splendored Thing," "Secret Love," "That Old Feeling," and "You Brought A New Kind Of Love To Me."

**THAT CD FORMAT:** Music publishers continue to use the compact disc as a convenient (not to mention attractive) way of showcasing copyrights. From Canada, indie **Morning Music Ltd.**, based in Mississauga, Ontario, is marking its 20th year with a promo sampler for broadcasters and syndicators in North America containing 24 instrumental selections under the title of "Happy Around The Clock." No, the format is not one to rock-around-the-clock to. Rather it's a sampling of the firm's "easy/contemporary" instrumental library chosen to appeal to "middle-class women," with suggested titles for every hour of the day. The firm is located at Suite 203, 5200 Dixie Road, Mississauga, Ontario, L4W 1E4. Fax number is 416-625-2092.

**PRINT ON PRINT:** The following are the best-selling folios at **Music Sales Corp.**:

1. AC/DC, The Razors Edge (guitar tablature)
2. Paul Simon, Rhythm Of The Saints
3. Paul Simon Complete (two-volume set)
4. Bob Dylan Anthology
5. Philip Glass, Songs From Liquid Days



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MAIRD



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
				★ ★ NO. 1 ★ ★	
1	1	1	8	<b>GARTH BROOKS</b> ▲ CAPITOL 93866* (9.98) 6 weeks at No. 1	NO FENCES
2	2	2	7	<b>RANDY TRAVIS</b> WARNER BROS. 26310* (9.98)	HEROES AND FRIENDS
3	3	3	8	<b>REBA MCENTIRE</b> ● MCA 10016 (9.98)	RUMOR HAS IT
4	4	4	79	<b>CLINT BLACK</b> ▲ <sup>2</sup> RCA 9668 (8.98)	KILLIN' TIME
5	5	5	53	<b>THE KENTUCKY HEADHUNTERS</b> ▲ MERCURY 838 744 (8.98 EQ)	PICKIN' ON NASHVILLE
6	6	6	45	<b>VINCE GILL</b> ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME
7	7	7	79	<b>GARTH BROOKS</b> ▲ CAPITOL 90897* (9.98)	GARTH BROOKS
8	9	11	24	<b>GEORGE STRAIT</b> ● MCA 6415 (9.98)	LIVIN' IT UP
9	11	10	35	<b>ALAN JACKSON</b> ● ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
10	8	9	10	<b>KATHY MATTEA</b> MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS
11	10	8	12	<b>KEITH WHITLEY</b> RCA 52277* (9.98)	GREATEST HITS
(12)	13	13	7	<b>THE JUDDS</b> CURB/RCA 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE
13	12	12	42	<b>RICKY VAN SHELTON</b> ● COLUMBIA 45250 /CBS (8.98 EQ)	RVS III
14	14	14	34	<b>TRAVIS TRITT</b> ● WARNER BROS. 26094* (9.98)	COUNTRY CLUB
(15)	19	27	3	<b>HANK WILLIAMS, JR.</b> WARNER/CURB 26453*/WARNER BROS. (9.98)	AMERICA (THE WAY I SEE IT)
(16)	17	22	4	<b>MARK CHESNUTT</b> MCA 10032* (9.98)	TOO COLD AT HOME
(17)	18	17	23	<b>SHENANDOAH</b> COLUMBIA 45490/CBS (8.98 EQ)	EXTRA MILE
18	16	16	74	<b>LORRIE MORGAN</b> ● RCA 9594 (8.98)	LEAVE THE LIGHT ON
19	15	15	23	<b>ALABAMA</b> ● RCA 52108* (9.98)	PASS IT ON DOWN
20	21	18	57	<b>RANDY TRAVIS</b> ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK
(21)	23	21	11	<b>VERN GOSDIN</b> COLUMBIA 45409/CBS (8.98 EQ)	10 YEARS OF GREATEST HITS
22	22	20	18	<b>WAYLON JENNINGS</b> EPIC 46104*/CBS (8.98 EQ)	THE EAGLE
23	20	19	10	<b>CARLENE CARTER</b> REPRIS 26139*/WARNER BROS. (9.98)	I FELL IN LOVE
24	24	23	7	<b>KENNY ROGERS</b> REPRIS 26289*/WARNER BROS. (9.98)	LOVE IS STRANGE
25	26	24	31	<b>DOUG STONE</b> EPIC 45303*/CBS (8.98 EQ)	DOUG STONE
(26)	30	42	3	<b>MARY-CHAPIN CARPENTER</b> COLUMBIA 46077*/CBS (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK
27	25	25	13	<b>TEXAS TORNADOS</b> REPRIS 26251*/WARNER BROS. (9.98)	TEXAS TORNADOS
(28)	34	35	117	<b>THE JUDDS</b> ▲ RCA/CURB 8318 /RCA (8.98)	GREATEST HITS
29	31	28	182	<b>RANDY TRAVIS</b> ▲ <sup>4</sup> WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER
30	27	30	7	<b>SAWYER BROWN</b> CURB/CAPITOL 94259*/CAPITOL (9.98)	GREATEST HITS
(31)	59	—	2	<b>ROSANNE CASH</b> COLUMBIA 46079*/CBS (9.98 EQ)	INTERIORS
32	32	29	24	<b>PATTY LOVELESS</b> MCA 6401 (9.98)	ON DOWN THE LINE
33	29	31	7	<b>HIGHWAY 101</b> WARNER BROS. 26253* (9.98)	GREATEST HITS
(34)	39	52	3	<b>WILLIE NELSON</b> COLUMBIA 45492*/CBS (8.98 EQ)	BORN FOR TROUBLE
(35)	42	37	21	<b>BAILLIE AND THE BOYS</b> RCA 2114* (8.98)	THE LIGHTS OF HOME
36	35	34	170	<b>PATSY CLINE</b> ▲ <sup>2</sup> MCA 12 (8.98)	GREATEST HITS
37	28	26	82	<b>KATHY MATTEA</b> ● MERCURY 836 950* (8.98 EQ)	WILLOW IN THE WIND
38	37	43	10	<b>MICHAEL MARTIN MURPHEY</b> WARNER BROS. 26308* (9.98)	COWBOY SONGS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
39	33	32	55	<b>MARTY STUART</b> MCA 42312 (8.98)	HILLBILLY ROCK
(40)	45	38	4	<b>CONWAY TWITTY</b> MCA 10027* (8.98)	CRAZY IN LOVE
41	41	45	261	<b>GEORGE STRAIT</b> ▲ MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS
(42)	49	46	17	<b>BILLY JOE ROYAL</b> ATLANTIC 82104* (9.98)	OUT OF THE SHADOWS
43	40	36	39	<b>RESTLESS HEART</b> RCA 9961 (8.98)	FAST MOVIN' TRAIN
(44)	50	64	3	<b>MATRACA BERG</b> RCA 52066* (8.98)	LYING TO THE MOON
45	38	47	4	<b>JOE DIFFIE</b> EPIC 46047*/CBS (8.98 EQ)	A THOUSAND WINDING ROADS
(46)	57	—	2	<b>EMMYLOU HARRIS</b> REPRIS 26309*/WARNER BROS. (9.98)	BRAND NEW DANCE
(47)	52	44	12	<b>SHELBY LYNNE</b> EPIC 46066*/CBS (8.98 EQ)	TOUGH ALL OVER
48	43	39	164	<b>GEORGE STRAIT</b> ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2
49	36	33	36	<b>WILLIE, WAYLON, JOHNNY &amp; KRIS</b> COLUMBIA 45240/CBS (8.98 EQ)	HIGHWAYMAN 2
(50)	53	69	3	<b>CHET ATKINS &amp; MARK KNOPFLER</b> COLUMBIA 45307*/CBS (8.98 EQ)	NECK AND NECK
51	46	49	75	<b>K.D. LANG &amp; THE RECLINES</b> ● SIRE 25877/WARNER BROS. (9.98)	ABSOLUTE TORCH AND TWANG
52	44	41	7	<b>GEORGE JONES</b> EPIC 46028*/CBS (8.98 EQ)	YOU OUGHTA BE HERE WITH ME
53	47	56	60	<b>REBA MCENTIRE</b> ● MCA 8034* (8.98)	REBA LIVE
(54)	55	55	9	<b>ANNE MURRAY</b> CAPITOL 94102* (9.98)	YOU WILL
55	48	40	54	<b>THE CHARLIE DANIELS BAND</b> ● EPIC 45316/CBS (8.98 EQ)	SIMPLE MAN
56	56	53	14	<b>PIRATES OF THE MISSISSIPPI</b> CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI
(57)	62	54	17	<b>HOLLY DUNN</b> WARNER BROS. 26173 (9.98)	HEART FULL OF LOVE
58	58	57	247	<b>ALABAMA</b> ▲ <sup>3</sup> RCA 7170 (8.98)	GREATEST HITS
59	54	48	39	<b>HANK WILLIAMS, JR.</b> ● WARNER/CURB 26090*/WARNER BROS. (9.98)	LONE WOLF
60	51	51	90	<b>HANK WILLIAMS, JR.</b> ▲ WARNER/CURB 25834*/WARNER BROS. (9.98)	GREATEST HITS III
61	61	50	28	<b>TANYA TUCKER</b> CAPITOL 91821* (9.98)	TENNESSEE WOMAN
(62)	72	59	367	<b>WILLIE NELSON</b> ▲ <sup>2</sup> COLUMBIA 237542*/CBS (9.98 EQ)	GREATEST HITS
(63)	RE-ENTRY	16		<b>THE STATLER BROTHERS</b> MERCURY 842 518* (8.98 EQ)	MUSIC, MEMORIES AND YOU
(64)	NEW ▶	1		<b>DON WILLIAMS</b> RCA 52407* (8.98)	TRUE LOVE
(65)	RE-ENTRY	337		<b>HANK WILLIAMS, JR.</b> ▲ <sup>2</sup> WARNER/CURB 60193*/WARNER BROS. (9.98)	GREATEST HITS, VOLUME I
66	60	58	9	<b>MERLE HAGGARD</b> CURB 77313* (9.98)	BLUE JUNGLE
67	73	—	545	<b>WILLIE NELSON</b> ▲ <sup>4</sup> COLUMBIA 35305*/CBS (6.98 EQ)	STARDUST
68	70	—	2	<b>TAMMY WYNETTE</b> EPIC 46238*/CBS (8.98 EQ)	HEART OVER MIND
69	63	73	91	<b>SHENANDOAH</b> COLUMBIA 44468*/CBS (8.98 EQ)	THE ROAD NOT TAKEN
70	67	60	230	<b>RANDY TRAVIS</b> ▲ <sup>2</sup> WARNER BROS. 25435 (9.98)	STORMS OF LIFE
71	64	63	66	<b>MARY-CHAPIN CARPENTER</b> COLUMBIA 44228/CBS (8.98 EQ)	STATE OF THE HEART
(72)	RE-ENTRY	99		<b>K.T. OSLIN</b> ▲ RCA 8369 (8.98)	THIS WOMAN
73	65	62	5	<b>TIM RYAN</b> EPIC 45270*/CBS (8.98)	TIM RYAN
(74)	RE-ENTRY	14		<b>THE NITTY GRITTY DIRT BAND</b> MCA 6407 (9.98)	THE REST OF THE DREAM
75	71	—	68	<b>VERN GOSDIN</b> COLUMBIA 45104/CBS (8.98 EQ)	ALONE

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. \*Asterisk indicates vinyl LP unavailable. Suggested list price is for cassette and LP. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. © 1990, Billboard/BPI Communications, Inc.

# The Theory of Recordactivity

# E = MCA<sup>12</sup> = 3,000,000 Units Sold!

## Patsy Cline 12 GREATEST HITS MCA-12

MCA RECORDS  
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**Restless Golfers.** Academy of Country Music executives—board chairman Gene Weed, left; executive director Bill Boyd, second from right; and president Fred Reiser, right—flank members of Restless Heart, hosts of the eighth annual Academy of Country Music Celebrity Golf Tournament in Burbank, Calif. Restless Heart members, from left, are Greg Jennings, Larry Stewart, Dave Innis, John Dittrich, and Paul Gregg.

## TV Shows Sharpening Country-Vid Focus Aristo Report: Genre's Exposure Up In '90

NASHVILLE—Exposure time for country music videos has increased over the past year, according to the annual state-of-the-industry report compiled by Aristo Video Promotions here. Aristo president Jeff Walker released the report Nov. 8 at the Billboard Music Video Conference in Los Angeles.

Appraising the continuing impact of The Nashville Network on music videos, the report notes that within the last year TNN has increased original programming in this area from three-and-a-half hours to 31½ hours. Moreover, the report says, TNN now reaches more than 51 million households in the U.S. August Nielsen figures showed that "Video

Morning," a daily three-hour show, had a monthly cume of 8,234,000. The afternoon and weekend TNN video shows had slightly and signifi-

*Regional video shows that program country clips increased from 70 last year to 89 this year*

cantly smaller audiences, respectively, according to Nielsen statistics.

Country Music Television—which is being purchased by Opryland USA, TNN's owner, and Group W Satellite Communications, TNN's distributor—is adding music videos to its playlist in record numbers, the Aristo report reveals. In the first 10 months of 1990, CMT added 204 new videos, as compared with 201 in all of 1989 and 140 in 1988. Additionally, CMT has increased its number of subscribers by 4.9 million in the past two years, bringing its total subscriber base to almost 12 million.

On the international level, the Aristo report says that new video shows are set to begin in the United Kingdom and Australia early next year. It also notes that Diamond Time, described as the largest European video jukebox distributor, fre-

quently uses country clips on the reels it circulates throughout Western Europe.

Other international outlets are Canada's MuchMusic, which broadcasts a weekly one-hour country video show, and Armed Forces Television Network, with a satellite-delivered show that features two-to-four country videos each week.

Regional video shows that program country clips increased from 70 last year to 89 this year. Many of these are shown in large markets, the report says. Some are multiformat shows that introduce country music to audiences that would not normally encounter it. And several shows are tied in with radio stations. This kind of alliance is "a growing trend," the report concludes.

The Video Jukebox Network, which has interactive channels in 29 states, has added six country clips "in recent weeks" in some of its locations, according to Aristo. VJN viewers make their video selections via a "900" toll number.

The impact of music videos is affecting radio, the report says, by generating requests, extending the life of singles, and making listeners aware of artists that radio fails to identify.

Potential areas of growth for country music videos, according to the report, include new low-power TV stations, interactive programs (such as VJN), regular TV stations, multiformat video shows, retail stores, and foreign outlets.

## Bellamys Bring Sunshine To Fla. Benefit Cryder, McDaniel, Cartwright Featured In Jam

**SNAKE, RATTLE, & ROLL:** This colorfully named concert staged by the **Bellamy Brothers** brought some sterling performances to the Sunshine State Oct. 20, including the finale by the brothers themselves. Held in San Antonio (Florida, that is) near the Bellamys' ranch and 30 miles up the road from Tampa, the event was held in conjunction with the annual San Antonio Rattlesnake Festival and benefits the worthy causes of the homeless, the environment, and education. The second annual jam also featured three other acts—**Dale Cryder**, **Mel McDaniel**, and **Lionel Cartwright**.

Tall pine trees draped with Spanish moss cast their impressive shadows over the grassy outdoor park setting as Cryder, a biologist with the Florida Game & Fresh Water Fish Commission, turned his wildlife knowledge into meaningful music. He works to save endangered and threatened species in Florida and uses music—specifically his Gibson guitar and bluegrass stylings—to drive his ecological points home. Practicing what he preaches, the "environmentalist troubador" lives in a cypress swamp wildlife sanctuary near Gainesville, Fla. Cryder's Aninga Roost Music Co. (Route 2, Box 342T, Gainesville, Fla. 32601) offers his tapes and albums. Cryder's carols such as "Appalachicola" go straight to the heart.

McDaniel followed with a strong set highlighted by his No. 1 Billboard Hot Country Singles & Tracks chart hit of 1984, "Baby's Got Her Blue Jeans On." Cartwright proved himself a consummate performer through such numbers as "My Heart Is Set On You," his ultimate broadcast ballad, "I Watched It All On My Radio," and excellent mandolin work on "Let The Hard Times Roll."

The Bellamys entertained the crowd of more than 10,000 (tickets were \$15) with a generous sampling of their hits ranging from "I Could Be Persuaded," the baby-boomer special "Old Hippie," the rich and wonderful "Santa Fe," the beautifully deceitful "Lie To You For Your Love," and the song boasting one of the greatest titles in country music history, "If I Said You Have A Beautiful Body Would You Hold It Against Me." "Let Your Love Flow," a No. 1 Billboard pop hit in 1976, was another favorite. **David Bellamy** has recently been co-writing with **Don Schlitz**, and with brother **Howard** has been recording in Germany. The Bellamys are big in Europe. Their songs chronicle the pleasures and problems of the latest decade—and they are quick to put their talents on the line to raise money to help the homeless, feed the hungry, aid the

environment, and teach the children. Poignantly, recycling containers were located throughout the concert site. The Bellamy Brothers are rebel singers with a cause—and that cause will not only result in much more good music, but meaningful melodies and works that will benefit our planet and those who live on it.

**HIGHWAY 101 MINUS ONE:** **Paulette Carlson** will be leaving **Highway 101** before 1991 to pursue a solo career. The Warner Bros. Records group will continue

to tour with her through December and is now on the lookout for a new band member to replace the talented Carlson, who plans to record a solo album produced by **Jimmy Bowen** in January . . . The Discovery space shuttle astronauts were recently awakened by the songs of the **Highwaymen**—**Waylon Jennings**,



by Gerry Wood

**Willie Nelson**, **Johnny Cash**, and **Kris Kristofferson**. Mission Control in Houston reported that the songs were used for outer space wake-up calls because "The entire crew loves country and western music." . . . The **Wild Jimbos**, managed by Denver-based **Chuck Morris Entertainment**, have signed with MCA Records/Nashville. The group consists of **Nitty Gritty Dirt Band** lead vocalist **Jimmy Ibbotson**, **Jim Ratts** with **Runaway Express**, and **Jim Salesstrom**, known for his studio and tour work with **Dolly Parton**. The band begins recording in January at Colorado Sound Studios with **Sam Bush** of **New Grass Revival** fame producing. The project will not affect Ibbotson's membership with the **Dirt Band**.

**CANNON BOOMS:** Actor **Joe Cannon** led the winning team in the eighth annual Academy of Country Music Celebrity Golf Tournament at the De Bell Golf Course Oct. 15 in Burbank, Calif. The runner-up team was headed by **John Volstad** of the "Newhart" show, while third-place honors went to the team led by **Steve Gatlin**. The putting contest was won by none other than **Gene Weed**, the ACM's chairman of the board. The tournament benefitted the **T.J. Martell Foundation** and its West Coast division, **Neil Bogart Memorial Laboratory**, for cancer, AIDS, and leukemia research for children. Among those performing at the post-tourney party at the **Castaways Restaurant** were the tournament's hosts, **Restless Heart**, **Moe Bandy**, and **Baillie & the Boys**, along with the **Doo Wah Riders**. **Fran Boyd**, the ACM's executive secretary, reports that the money raised could total more than \$37,000.



## NEW ON THE CHARTS

Aaron Tippin has all the talent, perseverance, and charm of a country hero. South Carolina born and bred, his country crooning is proving to be one more treasure pulled from country music's melting pot of '90s stars.

At age 15, Tippin had gotten his pilot's license, and by 20 he was licensed to fly commercial multi-engine aircraft. In addition, Tippin spent seven years in a body-building program that added 30 pounds of muscle to his torso, and yielded a number of awards in body-building competitions.

It was during the early '70s that Tippin began listening to country music. "One of my buddies got a portable eight-track tape player,"



AARON TIPPIN

he says, "but we didn't have any tapes to play in it, except his daddy's tape of Hank Sr.'s greatest hits." After the initial stigma of a teen listening to country music wore off, Tippin says of the tape, "I wore it out."

Tippin pursued music on the local level while working as a corporate pilot, and studying to get his transport rating to fly large jets, but his career in aviation was slowed by the energy crisis. He began writing songs, one of which caught the attention of Nashville publishing executive **Charlie Monk**, who encouraged Tippin's move to Music City.

It has been four years since he made the move to Nashville, during which time he has had songs recorded by **Josh Logan**, the **Kingsmen**, and **Mark Collie**. He and **Collie** co-wrote **Collie's** debut single, "Something With A Ring To It."

Tippin's RCA debut, "You've Got To Stand For Something," moves to the No. 60 spot with a bullet in its third week on Billboard's Hot Country Singles & Tracks chart. His album, produced by **Emory Gordy Jr.**, features 10 original numbers, penned and delivered by a hillbilly heart.

Tippin is managed by **Starstruck Entertainment**, P.O. Box 121996, Nashville, Tenn. 37212; 615-742-8835.

DEBBIE HOLLEY



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	4	6	12	<b>★ ★ NO. 1 ★ ★</b> YOU REALLY HAD ME GOING H.DUNN,C.WATERS (H.DUNN,T.SHAPIRO,C.WATERS)	◆ HOLLY DUNN (C) (V) WARNER BROS. 4-19756
2	2	8	10	BACK IN MY YOUNGER DAYS D.WILLIAMS,G.FUNDIS (D.FLOWERS)	◆ DON WILLIAMS (V) RCA 2677-7
3	1	2	13	HOME B.MONTGOMERY,J.SLATE (A.SPOONER,F.LEHNER)	◆ JOE DIFFIE (C) (V) EPIC 34T 73447/CBS
4	11	12	8	COME NEXT MONDAY J.SCAIFE,J.COTTON (K.T.OSLIN,R.BOURKE,C.BLACK)	◆ K.T.OSLIN (V) RCA 2667-7
5	14	13	11	CRAZY IN LOVE J.BOWEN,C.TWITTY,D.HENRY (E.STEVENS,R.MCCORMICK)	◆ CONWAY TWITTY (V) MCA 79067
6	3	1	13	YOU LIE T.BROWN,R.MCENTIRE (B.FISCHER,A.ROBERTS,C.BLACK)	◆ REBA MCENTIRE (V) MCA 79071
7	10	10	12	YET R.SHARP,T.DUBOIS (R.SHARP,S.LEMAIRE)	◆ EXILE (C) (V) ARISTA 2075
8	15	15	7	CHASIN' THAT NEON RAINBOW K.STEGALL,S.HENDRICKS (A.JACKSON,J.MCBRIDE)	◆ ALAN JACKSON (V) ARISTA 2095
9	13	22	4	PUT YOURSELF IN MY SHOES J.STROUD (C.BLACK,H.NICHOLAS,S.RUSSELL)	◆ CLINT BLACK (V) RCA 2678-7
10	5	7	13	FEED THIS FIRE J.CRUTCHFIELD (H.PRESTWOOD)	◆ ANNE MURRAY CAPITOL PRO-79189
11	16	16	7	GHOST IN THIS HOUSE R.HALL,R.BYRNE (H.PRESTWOOD)	◆ SHENANDOAH (C) (V) COLUMBIA 38T-73520/CBS
12	8	9	11	A FEW OLE COUNTRY BOYS K.LEHNING (T.SEALS,M.WILLIAMS)	RANDY TRAVIS & GEORGE JONES (C) (V) WARNER BROS. 4-19586
13	12	11	8	AMERICAN BOY R.LANDIS (E.RABBITT)	◆ EDDIE RABBITT CAPITOL PRO-79398
14	6	3	14	FRIENDS IN LOW PLACES A.REYNOLDS (D.BLACKWELL,B.LEE)	◆ GARTH BROOKS CAPITOL PRO-79239
15	9	4	16	TOO COLD AT HOME M.WRIGHT (B.HARDEN)	◆ MARK CHESNUTT (C) (V) MCA 53856
16	21	49	3	I'VE COME TO EXPECT IT FROM YOU J.BOWEN,G.STRAIT (D.DILLON,B.CANNON)	◆ GEORGE STRAIT (V) MCA 53969
17	7	5	15	FOOL SUCH AS I K.LEHNING (B.TRADER)	BAILLIE AND THE BOYS (V) RCA 2641-7-R-A
18	19	26	8	NEVER KNEW LONELY T.BROWN (V.GILL)	◆ VINCE GILL (V) MCA 7-53092
19	17	14	12	THIS AIN'T MY FIRST RODEO B.MONTGOMERY (V.GOSDIN,H.COCHRAN,M.D.BARNES)	◆ VERN GOSDIN (C) (V) COLUMBIA 38T 73491/CBS
20	28	50	3	UNANSWERED PRAYERS A.REYNOLDS (ALGER,BASTAIN,BROOKS)	◆ GARTH BROOKS (V) CAPITOL 44650
21	20	23	12	WESTERN GIRLS R.BENNETT,T.BROWN (M.STUART,P.KENNERLEY)	◆ MARTY STUART (V) MCA 79068
22	22	29	9	SOMEONE ELSE'S TROUBLE NOW P.WORLEY,E.SEAY (P.TILLIS,G.NICHOLSON)	◆ HIGHWAY 101 (C) (V) WARNER BROS. 4-19593
23	23	28	10	MOONSHADOW ROAD B.BECKETT,T.GRAHAM BROWN (BROWN,THOMPSON,NICHOLSON)	T. GRAHAM BROWN CAPITOL PRO-79269
24	18	24	8	AIN'T NECESSARILY SO F.FOSTER (B.N.CHAPMAN)	◆ WILLIE NELSON (C) (V) COLUMBIA 38T-73518/CBS
25	26	27	12	HE WAS ON TO SOMETHING R.SKAGGS,S.BUCKINGHAM (S.CURTIS)	◆ RICKY SKAGGS (C) (V) EPIC 34T 73496/CBS
26	38	47	4	LIFE'S LITTLE UPS AND DOWNS S.BUCKINGHAM (M.A.RICH)	◆ RICKY VAN SHELTON (C) (V) COLUMBIA 38T-73587/CBS
27	39	46	6	ROCK 'N' ROLL ANGEL THE KENTUCKY HEADHUNTERS (R.O.YOUNG)	◆ THE KENTUCKY HEADHUNTERS (V) MERCURY 878 214-7
28	31	39	9	PUT SOME DRIVE IN YOUR COUNTRY G.BROWN (T.TRITT)	◆ TRAVIS TRITT (V) WARNER BROS. 4-26094
29	24	18	17	JUKEBOX IN MY MIND J.LEO,L.M.LEE,ALABAMA (D.GIBSON,R.ROGERS)	◆ ALABAMA (V) RCA 2643-7
30	37	41	9	THE NIGHT'S TOO LONG T.BROWN (L.WILLIAMS)	◆ PATTY LOVELESS (V) MCA 53895
31	<b>NEW</b>	1	1	<b>★ ★ ★ HOT SHOT DEBUT ★ ★ ★</b> FOREVER'S AS FAR AS I'LL GO J.LEO,L.M.LEE,ALABAMA (M.REID)	◆ ALABAMA (V) RCA 2706-7
32	27	25	20	HOLDIN' A GOOD HAND J.CRUTCHFIELD (R.CROSBY,J.FEW)	◆ LEE GREENWOOD (C) CAPITOL 4JM 44576
33	42	43	10	A RING WHERE A RING USED TO BE N.LARKIN (G.EATHERLY,B.MOULDS,K.BERGSNES)	◆ BILLY JOE ROYAL (C) (CD) ATLANTIC 4-87867
34	35	34	20	NOTHING'S NEWS J.STROUD,M.WRIGHT (C.BLACK)	◆ CLINT BLACK (C) (V) RCA 2596-4-RS
35	30	30	21	I MEANT EVERY WORD HE SAID S.BUCKINGHAM (C.PUTMAN,B.JONES,C.CHAMBERS)	◆ RICKY VAN SHELTON (C) (V) COLUMBIA 38T 73413/CBS
36	33	33	19	I FELL IN LOVE H.EPSTEIN (C.CARTER,H.EPSTEIN,B.TENCH,P.LAMEK)	◆ CARLENE CARTER (C) (V) REPRIS 4-19915/WARNER BROS.
37	44	36	11	THE THINGS YOU LEFT UNDONE W.WALDMAN,J.LEO (M.BERG,R.SAMOSEY)	◆ MATRACA BERG (V) RCA 2644-7
38	40	35	18	PRECIOUS THING T.BROWN (S.WARINER,M.CANALLY)	◆ STEVE WARINER (C) (V) MCA 53854

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	45	44	8	WHAT WE REALLY WANT R.CASH (R.CASH)	◆ ROSANNE CASH (C) (V) COLUMBIA 38T-73517/CBS
40	29	17	15	BORN TO BE BLUE B.MAHER (M.REID,B.MAHER,M.DAVID)	◆ THE JUDDS (C) (V) CURB/RCA 2597-4-R-S/RCA
41	43	38	19	FOURTEEN MINUTES OLD D.JOHNSON (D.KNUTSON,A.L.OWENS)	◆ DOUG STONE (C) (V) EPIC 34T 73425/CBS
42	34	19	15	DRINKING CHAMPAGNE J.BOWEN,G.STRAIT (B.MACK)	◆ GEORGE STRAIT (V) MCA 79070
43	36	20	17	MY HEART IS SET ON YOU S.SMITH,T.BROWN (L.CARTWRIGHT)	◆ LIONEL CARTWRIGHT (C) (V) MCA 53849
44	51	58	5	IT WON'T BE ME J.CRUTCHFIELD (T.SHAPIRO,C.WATERS)	◆ TANYA TUCKER CAPITOL PRO-79338
45	53	53	5	YOU WIN AGAIN J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	◆ MARY-CHAPIN CARPENTER (C) (V) COLUMBIA 38T-73567/CBS
46	49	51	7	WHEN LOVE COMES CALLIN' R.SCRUGGS,M.MILLER (M.MILLER,R.SCRUGGS)	◆ SAWYER BROWN CURB/CAPITOL PRO-79231/CAPITOL
47	48	45	21	I COULD BE PERSUADED E.GORDY,JR. (D.BELLAMY,H.BELLAMY,D.SCHLITZ)	◆ THE BELLAMY BROTHERS (C) (V) MCA/CURB 53824/MCA
48	47	42	17	'TIL A TEAR BECOMES A ROSE B.MEVIS,G.FUNDIS (B.RICE,M.S.RICE)	◆ KEITH WHITLEY & LORRIE MORGAN (V) RCA 2619-7
49	32	31	18	THE BATTLE HYMN OF LOVE A.REYNOLDS (D.SCHLITZ,P.OVERSTREET)	◆ KATHY MATTEA & TIM O'BRIEN (C) (V) MERCURY 875 692-7
50	52	52	6	BORDERTOWN K.LEHNING (D.SEALS,B.MCDILL)	◆ DAN SEALS CAPITOL PRO-79280
51	25	21	12	WHEN SOMEBODY LOVES YOU S.HENDRICKS,T.DUBOIS,RESTLESS HEART (J.NEEL,R.GILES)	◆ RESTLESS HEART (C) (V) RCA 2663-7R
52	54	55	5	NOW THAT WE'RE ALONE T.BROWN,R.CROWELL (R.CROWELL)	◆ RODNEY CROWELL (C) (V) COLUMBIA 38T-73569/CBS
53	55	57	5	TURN IT ON, TURN IT UP, TURN ME LOOSE P.ANDERSON (KOSTAS,W.PATTON)	◆ DWIGHT YOAKAM (C) (V) REPRIS 4-19543/WARNER BROS.
54	58	64	4	COME ON BACK H.EPSTEIN (C.CARTER)	◆ CARLENE CARTER (C) (V) REPRIS 4-19564/WARNER BROS.
55	46	40	18	STORY OF LOVE P.WORLEY,E.SEAY (C.HILLMAN,S.HILL)	◆ THE DESERT ROSE BAND (V) MCA/CURB 79052/MCA
56	56	60	4	WE'VE GOT IT MADE J.CRUTCHFIELD (S.RAMOS,B.REGAN)	◆ LEE GREENWOOD (C) CAPITOL 4JM-44576
57	69	—	2	<b>★ ★ ★ POWER PICK/AIRPLAY ★ ★ ★</b> A FEW GOOD THINGS REMAIN A.REYNOLDS (J.VEZNER,P.ALGER)	◆ KATHY MATTEA (V) MERCURY 878246-7
58	73	—	2	THESE LIPS DON'T KNOW HOW TO SAY GOODBYE D.JOHNSON (H.HOWARD)	◆ DOUG STONE (C) (V) EPIC 34T-73570/CBS
59	63	67	4	THINGS ARE TOUGH ALL OVER B.MONTGOMERY (L.SILVER,T.BRUCE)	◆ SHELBY LYNNE (C) EPIC 34T-73521/CBS
60	64	73	3	YOU'VE GOT TO STAND FOR SOMETHING E.GORDY,JR. (A.TIPPIN,B.BROCK)	◆ AARON TIPPIN (C) (V) RCA 2711-4
61	60	61	5	PRAYING FOR RAIN P.WORLEY,E.SEAY (C.WATERS,D.COOK)	◆ KEVIN WELCH (C) (V) REPRIS 4-19585/WARNER BROS.
62	57	59	6	LIKE A HURRICANE J.STROUD (M.CLARK)	◆ MARIE OSMOND (V) CURB 76840
63	59	54	14	LOVE IS STRANGE J.E.NORMAN,E.PRESTIDGE (E.MCDANIEL,M.BAKER,S.ROBINSON)	◆ KENNY ROGERS & DOLLY PARTON (C) (V) REPRIS 4-19760/WARNER BROS.
64	70	—	2	LOVE WILL BRING HER AROUND S.HENDRICKS (R.CROSBY,W.ROBINSON)	◆ ROB CROSBY (C) (CD) (V) ARISTA ADC-2081
65	74	—	2	THERE FOR AWHILE T.BROWN (C.WRIGHT,A.L.GRAHAM)	◆ STEVE WARINER (V) MCA 7-53936
66	62	63	15	RECKLESS HEART SOUTHERN PACIFIC (J.E.NORMAN (J.MCFEE,A.PESSIS)	◆ SOUTHERN PACIFIC (C) (V) WARNER BROS. 4-19871
67	66	69	12	YOU MADE LIFE GOOD AGAIN R.SCRUGGS,NITTY GRITTY DIRT BAND (B.DIPIERO,S.SESKIN)	◆ THE NITTY GRITTY DIRT BAND (V) MCA 79075
68	67	—	2	LOVE LETTER N.LARKIN (B.HAYES)	◆ ROBIN LEE (C) ATLANTIC 4-87835
69	65	70	17	HONKY TONK BLUES J.STROUD,R.ALVES (H.WILLIAMS,SR.)	◆ PIRATES OF THE MISSISSIPPI (C) CAPITOL 44579
70	75	71	16	DANCE IN CIRCLES B.KILLEN (T.RYAN,A.HARVEY)	◆ TIM RYAN (C) (V) EPIC 34T-73572/CBS
71	61	56	11	COWBOY LOGIC S.GIBSON,M.M.MURPHY (D.COOK,C.RAINS)	◆ MICHAEL MARTIN MURPHY (C) (V) WARNER BROS. 4-19724
72	<b>NEW</b>	1	1	WHAT A WAY TO GO R.KENNEDY (J.RUSHING,B.DAVID,R.KENNEDY)	◆ RAY KENNEDY (C) (CD) ATLANTIC 3234-4
73	71	75	3	DAM THESE TEARS R.CHANCEY (M.GEIGER,W.MULLIS)	◆ CANYON (C) (V) 16TH AVENUE/CURB 4JM-70445/16TH AVENUE
74	<b>NEW</b>	1	1	ROLLIN' HOME J.STROUD,R.ALVES (ALVES,MCCORVEY,HARRISON)	◆ PIRATES OF THE MISSISSIPPI CAPITOL PRO-79368
75	68	68	6	WHERE CORN DON'T GROW R.ALBRIGHT,B.MONTGOMERY (R.MURRAH,M.ALLAN)	◆ WAYLON JENNINGS (C) (V) EPIC 34T-73519/CBS

Records moving up the chart 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, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. \*Asterisk indicates catalog number is for cassette maxi-single, regular cassette single unavailable. (C) Cassette single availability. (CD) Compact disc single availability. (M) Cassette maxi-single availability. (T) 12-inch vinyl single availability. (V) 7-inch vinyl single availability. © 1990, Billboard/BPI Communications, Inc.

## HOT COUNTRY RECURRENTS

1	1	1	5	WHEN I CALL YOUR NAME T.BROWN (V.GILL,T.DUBOIS)	◆ VINCE GILL MCA
2	2	2	3	NEXT TO YOU, NEXT TO ME R.HALL,R.BYRNE (R.E.ORRALL,C.WRIGHT)	◆ SHENANDOAH COLUMBIA
3	—	—	1	WANTED S.HENDRICKS,K.STEGALL (A.JACKSON,C.CRAIG)	◆ ALAN JACKSON ARISTA
4	3	—	2	I'M GONNA BE SOMEBODY G.BROWN (S.HARRIS,J.COLUCCI)	◆ TRAVIS TRITT WARNER BROS.
5	5	4	9	LOVE WITHOUT END, AMEN J.BOWEN,G.STRAIT (A.BARKER)	◆ GEORGE STRAIT MCA
6	4	3	3	GOOD TIMES K.LEHNING (S.COOKE)	◆ DAN SEALS CAPITOL
7	6	5	8	THE DANCE A.REYNOLDS (T.ARATA)	◆ GARTH BROOKS CAPITOL
8	12	10	12	I'VE CRIED MY LAST TEAR FOR YOU S.BUCKINGHAM (C.WATERS,T.KING)	◆ RICKY VAN SHELTON COLUMBIA
9	—	—	1	DON'T GO OUT J.CRUTCHFIELD (R.FOSTER,B.LLOYD)	◆ TANYA TUCKER WITH T. GRAHAM BROWN CAPITOL
10	8	6	7	HE WALKED ON WATER K.LEHNING (A.SHAMBLIN)	◆ RANDY TRAVIS WARNER BROS.
11	9	13	4	OH LONESOME ME THE KENTUCKY HEADHUNTERS (D.GIBSON)	◆ THE KENTUCKY HEADHUNTERS MERCURY
12	7	7	5	WRONG R.ALBRIGHT,B.MONTGOMERY (S.SESKIN,A.PESSIS)	◆ WAYLON JENNINGS EPIC
13	11	8	12	FOREVER AND EVER, AMEN K.LEHNING (P.OVERSTREET,D.SCHLITZ)	◆ RANDY TRAVIS WARNER BROS.

14	14	11	12	HELP ME HOLD ON G.BROWN (T.TRITT,P.TERRY)	◆ TRAVIS TRITT WARNER BROS.
15	—	25	11	FIVE MINUTES B.BECKETT (B.N.CHAPMAN)	◆ LORRIE MORGAN RCA
16	13	14	12	KILLIN' TIME J.STROUD,M.WRIGHT (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK RCA
17	16	20	12	CHAINS T.BROWN (H.BYNUM,B.RENEAU)	◆ PATTY LOVELESS MCA
18	20	18	12	IF YOU COULD ONLY SEE ME NOW B.BECKETT,T.BROWN (S.LONGACRE,R.GILES)	◆ T. GRAHAM BROWN CAPITOL
19	19	23	9	BETTER MAN M.WRIGHT,J.STROUD (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK RCA
20	18	24	11	WALK ON J.BOWEN,R.MCENTIRE (S.DEAN,L.WILLIAMS)	◆ REBA MCENTIRE MCA
21	15	16	12	I'D BE BETTER OFF (IN A PINE BOX) D.JOHNSON (J.MACRAE,S.CLARK)	◆ DOUG STONE EPIC
22	—	22	8	PASS IT ON DOWN J.LEO,L.M.LEE,ALABAMA (T.GENTRY,R.OWEN,W.ROBINSON,R.ROGERS)	◆ ALABAMA RCA
23	17	15	12	HARD ROCK BOTTOM OF YOUR HEART K.LEHNING (H.PRESTWOOD)	◆ RANDY TRAVIS WARNER BROS.
24	—	—	5	SHE CAME FROM FORT WORTH A.REYNOLDS (P.ALGER,F.KOLLER)	◆ KATHY MATTEA MERCURY
25	—	—	2	EIGHTEEN WHEELS AND A DOZEN ROSES A.REYNOLDS (P.NELSON,G.NELSON)	◆ KATHY MATTEA MERCURY

◆ Videoclip availability. Recurrents are titles which have already appeared on the top 75 Singles & Tracks chart for 21 weeks. Commercial availability is not indicated on the recurrent chart.



# MPI Rushing Judds Longform To Retail

NASHVILLE—MPI Home Video is rush-releasing the Judds' longform video, "Love Can Build A Bridge," in response to the recent announcement that Naomi Judd's illness is splitting up the Grammy-winning country duo (Billboard, Oct. 27). The street date for the package is Nov. 28.

The title cut of the 60-minute video has been shot in three-dimension, using the Nuoptix Film System, and each package will be sold with two pairs of 3D glasses enclosed. List

price is \$19.98.

Besides "Love Can Build A Bridge," the video features the songs "This Country's Rockin'," "Born To Be Blue," and "Rompin' Stompin' Blues." In addition, it has scenes from Naomi Judd's wedding and the reception following it, as well as the mother-and-daughter team's preparation for the 3D shoot in Arizona.

An earlier Judds video from MPI, "Across The Heartland," has already been certified gold. It, too, lists for

\$19.98.

"Love Can Build A Bridge" is a matching video to the Judds' current and final album on RCA/Curb. The two were scheduled to switch to MCA/Curb for their next project when Naomi Judd was found to have chronic and untreatable hepatitis. Consequently, daughter Wynonna will record for the new label as a soloist.

At the press conference announcing the breakup, the Judds said they would continue to tour to support the current album as long as Naomi Judd's health permitted.

## 4 MCA N'ville Staffers Fired

NASHVILLE—Four MCA Music staffers have been dismissed here, according to GM Steve Day. They are Al Cooley, director of creative services; Eddie Tidwell, manager of creative services; Thom McHugh, chief engineer; and Linda Merrill, secretary/receptionist.

The cuts reduce the Nashville office staff to four, according to Day, who has been overseeing the publishing company's Nashville office since Noel Fox, VP of creative services, left MCA in October.

Day says there have been no cutbacks in MCA's songwriting staff.

## COUNTRY CORNER



by Marie Ratliff

### NEW MOVERS

**Asleep At The Wheel**—"That's The Way Love Is" (Arista): WGKX, KASE, WFLS, KXXY, WRKZ, KVET, WTQR, KVOO, WNOE, KFDI.

**Gene Watson**—"This Country's Bigger Than Texas" (Warner Bros.): WQDR, WDAF, WWYZ, WCMS, KSOP, KFDI, KVOO, WFLS.

**HOLLY DUNN'S** "You Really Had Me Going" (Warner Bros.) takes a giant step (4-1), beating **Don Williams'** bulleted No. 2 record, "Back In My Younger Days" (RCA), for the top spot by 1.1 million gross impressions.

Farther down the chart, **Marty Stuart's** "Western Girls" (MCA) showed a gain in gross impressions but gets pushed down (20-21) by **Garth Brooks'** "Unanswered Prayers" (Capitol), whose whopping 5.9-gross-impression gain gives it a 28-20 jump. Brooks' record shares 'most-rave-mentions-from-programmers' honors this week with **Clint Black's** No. 9 charter, "Put Yourself In My Shoes" (RCA) and **George Strait's** "I've Come To Expect It From You" (MCA), charted at No. 16.

**CONTINUING A WINNING FORMULA** of repackaging country evergreens and turning them into current hits, **Ricky Van Shelton** takes an early **Charlie Rich** song and moves it smartly up the chart (38-26). "Life's Little Ups And Downs" (Epic) was one of Rich's early recordings. It peaked midchart in 1969.

"I'm usually very sensitive about cover songs because I feel they did the song and did it right the first time it was recorded," says PD **Mark Andrews**, KEBC Oklahoma City, "but Ricky does a wonderful job with this tune. It's doing very well in this market."

Others reporting good action on the Shelton record are **KKAT** Salt Lake City; **KZKX** Lincoln, Neb.; **WZZK** Birmingham, Ala.; **KZSN** Wichita, Kan.; **KRAK** Sacramento, Calif.; **KSON** San Diego; **WHOK** Columbus; and **WWKA** Orlando, Fla. It's new this week at **WCRJ** Jacksonville, Fla.; **KRPM** Tacoma, Wash.; **WKHK** Richmond, Va.; **KSAN** San Francisco; and **KHEY** El Paso, Texas.

**REGIONAL REACTIONS:** "An undiscovered treasure" is how PD **Mike McCoy**, WCRJ, Jacksonville, refers to the **Bama Band's** "She's Movin' In" (Capitol). "This is a terrific male record and it's being ignored by most of the country. It's not a **Hank Jr.** clone, they really cook on it. It's great for someone looking to add spice to the playlist."

**Clinton Gregory's** "Couldn't Love Have Picked A Better Place To Die" (Step One) is getting attention at **WRNS** Kinston, N.C.; according to MD **Mark Reid**. "We're starting to get some phones on it," says Reid, "I think it's going to be a pretty decent song for us."

"Clinton Gregory has a smash song," says PD **Jim Asker**, WFLS Fredericksburg, Va. "I don't know how well it will do nationally because it's on an independent label, but I'd like to see people give it a shot."

"**IT COULD BE THEIR BEST EVER**," says MD **Gary Hightower**, KFDI Wichita, of **Foster & Lloyd's** "Can't Have Nothin'" (RCA). "It's a fun song that people can really relate to."

Among those reporting good moves—**WFLS** Fredericksburg; **KALF** Chico, Calif.; **KKCS** Colorado Springs; **WDAF** Kansas City, Mo.; **WONE** Dayton, Ohio; and **KWJJ** Portland, Ore. It's a new add at **KEBC** Oklahoma City; **WWYZ** Hartford, Conn.; and **WDSY** Pittsburgh.

**RECURRENT FACTS:** **Alan Jackson's** "Wanted" debuts at No. 3 on the Hot Country Recurrents chart after its 21-week run on the singles chart. Likewise, **Tanya Tucker & T. Graham Brown's** "Don't Go Out" (Capitol) moves over to the recurrents chart at No. 9.

## NEW ON THE CHARTS

Arista Records artist **Rob Crosby** is one more country newcomer hailing from South Carolina—this time the city of Sumter.

He debuted last week on Billboard's Hot Country Singles & Tracks chart at No. 70 with a bullet and moves this week to the No. 64 position, still clinging to the bullet.

Crosby's career in music began early on. He was given his first guitar at age 9 and immediately began writing songs—the first of which was crafted during his fourth-grade year and titled "I'm A Lonely Man." In the fifth grade, he was a member of a band called the Radiations that played school functions and private parties.

Crosby found his style through the influences of folk, blues, and acoustic country rock, and the likes

of such artists as the Beatles, Roy Orbison, Bob Dylan, Kris Kristofferson, and Crosby, Stills & Nash.

During the college years, music squirmed its way to the top of Crosby's priorities and he formed the Rob Crosby Group, that he says gained regional success. Some of those band members, including Crosby, decided to take the plunge and move to Nashville.

Crosby landed a staff writer position at a small publishing company and got a few cuts, while occasionally performing live at local showcase clubs.

At the age of 36, Crosby was discovered by **Tim DuBois**, VP/GM of Arista Records/Nashville, and producer/engineer **Scott Hendricks**, during one of Nashville's infamous "writer's nights."

Since that evening, the record deal with Arista was signed, an album was produced by Hendricks, a debut single was released, and, as gravy to the feast of activity, Crosby's song, "Holdin' A Good Hand," went to No. 2 on Billboard's country singles chart for **Lee Greenwald**.

Crosby is managed by **Steve Small**, 20 Music Circle E., Nashville, Tenn. 37203; (615) 242-2020. He is booked by the **William Morris Agency**, 2325 Crestmoor Road, Nashville, Tenn. 37215; (615) 385-0310.

DEBBIE HOLLEY



ROB CROSBY

## 5 Acts Will Broadcast Holiday Spirit Via 'Acoustic' Radio Special

NASHVILLE—MCA Records' **Steve Wariner** is booked to headline a holiday special, "An Acoustic Christmas," for National Public Radio. To be recorded at the historic RCA Studio B on Music Row here, the two-hour show will feature per-

formances by **Wariner**, **Chet Atkins**, **Emmylou Harris**, **Maura O'Connell**, and **Mike Reid**.

According to Wariner, each artist will provide his or her own basic instrumental backing and allow other featured guests to join in. There will

be no backup band. **Noah Adams**, the co-host of NPR's "All Things Considered," will host the program.

The taping will be done in front of a small audience of family, friends, and press. Each performer will do approximately five songs.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.	CPP
24 AIN'T NECESSARILY SO (Warner-Refuge, ASCAP/Macy Place, ASCAP) WBM		47 I COULD BE PERSUADED (Bellamy Bros., ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) CPP
13 AMERICAN BOY (Eddie Rabbitt, BMI) HL		36 I FELL IN LOVE (Carlooney Tunes, ASCAP/Chrysalis, ASCAP/EMI, ASCAP/He-Dog, ASCAP/Twyla Dent, ASCAP/Blue Gator, ASCAP/Lamek, BMI/Laughing Dogs, BMI) CLM
2 BACK IN MY YOUNGER DAYS (Danny Flowers, ASCAP/Bug, BMI) HL		35 I MEANT EVERY WORD HE SAID (CBS Tree, BMI/CBS Cross Keys, ASCAP/Joe Chambers, ASCAP) HL
49 THE BATTLE HYMN OF LOVE (MCA, ASCAP/Don Schlitz, ASCAP/Screen Gems-EMI, BMI/Scarlet Moon, BMI) HL/CLM/WBM		44 IT WON'T BE ME (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP)
50 BORDERTOWN (Pink Pig, BMI/Polygram Int'l, ASCAP/Ranger Bob, ASCAP) HL		16 I'VE COME TO EXPECT IT FROM YOU (Jessie Jo, BMI/Music Corp. Of America, BMI/Buddy Cannon, ASCAP/Pri, ASCAP) HL
40 BORN TO BE BLUE (Almo, ASCAP/Brio Blues, ASCAP/EMI April, ASCAP/Vancou, Ascop) CPP/HL		29 JUKEBOX IN MY MIND (Maypop, BMI) WBM
8 CHASIN' THAT NEON RAINBOW (EMI April, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM/HL		26 LIFE'S LITTLE UPS AND DOWNS (Makamilion, BMI/Warner-Tamerlane, BMI) WBM
4 COME NEXT MONDAY (Tri-Chappell, SESAC/Chappell & Co., ASCAP/Serenity Manor, ASCAP) HL		62 LIKE A HURRICANE (Warner-Tamerlane, BMI/Flying Dutchman, BMI) WBM
54 COME ON BACK (Carlooney Tunes, ASCAP/Chrysalis, ASCAP) CLM		63 LOVE IS STRANGE (Ben-Ghazi, BMI)
71 COWBOY LOGIC (CBS Cross Keys, ASCAP/Terrace, ASCAP) CPP/HL		68 LOVE LETTER (Monster, ASCAP/Bob-A-Lew, ASCAP)
5 CRAZY IN LOVE (Screen Gems-EMI, BMI) WBM		64 LOVE WILL BRING HER AROUND (Grand Coalition, BMI/Maypop, BMI)
73 DAM THESE TEARS (Acuff-Rose, BMI/Milene, ASCAP)		23 MOONSHADOW ROAD (EMI April, ASCAP/Ideas Of March, ASCAP/CBS Cross Keys, ASCAP) HL
70 DANCE IN CIRCLES (CBS Cross Keys, ASCAP/Ensign, BMI) HL/CLM		43 MY HEART IS SET ON YOU (Silverline, BMI/Long Run, BMI) WBM
42 DRINKING CHAMPAGNE (Acuff-Rose, BMI) CPP		18 NEVER KNEW LONELY (Benefit, BMI)
10 FEED THIS FIRE (Careers, BMI) HL		30 THE NIGHT'S TOO LONG (Lucy Jones, BMI/Bug, BMI) CLM
57 A FEW GOOD THINGS REMAIN (Sheddhouse, ASCAP/Bait And Beer, ASCAP/Forerunner, ASCAP)		34 NOTHING'S NEWS (Howlin'Hits, ASCAP) CPP
12 A FEW OLE COUNTRY BOYS (WB, ASCAP/Two Sons, ASCAP/Bamatuck, ASCAP/Mentor Williams, ASCAP) WBM		52 NOW THAT WE'RE ALONE (Coolwell, ASCAP)
17 FOOL SUCH AS I (MCA, ASCAP) HL		61 PRAYING FOR RAIN (CBS Cross Keys, ASCAP) HL
31 FOREVER'S AS FAR AS I'LL GO (Almo, ASCAP/Brio Blues, ASCAP)		38 PRECIOUS THING (Steve Wariner, BMI/Irving, BMI/Beginner, ASCAP) CPP/CLM/WBM
41 FOURTEEN MINUTES OLD (WB, ASCAP/Patrick Janus, ASCAP/Warner-Tamerlane, BMI/Patrick Joseph, BMI) WBM		28 PUT SOME DRIVE IN YOUR COUNTRY (CBS Tree, BMI/Post Oak, BMI) HL
14 FRIENDS IN LOW PLACES (Careers, BMI/Music Ridge, ASCAP) HL		9 PUT YOURSELF IN MY SHOES (Howlin'Hits, ASCAP/Red Brazos, BMI)
11 GHOST IN THIS HOUSE (Careers, BMI)		66 RECKLESS HEART (Long Tooth, BMI/Endless Frogs, ASCAP) CLM
25 HE WAS ON TO SOMETHING (CBS Tree, BMI) HL		33 A RING WHERE A RING USED TO BE (Great Shakes, BMI/Hidden Harbor, BMI/Coxboro, BMI/Music Corp. Of America, BMI) WBM/HL
32 HOLDIN' A GOOD HAND (Songs Of Grand Coalition, BMI/Marledge, ASCAP)		27 ROCK 'N' ROLL ANGEL (Head Cheese, ASCAP/Pri, ASCAP) WBM
3 HOME (Texas Wedge, ASCAP)		74 ROLLIN' HOME (Flawfactor, BMI/Great Cumberland, BMI/Patrick Joseph, BMI/Warner-Tamerlane, BMI)
69 HONKY TONK BLUES (Acuff-Rose, BMI/Hiriam, BMI)		
		22 SOMEONE ELSE'S TROUBLE NOW (CBS Tree, BMI/CBS Cross Keys, ASCAP) HL
		55 STORY OF LOVE (Bar None, BMI/Bug, BMI) HL
		65 THERE FOR AWHILE (David 'N' Will, ASCAP/Sheddhouse, ASCAP)
		58 THESE LIPS DON'T KNOW HOW TO SAY GOODBYE (CBS Tree, BMI)
		59 THINGS ARE TOUGH ALL OVER (MCA, ASCAP) HL
		37 THE THINGS YOU LEFT UNDONE (Warner-Tamerlane, BMI/Samosonian, ASCAP) WBM
		19 THIS AIN'T MY FIRST RODEO (Hookem, ASCAP/Co-Heart, BMI/Hardscratch, BMI/Irving, BMI) CPP
		48 'TIL A TEAR BECOMES A ROSE (EMI April, ASCAP/Swallowfork, ASCAP) HL
		15 TOO COLD AT HOME (EMI April, ASCAP/K-Mark, ASCAP) WBM
		53 TURN IT ON, TURN IT UP, TURN ME LOOSE (Songs Of PolyGram, BMI/Polygram Int'l, ASCAP/Amanda-Lin, ASCAP) HL
		20 UNANSWERED PRAYERS (Bait And Beer, ASCAP/Forerunner, ASCAP/Mid-Summer, ASCAP/Major Bob, ASCAP) CLM
		21 WESTERN GIRLS (Songs Of PolyGram, BMI/Irving, BMI/Littlemarch, BMI) HL/CLM
		56 WE'VE GOT IT MADE (Wrensong, ASCAP/Miller's Daughter, ASCAP/AMR, ASCAP) WBM
		72 WHAT A WAY TO GO (Polygram Int'l, ASCAP)
		39 WHAT WE REALLY WANT (Chelcatt, BMI/Bug, BMI)
		46 WHEN LOVE COMES CALLIN' (Zoo II, ASCAP/Warner-Tamerlane, BMI/Randy Scruggs, BMI) WBM
		51 WHEN SOMEBODY LOVES YOU (Song Pantry, ASCAP/EEG, ASCAP) CPP
		75 WHERE CORN DON'T GROW (Tom Collins, BMI/Murrah, BMI)
		7 YET (With Any Luck, BMI/Sun Mare, BMI)
		6 YOU LIE (Bobby Fischer, ASCAP/Five Bar-B, ASCAP/MCA, ASCAP/Krismik, ASCAP) HL
		67 YOU MADE LIFE GOOD AGAIN (Little Big Town, BMI/American Made, BMI/Love This Town, ASCAP)
		1 YOU REALLY HAD ME GOING (Careers, BMI/Edge O' Woods, ASCAP/Moline Valley, ASCAP/Kinetic Diamond, ASCAP)
		60 YOU'VE GOT TO STAND FOR SOMETHING (Acuff-Rose, BMI)
		45 YOU WIN AGAIN (EMI April, ASCAP/Getarealjob, ASCAP) HL



# Latin Notas



by Carlos Agudelo

**THE EDUCATION OF JORGE OQUENDO:** On a pleasant Sunday afternoon, Oquendo, executive of the Puerto Rican label Prime Entertainment, suddenly ran into a very unpleasant problem in the New York Latin entertainment scene. It seems his act, **Toño Rosario**, and his band were canceled cold, left with their instruments and their music at the door of an upper Manhattan disco by the owner, who, Oquendo says, decided he would lose money if he honored his agreement with the artist. The club DJ then reportedly proceeded to play Rosario's complete album as compensation to the audience, which had already paid to hear the concert.

Rosario was a member of **Los Hermanos Rosario**, a six-brother, two-sister Dominican merengue band. He decided to start a solo career, and, the club problem notwithstanding, has had encouraging success so far in both radio play and sales.

Oquendo, meanwhile, had previously uncovered some trouble in New York when he found that a 12-inch record with a couple of tunes by Prime artist **Vico C.**, a *boricua* rapper, was being sold by a well-known distributor on the East Coast. The recording, made in the Dominican Republic under the "Ringo" label, carries the claim of being released with permission from Prime—a claim that Oquendo says is untrue. Now Oquendo is trying to find out where the record, which contains two cuts C. had previously recorded with the Jossie Esteban Y La Patrulla 15 band as guest artists, came from and says he is mulling the possibility of legal action.

**LUIS ENRIQUE, THE NICARAGUAN SALSERO**

based in Miami, has released "Luces Del Alma," his newest album. Among the tunes included are "Pensar," the first single, and "Date Un Chance" by composer **Omar Alfano**, which touches upon the issue of drug use. Alfano also composed the hit "El Gran Varon," a song about AIDS sung by **Willie Colon**. The album reflects a greater preoccupation with the lyrics as well as the contemporary variations that have made Enrique one of the more modernist performers of today's salsa scene. This image has undoubtedly helped him to get, tentatively, an important role in the upcoming film "Mambo Kings Play Songs Of Love" starring **Andy Garcia**.

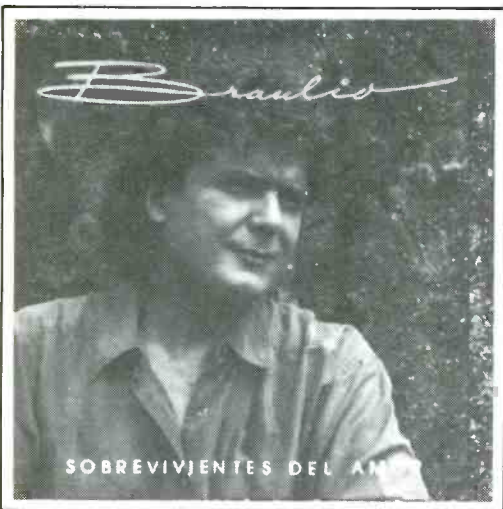
**A FEW SOUNDS TO CHECK OUT:** The L.A. Salsa Society has put out its album "Night And Day" on the Rampart Latino label. Remember "Bongoland"?

## Oquendo learns of twists in N.Y.'s Latin entertainment biz

Well, at least two of the guys from that maverick charanga group, percussionist **Brett Gollin** and flutist **Art Webb**, are on this disc. This album makes it official: There is a growing, quite sophisticated, and interesting salsa trend on the West Coast... **Jerry Rodriguez & Mercedez** is part of the new breed of norteño acts that are modernizing the traditional Tex-Mex sound, giving it a sort of world-music tinge. The group has released its new album, "Rebelde" (PolyGram Latino), which includes tunes with the traditional norteño elements. The title song, however, has a Caribbean flavor to it, yet another sign of the growing trend toward the integration of all Latin genres in the musical creative process.

## BRAULIO

This is Braulio's first studio album in two years. As usual his latest is his best. Braulio's last two albums went platinum as will "Sobrevivientes del Amor" ("Survivors of Love").

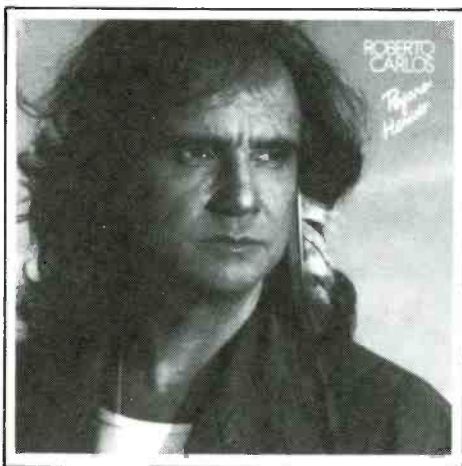


**BRAULIO / "Sobrevivientes del Amor"**  
DIL-DIC-CD-80433

EL TRIBUNAL DEL AMOR / NAVEGAR EN TI / COMO CUALQUIER JARDINERO / LA REINA DE LA CASA / BORRON Y CUENTA NUEVA / EL ULTIMO EN SABERLO / LA PRUEBA / SECRETO DE AMOR / ME AMAMANTARON CON BOLEROS

## ROBERTO CARLOS

Roberto Carlos is Brazil's most famous singer. Roberto sings as fluently in Spanish as he does in Portuguese. He consistently plays to packed houses throughout the United States and is the object of the affection of millions of adoring fans everywhere. Everyone loves Roberto. "Pajaro Herido" reflects his recent life experience and is magnificent.



**ROBERTO CARLOS / "Pajaro Herido"**

DCL-DCC-CD-80466  
PAJARO HERIDO / MUJER / AMAZONIA / EL TONTO / OH, OH, OH, OH / TENGO QUE OLVIDAR / ME HAS ECHADO AL OLVIDO / EL TIEMPO Y EL VIENTO / POQUITO A POCO / SÓ VOÇÊ NÃO SABE

# Top Latin Albums

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

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	13	MYRIAM HERNANDEZ	DOS	CAPITOL-EMI LATIN 42358
	2	2	45	DANIELA ROMO	QUIERO AMANECER CON ALGUIEN	CAPITOL-EMI LATIN 42227
	3	4	9	AZUCAR MORENO	BANDIDO	CBS 80380/IND
	4	5	23	RUDY LA SCALA	CUANDO YO AMO	SONOTONE 1437
	5	11	5	GLORIA ESTEFAN	EXITOS DE	CBS 80432
	6	6	21	LUIS MIGUEL	LUIS MIGUEL-20 ANOS	WEA LATINA 71535-4
	7	7	11	JOSE FELICIANO	NINA	CAPITOL-EMI LATIN 42352
	8	3	33	ANA GABRIEL	QUIEN COMO TU	CBS 200310
	9	9	7	RAUL DI BLASIO	EL PIANO DE AMERICA	ARIOLA 9847/IND
	10	8	11	CHAYANNE	TIEMPO DE VALS	CBS 80423
	11	10	15	LOURDES ROBLES	IMAGENES	CBS 80378
	12	13	11	YOLANDITA MONGE	PORTFOLIO	CBS 80391
	13	22	24	ALVARO TORRES	SI ESTUVIERAS CONMIGO	CAPITOL-EMI LATIN 42260
	14	15	9	ALEJANDRA GUZMAN	ETERNAMENTE BELLA	FONOVISA 8867
	15	12	39	JOSE LUIS RODRIGUEZ	JOSE L. RODRIGUEZ/M. VARGAS	CBS 842085
	16	16	13	DANNY RIVERA	CANTO A LA HUMANIDAD	CBS 80397
	17	—	32	RICARDO MONTANER	UN TOQUE DE MISTERIO	TH-RODVEN X
	18	—	1	MARIA SORTE	TE VOY A HACER FELIZ	FONOVISA 8861
	19	24	19	ROCIO DURCAL	SI TE PUDIERA MENTIR	ARIOLA 2271/BMG
	20	14	35	MIJARES	UN HOMBRE DISCRETO	CAPITOL-EMI LATIN 42293
	21	21	3	KIARA	BUSCANDO PELEAS	TH-RODVEN 2737
	22	23	57	ROBERTO CARLOS	SONRIE	CBS 80179
	23	25	9	NELSON NED	DEDICADO AL AMOR	TH-RODVEN 2707
	24	17	37	ISABEL PANTOJA	SE ME ENAMORA EL ALMA	RCA 9952
	25	19	13	LOLA FLORES	HOMENAJE	CBS 80379
TROPICAL/SALSA	1	1	9	ORQUESTA DE LA LUZ	SALSA CALIENTE DEL JAPON	RMM-CBS 80420/IND
	2	2	11	GILBERTO SANTARROSA	PUNTO DE VISTA	CBS 80419
	3	4	15	LUIS ENRIQUE Y EDDIE SANTIAGO	LOS PRINCIPIOS DE LA SALSA	CBS 80341
	4	5	15	WILLIE ROSARIO	VIVA ROSARIO	BRONCO-SONOTONE 2507/SONOTONE
	5	3	21	NINO SEGARRA	CON LA MUSICA POR DENTRO	M.P.I. 6031
	6	10	17	MAX TORRES	PELIGROSO AMOR	CAPITOL-EMI LATIN 42231
	7	11	17	JUAN LUIS GUERRA Y LA 440	BURBUJAS DE AMOR	KAREN 126
	8	9	3	PAQUITO GUZMAN	EL MISMO ROMANTICO	CAPITOL-EMI LATIN 42361
	9	8	20	TONY VEGA	LO MIO ES AMOR	RMM-CBS 80349/RMM-CBS
	10	—	1	DAVID PABON	RENACIMIENTO	TH-RODVEN 2790/TH-RODVEN
	11	7	13	WILLIE GONZALES	PARA USTEDES EL PUBLICO	M.P.I. 6036
	12	13	3	ANGEL JAVIER	EN CADA LUGAR	CAPITOL-EMI LATIN 43353
	13	6	15	EL GRAN COMBO	LATIN UP	COMBO 2070/IND
	14	24	3	LALO RODRIGUEZ	UNA VOZ PARA ESCUCHAR	CAPITOL-EMI LATIN 42328
	15	12	31	JUAN MANUEL LEBRON	EL PRIMERO	CAPITOL-EMI LATIN 001
	16	20	31	LA COCO BAND	POCHI Y SU COCO BAND	KUBANEY 20028
	17	15	5	VICO C Y JOSSIE ESTEVAN	DOS TIEMPOS...	PRIME 001/PRIME
	18	16	27	JOE ARROYO	EL SONERO DE AMERICA-15 EXITOS	SONOTONE 1634
	19	—	1	VIARIOS ARTISTAS	SE BOTO LA SALSA	GLOBO 2381
	20	23	3	TONO ROSARIO	Y MAS	RIME 10005
21	17	29	VITI RUIZ	VITI AT WORK	CAPITOL-EMI LATIN 42307/IND	
22	25	6	PEDRO GUZMAN	VOLUMEN 2 JIBARO JAZZ	SONOTONE 1181	
23	—	2	TITO ROJAS	TITO ROJAS (SENSUAL)	M.P.I. 6035	
24	—	2	REY DE LA PAZ	COMO TU QUIERAS	RMM-CBS 80421/RMM-CBS	
25	—	18	JUAN LUIS GUERRA Y LA 440	LA BILIRRUBINA	KAREN 52	
REGIONAL MEXICAN	1	2	7	BRONCO	TU AMIGO	FONOVISA 9003
	2	1	45	GRUPO MAZZ	NO TE OLVIDARE	CAPITOL-EMI LATIN 42186/IND
	3	3	13	LOS TEMERARIOS	DE LO NUEVO LO MEJOR	TH-RODVEN 2717
	4	7	17	FITO OLIVARES	AGUITA DE MELON	GIL 2067
	5	5	33	LA MAFIA	ENTER THE FUTURE	CBS 80314
	6	6	7	LOS MIER	DESDE EL CORAZON	FONOVISA 8860/IND
	7	4	27	RAMON AYALA	MI ACORDEON Y YO	FREDDIE 1515
	8	10	15	VICENTE FERNANDEZ	LAS CLASICAS DE JOSE...	CBS 80383
	9	9	7	JUAN VALENTIN	EL EMIGRADO	CAPITOL-EMI LATIN 42349/IND
	10	8	3	SELENA Y LOS DINOS	VEN CONMIGO	CAPITOL-EMI LATIN 42359
	11	14	3	VIARIOS ARTISTAS	MEXICO VOZ Y SENTIMIENTO	CBS 80437
	12	11	5	LOS TIGRES DEL NORTE	PARA ADOLORIDOS	FONOVISA 9001
	13	13	7	SONORA DINAMITA	LA TROPICALISIMA	SONOTONE 6003
	14	12	23	GRUPO LLUVIA	GRUPO LLUVIA	GUIA 1024
	15	21	18	GRUPO LA SOMBRA	GOOD BOYS WEAR WHITE	FREDDIE 1516
	16	22	61	VICENTE FERNANDEZ	POR TU MALDITO AMOR	CBS 80127
	17	15	29	ROBERTO PULIDO	NUEVOS CAMINOS	CAPITOL-EMI LATIN 42256/IND
	18	—	2	JOHNNY RODRIGUEZ	COMING HOME	CAPITOL-EMI LATIN 42356
	19	20	9	GRUPO LA FIEBRE	OUT OF CONTROL	CBS 80413
	20	16	7	VIARIOS ARTITAS	DESDE...	FONOVISA 8862/IND
21	24	57	LOS TIGRES DEL NORTE	MI BUENA SUERTE	FONOVISA 8831	
22	—	2	RUBEN RAMOS	RUBEN RAMOS	CBS 80396	
23	19	7	VIARIOS ARTISTAS	TEJANO ALL STARS	CAPITOL-EMI LATIN 42348	
24	18	48	GRUPO LA FIEBRE	ON THE RISE	CBS 80168	
25	—	1	TEXAS TURNADO	TEXAS TURNADO	REPRISE 26251	

(CD) Compact disc available. \*Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. © 1990, Billboard/BPI Communications, Inc.



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# Billboard® Home Video

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## RKO/Warner, Erol's Plan To Franchise Chains Battling To Become No. 2 Retailer

BY PAUL VERNA

NEW YORK—Two large chains, RKO/Warner Video and Erol's, have recently unveiled franchise plans in an effort to achieve rapid growth and unseat Philadelphia-based West Coast/National Video as the nation's No. 2 video retailer, behind the Fort Lauderdale, Fla.-based Blockbuster Entertainment.

Springfield, Va.-based Erol's is

*"When people have their dollars invested, their hearts are in the right place"*

going head to head with RKO/Warner to secure the vaunted No. 2 position. "What we're both doing to some degree is imitating the success Blockbuster has had," says Troy Cooper, VP of sales and new business development at Erol's.

RKO/Warner also admits to emulating Blockbuster's success formula. Howard Berkowitz, president and chief operating officer of RKO/Warner International Ltd., the franchise division of RKO/Warner Video, says, "Our franchise structure is very similar to Blockbuster's. It's very competitive."

According to Blockbuster VP of development Chas Averbook, the company charges a franchise fee of \$55,000 and an initial software fee of \$30,000, plus royalty and advertising fees of 8% and 5% of monthly revenues. Sixty percent of the advertising allotment is for local campaigns, with the rest going into the national fund. In addition, the chain takes in a software update fee of \$650 per month.

Despite Blockbuster's pre-eminence in the video retail community, another chain, Belgium-based Super Club N.V., has immersed itself in the U.S. marketplace not by franchising but through a spate of acquisitions. The company most recently bought out the Kansas City, Kan.-based Movies At Home video chain, having earlier added to its portfolio such chains as Turtle's, The Record Bar/Tracks, Video Towne, and Movietime/Alfa, as well as 55 Vestron stores and video wholesaler Best (Billboard, June 23).

In fact, Super Club's foothold is so strong that, already, the company owns more than 450 stores in the U.S. Erol's unit total is slightly over the 200 mark, while New York-based RKO/Warner operates approximately 40 outlets.

### RKO/WARNER'S PLAN

At RKO/Warner, Berkowitz says, "We're just starting to get into the franchise business. The way [chairman and CEO] Michael Landes wants to organize the country is for New York and New Jersey to be reserved for company stores only; the rest of the country and the world will be franchised."

The firm intends to effect rapid geographic growth through franchising, while at the same time supplementing its current market—the New York metropolitan area—with "one or two company-owned stores per month," says Berkowitz.

He adds, "I would hope that, beginning early next year, we'd have a commitment for 100 stores the first year, 200 the second, and 300 the third," resulting in an overall ratio of 90:10 franchised to corporate units.

Berkowitz admits that "Blockbuster went out and now there's a window to be a really strong No. 2."

The race toward the second ranking, he says, will be won through franchising.

"By franchising, you gain more," he says. "When people have their dollars invested, their hearts are in the right place; they work very hard to make sure their business is successful."

Berkowitz says RKO will solicit two categories of franchisees: area distributors, who will operate at least 10 stores in an area spanning a couple of counties, and master franchisees, who will take on larger regions, i.e., such states as California or Florida, four or five Southern states, or countries like the U.K., France, Germany, Japan, or Singapore.

He notes that RKO/Warner's of  
(Continued on page 42)



**The Hunt For Ham On Rye.** Al and Joyce Allen of Huntley, Ill., win a trip for two to Hollywood and a VIP visit to the Paramount Studios in a special video promotion for "The Hunt For Red October," sponsored by Paramount Home Video, Video Trend Inc., WYZZ (Z95) Chicago, and Subway Sandwich and Salad. Shown in the back row, from left, are Joni Siani, radio personality, WYZZ; Joyce Allen; Al Allen; Jamie Horwich, Paramount brand manager, Video Trend; and Karyn Folbe, regional sales manager, Midwest, Paramount. In the bottom row, from left, are Richard Brown and Steve Bulzoni, Chicago sales managers, Video Trend.

## On-Cassette-Ad Benefits Explored During Panel At EPM Entertainment Marketing Meet

BY JIM McCULLAUGH

LOS ANGELES—While still not a prevalent, industrywide practice, on-cassette advertising in certain instances can deliver significant benefits to studios and corporate sponsors.

That was the message at a Nov. 5 seminar, "Motivating The Captive Audience—In-Theatre And On-Cassette Advertising," held here as part of the 2nd Annual EPM Entertainment Marketing Conference, Nov. 4-6 at the Sheraton Grande Hotel.

An example of just how fruitful the arrangement can be was spelled out by Carole Helfert Harmon, VP of legal affairs for MGM/UA Communications. The company recently forged a relationship with Procter & Gamble's Downy Fabric Softener for "All Dogs Go To Heaven," a sell-through title that has sold nearly 4 million units. Of that total, she said, about 600,000 will be in dealers' rental inventory, while the remainder will sell through to the consumer. Figuring that each rental copy will turn 90 times, she estimated that would result in 36 million rentals. Counting three viewers per screening, some 108 million impressions can be delivered.

The potential for impressions on the sell-through side is even more astounding, she said, given that 3.4 million units at three viewers per

copy translates into 10.2 million impressions. And that number multiplies significantly, she said, figuring the repeatability factor so common with children's and family-oriented titles.

She also cited recent A.C. Nielsen research indicating that as many as 86% of all viewers watch the ad over again, while the so-called "zapping through" the commercial practice when the ad is at the beginning of a cassette is insignificant.

MGM/UA Home Video's tie-in with P&G for its Downy Fabric Softener marks the fourth time the studio has hooked up with a corporate sponsor. Previous tie-ins have included "Moonstruck" and Snickers, "Rain Man" and Buick, and "The Wizard Of Oz," also with P&G's Downy Fabric Softener.

While P&G is usually "close-mouthed" about its sales, Helfert Harmon said P&G probably would not have come back to MGM/UA Home Video for "All Dogs" had it not experienced a significant sales spike on the "Wizard Of Oz" campaign.

Helfert Harmon also reiterated some of the benefits the corporate sponsor and studio obtain, respectively, from a sponsorship tie-in. The sponsor gets to "break through the clutter," gets its message into video stores and its potential consumer base, and obtains a "truly captive

audience," she said. The studio gets distribution/marketing access through grocery stores and marketing and media support.

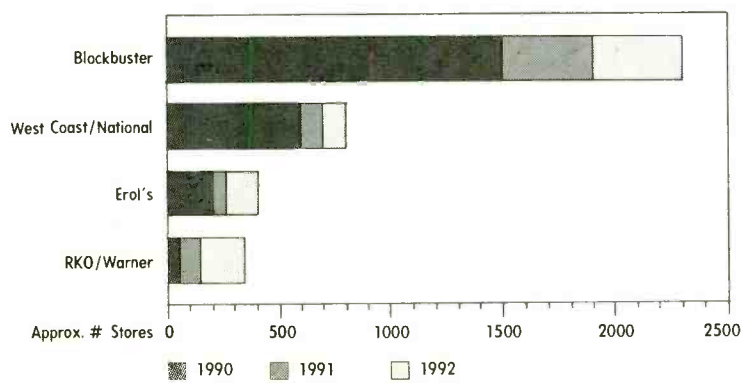
The sponsored-video industry is only 3 years old, said Helfert Harmon, and can still be considered in an embryonic state.

"Studios still don't know that much about the packaged-goods business," while corporate sponsors are still learning about the home video business, she said, adding that studios and packaged-goods companies alike "can stand alone without each other's help."

There have emerged, however, a few guidelines for player participants, she said. Each party, she pointed out, must completely understand exactly what the other party wants out of the relationship.

Of paramount significance, she said, is the sponsor's sensitivity to the creative talent and the need to develop an innovative advertising approach. As examples of that, she pointed out that such stars as Tom Cruise and Dustin Hoffman ("Rain Man") and Cher ("Moonstruck") had clauses in their studio contracts that would have barred commercials using their likenesses or ads that created endorsements and implied endorsements. Creativity on the part of the advertiser and "creative lawyering" solved the potential problems, she said.

### Total-Store Projections for Major Franchise Chains





## 'Time,' 'Framed' Not Short On Heartfelt Relationships

BY MICHAEL DARE

*This weekly column is provided as a guide through the wilderness of unfamiliar feature video titles.*

● **"Short Time" (1990), LIVE Home Video, prebooks Tuesday (13).**

In this unjustly overlooked comedy thriller, Dabney Coleman ("9 To 5") plays policeman Burt Simpson, a man whose imminent retirement is overshadowed by a mistaken medical report that indicates he is dying. Since his life insurance covers death only in the line of duty, he has only five days to get himself killed during work so that his family can collect the insurance

and live comfortably after his death. "Short Time" is being sold as more of an action film than any-

thing else, and it's true that it contains some of the most rollicking, fast-paced, and mind-boggling action sequences in recent memory. But, strangely enough, it's the relationships in this one that really count. Burt's friendship with his partner, Matt Frewer ("Max Headroom"), is hysterical, and his love for his wife, Teri Garr ("Mr. Mom"), grows into something wonderful to behold. This film takes a simple, almost cliché premise, and deals with it with surprising depth, humor, vitality, and wisdom. Coleman is spectacular as he grows from a cop with an attitude to a dad with heart. Rent this one with "It's A Wonderful Life."

● **"Framed" (1990), HBO Home Video, prebooks Thursday (15).**

This is a classic romantic comedy starring Jeff Goldblum ("The Fly") and Kristen Scott Thomas ("A Handful Of Dust") instead of Cary Grant and Grace Kelly. Goldblum plays an art forger who may or may not have been set up two years earlier by Thomas, his lover and partner in crime. He has spent the time in jail plotting revenge, but she has spent the two years planning another heist and needs his help. The plot is full of laughs and surprises, and the dialog is intelligent, off-the-wall, and wonderfully sarcastic. But again, it's the relationship that makes it all work, as these two cunning thieves test the limits of their trust for each other. The tone is just right, almost in league with Hal Ashby. Rent it with "To Catch A Thief."

● **"Dark River" (1989), Turner Home Entertainment, prebooks Nov. 26.**

A young girl dies mysteriously after playing in the river behind her house. Her grieving father starts investigating upstream, and discovers a pipe running from a factory that's spewing toxic waste. Soon, he's involved in a David/Goliath fight with the Environmental Protection Agency, his wife, the giant corporation that supports the town, and the townspeople themselves, who don't want the gray boat rocked. Since "Dark River" isn't based on a true story, the writers can stack the cards any way they want, so this comes off as effective environmental propaganda. Though it's sometimes preachy and predictable, the film becomes surprisingly anarchistic as the highly motivated father turns into a vigilante environ-

mentalist. Luckily, Mike Farrell ("M\*A\*S\*H") is warm, earnest, and very likable as the character, whose intentions are pure but whose tactics are confused.

● **"Priceless Beauty" (1990), Republic Pictures Home Video, prebooks Nov. 28.**

In this bizarre fantasy love story, Christopher Lambert ("Greystoke") plays a tormented rock star who is plagued by horrible memories of his dead brother. His pain is eased when he is visited by Diane Lane ("The Cotton Club"), who plays a stunning genie who grants him three wishes. Soon, he learns that there is more to life than wishes coming true, and that happiness cannot be found in a bottle, even if there's a genie in it. Lambert and Lane are watchable as always, giving the film real emotional depth when it tries to be a serious psychological study of dreams, pain, passion, and love. But the basic premise is so silly that it ends up like Ingmar Bergman trying to make an episode of "I Dream Of Jeannie." Rent it with "Splash."

● **"Memories Of Hollywood" (1990), Paramount Home Video, prebooks Tuesday (13).**

A pleasant trip down Hollywood's memory lane. The music of Academy Award-winning composers is featured as we watch montages of clips throughout film history. Unfortunately, the music credits come only at the end of the tape instead of during each composition, making it extremely difficult to connect the composer to the specific music one is hearing. Nevertheless, the brilliant scores of Miklos Rosza, John Morris, Elmer Bernstein, Eric Wolfgang Korngold, George Delerue, Bill Conti, and many others work surprisingly well out of context.



# Top Video Sales

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	3	3	PRETTY WOMAN	★★ NO. 1 ★★ Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
2	2	7	PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.99
3	1	4	TEENAGE MUTANT NINJA TURTLES: THE MOVIE	New Line Cinema Family Home Entertainment 27345	Judith Hoag Elias Koteas	1990	PG	24.99
4	4	9	ALL DOGS GO TO HEAVEN	MGM/UA Home Video M301868	Animated	1989	G	24.98
5	5	217	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	24.98
6	6	25	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
7	12	3	ROGER WATERS: THE WALL-LIVE IN BERLIN	PolyGram Music Video 082-649-3	Roger Waters	1990	NR	19.95
8	9	3	STAR WARS TRILOGY GIFT PACK	CBS-Fox Video 0609	Mark Hamill Harrison Ford	1990	PG	59.98
9	NEW ▶		JETSONS: THE MOVIE	Universal City Studios MCA/Universal Home Video 80977	Animated	1990	G	22.95
10	7	7	THE KING AND I	CBS-Fox Video 1004	Yul Brynner Deborah Kerr	1956	G	19.98
11	18	8	LOOK WHO'S TALKING	Tri-Star Pictures RCA/Columbia Home Video 70183	John Travolta Kirstie Alley	1989	PG-13	19.95
12	11	4	JANE FONDA'S LEAN ROUTINE	Jane Fonda Warner Home Video 654	Jane Fonda	1990	NR	29.98
13	10	22	STEP BY STEP ▲ <sup>20</sup>	CBS Music Video Enterprises 19V-49047	New Kids On The Block	1990	NR	19.98
14	15	6	FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG	19.95
15	8	9	PETER PAN	GoodTimes Home Video RCA/Columbia Home Video 7001	Mary Martin	1960	NR	24.99
16	14	14	M.C. HAMMER: PLEASE HAMMER DON'T HURT 'EM	Capitol Video C540001	M.C. Hammer	1990	NR	19.98
17	13	7	WHEN HARRY MET SALLY ...	Nelson Home Entertainment 7732	Billy Crystal Meg Ryan	1989	R	19.98
18	34	99	STAR WARS	CBS-Fox Video 1130	Mark Hamill Harrison Ford	1977	PG	19.98
19	17	10	PLAYBOY WET & WILD II	Playboy Video HBO Video 390	Various Artists	1990	NR	19.99
20	16	7	CAROUSEL	CBS-Fox Video 1713	Gordon MacRae Shirley Jones	1956	NR	19.98
21	20	5	R.E.M.-TOURFILM	Warner Reprise Video 3-38184	R.E.M.	1990	NR	19.98
22	19	11	DISNEY'S SING ALONG SONGS: UNDER THE SEA	Walt Disney Home Video 908	Animated	1990	NR	12.99
23	29	8	PLAYBOY VIDEO CENTERFOLD: KERRI KENDALL	Playboy Video HBO Video 392	Kerri Kendall	1990	NR	19.99
24	RE-ENTRY		THE EMPIRE STRIKES BACK ▲	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	19.98
25	NEW ▶		PLAYBOY 1991 VIDEO PLAYMATE CALENDAR	Playboy Video HBO Video 90520	Various Artists	1990	NR	19.99
26	26	5	THREE TENORS IN CONCERT	London 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
27	21	10	BEACHES	Touchstone Pictures Touchstone Home Video 797	Bette Midler	1989	PG-13	19.99
28	28	10	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◆	Warner Home Video 616	Richard Simmons	1990	NR	19.98
29	RE-ENTRY		TEEN MUTANT NINJA TURTLES: SUPER ROCKSTEADY ...	Family Home Entertainment 27336	Animated	1989	NR	14.95
30	RE-ENTRY		AEROSMITH: THINGS THAT GO PUMP ▲	Geffen Home Video 38172	Aerosmith	1990	NR	16.98
31	22	57	BAMBI	Walt Disney Home Video 942	Animated	1942	G	26.99
32	RE-ENTRY		RETURN OF THE JEDI	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG	19.98
33	23	7	OKLAHOMA!	CBS-Fox Video 7020	Gordon MacRae Shirley Jones	1955	G	19.98
34	25	6	FAITH NO MORE: YOU FAT B**TARDS	Warner Reprise Video 3-38187	Faith No More	1990	NR	19.98
35	24	12	BANNED IN THE USA ●	A*Vision Entertainment 50162	The 2 Live Crew	1990	NR	14.98
36	30	11	ELVIS: VOL. 1-CENTER STAGE	Buena Vista Home Video 1032	Elvis Presley	1990	NR	19.99
37	NEW ▶		BACK TO THE FUTURE PART II	Amblin Entertainment MCA/Universal Home Video 80914	Michael J. Fox Christopher Lloyd	1989	PG	19.95
38	40	147	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	14.95
39	38	6	RAIN MAN	MGM/UA Home Video 901648	Dustin Hoffman Tom Cruise	1988	R	19.98
40	33	104	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◆ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1990, Billboard/BPI Communications Inc.



## BVHV Launches \$20 Mil Campaign For Sell-Thru Hits

■ BY PAUL VERNA

NEW YORK—Buena Vista Home Video, distributor of Walt Disney and Touchstone home video product, has launched a media buy of more than \$20 million to promote its three big holiday sell-through hits, "Pretty Woman," "Peter Pan," and "The Little Mermaid," according to Tania Steele, VP of worldwide publicity for BVHV.

The campaign, which is scheduled to run through January 1991, consists of network and cable TV commercials, magazine ads, radio spots, newspaper inserts, co-op advertising, and retail merchandising support.

Steele says, "We've never put this much TV and print weight behind so many titles at one time in this particular period." The media buy, she notes, exceeds the company's fourth-quarter campaign last year in support of "Bambi" and "Who Framed Roger Rabbit."

According to a BVHV press release, Touchstone has created three television commercials for "Pretty Woman" aimed at different demographic groups. A music-video-style TV ad featuring the Roy Orbison song "Oh Pretty Woman" set to scenes from the movie is intended to appeal to a general consumer audience. For women aged 18-49, the company has designed a spot showing romantic scenes from the film with the Roxette hit "It Must Have Been Love" as a theme song. And a third commercial, aimed at gift-giving customers, shows humorous clips from the movie suggesting jewelry, clothes, or dinner as "the perfect gift."

Touchstone recently aired "Pretty Woman" spots during such top-rated programs as the World Series, "Twin Peaks," "Good Morning America," and "The Simpsons," according to the statement.

Print and TV ads for "Peter Pan" and "Mermaid" target "mothers of young children, families, and children," says the release. "Peter Pan" will also receive a boost via a \$5 mail-in rebate tie-in with the Nabisco Biscuit Co. and through exposure in such consumer publications as Family Circle, Reader's Digest, and People.

The objective of the media investment, according to Ann Daly, senior VP of domestic marketing for BVHV, is "to help retailers turn the strong purchase intent" indicated by earlier research into sales. To that end, she says, the company is "enticing a new group of potential purchasers."

Steele adds, "We're trying to alert retailers that these titles are out there, so that they can capitalize on them and merchandise accordingly in their stores."

According to Steele, Buena Vista has shipped approximately 5.5 million units of Touchstone's "Pretty Woman," with "reorders coming in every day." She adds that the Disney titles, "Peter Pan" and "Mermaid," have shipped 7 million and 8.5 million copies, respectively.

# LOOK WHO'S HOTTER THAN EVER!

**W**ith its broad-based appeal among *all* video buyers, LOOK WHO'S TALKING makes for the perfect gift. Debuting in the Top 20 on Best Seller charts, LOOK WHO'S TALKING is destined to be the talk of the Holiday season.

**W**ith advertising support on five major television networks... on our top four Fall rental releases... and indirectly through the media blitz for LOOK WHO'S TALKING TOO, sales will continue to soar throughout the gift-giving season!

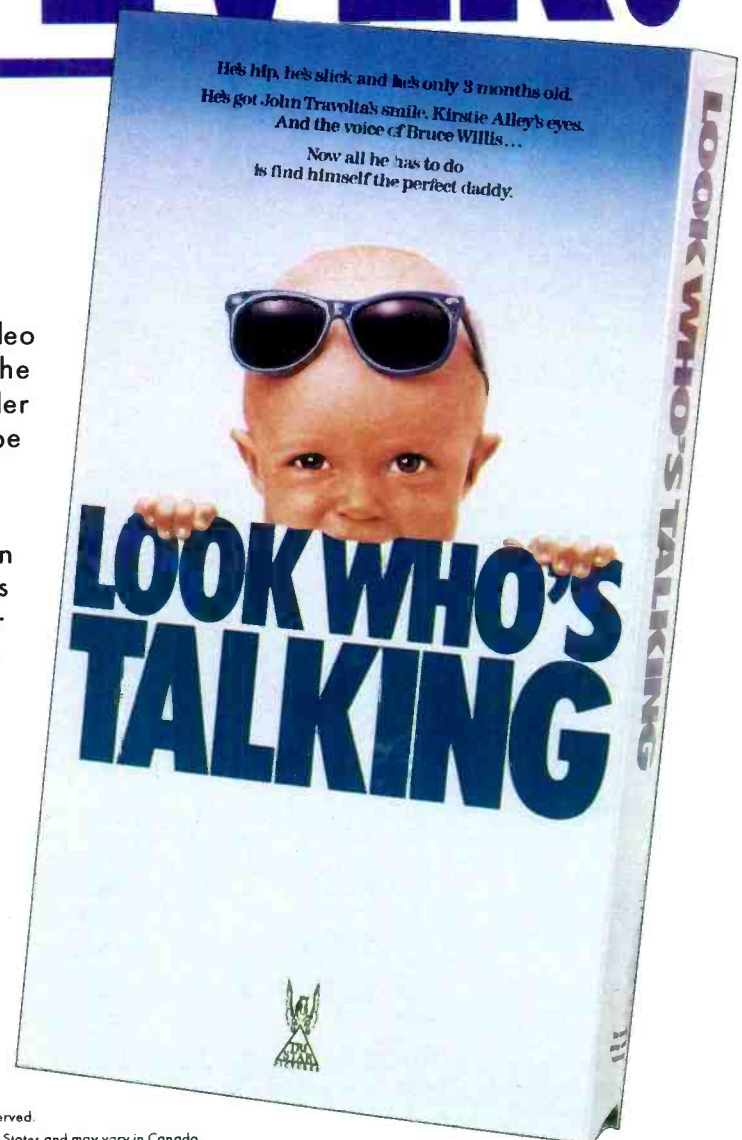
**S**o stock up on LOOK WHO'S TALKING, and prepare for some pretty incredible sales.

**\$19.95**  
EACH  
Suggested Retail Price\*



PG-13

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## 'Last Exit To Brooklyn' Making Its Video Entrance

MUCH IS often lost in Hollywood's book-to-movie translations. But not so with "Last Exit To Brooklyn," according to the novel's author, **Hubert Selby Jr.**, although he admits that it took quite a while "to get the right people involved. You can only imagine what Hollywood would have done to the book under other circumstances."

The controversial best-selling novel, written 25 years ago, was recently brought to the screen by the art-film-oriented Cinecom Entertainment Group. Bernd Eichinger produced, Uli Edel ("Christiane F.") directed, and Desmond Nakan wrote the screenplay. The principal actors are Jennifer Jason Leigh, Burt Young, Ricki Lake, Jerry Orbach, and Stephen Lang.

RCA/Columbia Pictures Home Video plans to release it Dec. 5.

Garnering a number of favorable critical reviews, the film did modest box-office numbers. But RCA/CPHV and Selby are expecting it to find a much



by Jim McCullaugh

broader audience on home video. Selby, who has a cameo in the film, also notes that the video may even compel viewers to reread the book—or to experience it for the first time.

The author says the film makers did more than enough justice to his book, calling the cinema adaptation "powerful. [The producers] really retained that dark, oppressive quality and spirit."

Set in the Red Hook section of Brooklyn, N.Y., in the early '50s, the story offers a bleak snapshot of that period—one full of two-bit hoodlums and hustlers, labor-management strife, prostitution, and drugs. This is not the upbeat "fabulous '50s" gloss many associate with the postwar Eisenhower years.

Selby says, "I've always described the book as the horrors of a loveless world. People do look at the book as offering the other side of the '50s. But to characterize the '40s as one thing or the '50s as another thing is total insanity. You find the same themes throughout 8,000 years of recorded history. The themes are absolutely universal. Everything else, such as the economy, goes through cycles. But this [story] remains forever."

Selby says it took him six years to write the novel, starting in about 1955. It was published by Grove Press in 1964. To date, he says, it has sold "a couple of million copies worldwide."

Amazingly, "Last Exit To Brooklyn" was Selby's first novel, a task he began when he decided to become a writer in his late 20s. "I got a typewriter and some blank paper and just started," he says. Originally from Brooklyn, he left home

when he was 15 "and went to sea. I got tuberculosis when I was 18 and I spent about four years in hospitals and institutions. I started reading while in bed.

"Eventually, I had what I know now was a spiritual experience, although I didn't realize that's what it was at the time. I began to realize that someday I would die and that two things would happen to me just before I died. One, I would regret my entire life, and two, I would want to live my entire life over again. That scared the hell out of me. I decided to do something with my life, so I got a typewriter. I had no idea for a story but I just sat there and started writing. From there, I developed my own aesthetic and wound up writing the book."

Selby adds that "none of the book is autobiographical, although I did hang out in that neighborhood once for about six months of my life. Other than that, there's nothing of me in there except attitudes and opinions."

These days, Selby, now a Los Angeles resident, says he is busy toiling on a new novel that he began several years ago, before being interrupted by the movie project. The author of five books, he says "Demon," a novel he published in 1976, may also find its way to the screen in the future.

**PANS AND SCANS: LIVE Home Video** is featuring a trailer plugging Carolco Pictures' "The Terminator 2: Judgement Day" at the beginning of all copies of Arnold Schwarzenegger's "Total Recall." LIVE has the home video rights. The sequel to 1984's "Terminator," which will also star Schwarzenegger, reunites producer Gale Ann Hurd with director James Cameron. Set for a summer 1991 release, it figures to be one of the most anticipated big-budget action pictures of next year. Schwarzenegger hits the screens next month in director Ivan Reitman's comedy "Kindergarten Cop" for Universal... **Paramount** has green-lighted the sequel "The Naked Gun II 1/2: The Smell Of Fear." Again directed by David Zucker, Leslie Nielsen and Priscilla Presley will reprise their 1988 roles... **Academy Pictures** has picked up North American video rights to the movie "Identity Crisis," starring Melvin Van Peebles.

**COMING SOON: Media Home Entertainment** plans a Jan. 22 street date for "I Come In Peace," featuring Dolph Lundgren... **RCA/Columbia Pictures Home Video** will release the sci-fi thriller "Circuitry Man" Jan. 9.

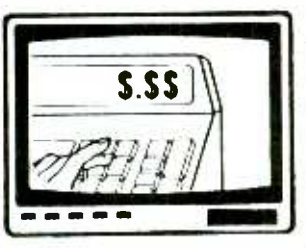
# Top Video Rentals

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				Compiled from a national sample of retail store rental reports.			
				★ ★ NO. 1 ★ ★			
1	1	3	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R
2	2	6	GLORY	Tri-Star Pictures RCA/Columbia Home Video 70283-5	Matthew Broderick Denzel Washington	1989	R
3	3	4	TEENAGE MUTANT NINJA TURTLES: THE MOVIE	New Line Cinema Family Home Entertainment 27345	Judith Hoag Elias Koteas	1990	PG
4	10	2	Q&A	HBO Video 444	Nick Nolte Timothy Hutton	1990	R
5	<b>NEW ▶</b>		THE HUNT FOR RED OCTOBER	Paramount Pictures Paramount Home Video 32020	Sean Connery Alec Baldwin	1990	PG
6	4	14	DRIVING MISS DAISY	Warner Bros. Inc. Warner Home Video 11931	Jessica Tandy Morgan Freeman	1989	PG
7	8	3	THE FIRST POWER	Orion Pictures Nelson Home Entertainment 7779	Lou Diamond Phillips Tracy Griffith	1990	R
8	5	9	BAD INFLUENCE	Epic Home Video RCA/Columbia Home Video 59233-5	Rob Lowe James Spader	1990	R
9	6	5	FIRE BIRDS	Touchstone Pictures Touchstone Home Video 1063	Nicolas Cage Tommy Lee Jones	1990	PG-13
10	7	12	BORN ON THE FOURTH OF JULY ◊	Universal City Studios MCA/Universal Home Video 80901	Tom Cruise	1989	R
11	17	2	I LOVE YOU TO DEATH	Tri-Star Pictures RCA/Columbia Home Video 70303-5	Tracey Ullman Kevin Kline	1989	R
12	11	16	INTERNAL AFFAIRS	Paramount Pictures Paramount Home Video 32245	Richard Gere Andy Garcia	1990	R
13	9	11	JOE VERSUS THE VOLCANO	Warner Bros. Inc. Warner Home Video 11912	Tom Hanks Meg Ryan	1990	PG
14	28	2	STANLEY & IRIS	MGM/UA Home Video 901694	Robert De Niro Jane Fonda	1990	PG-13
15	15	3	LOOSE CANNONS	Tri-Star Pictures RCA/Columbia Home Video 70193-5	Gene Hackman Dan Aykroyd	1990	R
16	14	4	THE GUARDIAN	Universal City Studios MCA/Universal Home Video 80975	Jenny Seagrove Dwier Brown	1990	R
17	13	9	STELLA	Touchstone Pictures Touchstone Home Video 995	Bette Midler John Goodman	1990	PG-13
18	23	2	THE COOK, THE THIEF, HIS WIFE & HER LOVER	Vidmark Entertainment 5330	Helen Mirren Michael Gambon	1990	NR
19	16	14	HARD TO KILL	Warner Bros. Inc. Warner Home Video 11914	Steven Seagal Kelly LeBrock	1990	R
20	12	7	CRAZY PEOPLE	Paramount Pictures Paramount Home Video	Dudley Moore Daryl Hannah	1990	R
21	24	8	HOUSE PARTY	New Line Cinema RCA/Columbia Home Video 75033	Kid 'N Play Full Force	1990	R
22	18	6	PETER PAN	Walt Disney Home Video 960	Animated	1953	G
23	21	9	MADHOUSE	Orion Pictures Orion Home Video 8758	John Larroquette Kirstie Alley	1990	PG-13
24	22	6	OPPORTUNITY KNOCKS	Universal City Studios MCA/Universal Home Video 80964	Dana Carvey	1990	PG-13
25	19	6	A SHOCK TO THE SYSTEM	HBO Video 378	Michael Caine Elizabeth McGovern	1990	R
26	25	12	BLUE STEEL	MGM/UA Home Video M901885	Jamie Lee Curtis Ron Silver	1990	R
27	<b>NEW ▶</b>		JETSONS: THE MOVIE	Universal City Studios MCA/Universal Home Video 80977	Animated	1990	G
28	<b>NEW ▶</b>		TALES FROM THE DARKSIDE: THE MOVIE	Paramount Pictures Paramount Home Video 32360	Christian Slater Rae Dawn Chong	1990	R
29	<b>NEW ▶</b>		MIAMI BLUES	Orion Pictures Orion Home Video 8746	Alec Baldwin Jennifer Jason Leigh	1990	R
30	27	7	IMPULSE	Warner Bros. Inc. Warner Home Video 11887	Theresa Russell Jeff Fahey	1990	R
31	30	5	HENRY: PORTRAIT OF A SERIAL KILLER	MPI Home Entertainment 3108	Michael Rooker	1989	NR
32	29	9	ALL DOGS GO TO HEAVEN	MGM/UA Home Video M301868	Animated	1989	G
33	33	9	LORD OF THE FLIES	Nelson Home Entertainment 7746	Balthazar Getty Chris Furrh	1990	R
34	34	5	LAST OF THE FINEST	Orion Pictures Orion Home Video 8761	Brian Dennehy	1990	R
35	32	20	STEEL MAGNOLIAS	Tri-Star Pictures RCA/Columbia Home Video 70243-5	Sally Field Shirley MacLaine	1989	PG
36	20	12	REVENGE	RCA/Columbia Pictures Home Video 50213-5	Kevin Costner Anthony Quinn	1990	R
37	31	8	THE HANDMAID'S TALE	HBO Video 431	Robert Duvall Faye Dunaway	1990	R
38	26	3	THE GODS MUST BE CRAZY II	RCA/Columbia Pictures Home Video 10313-5	N! Xau Lena Farugia	1990	PG
39	37	18	THE WAR OF THE ROSES	CBS-Fox Video 1800	Michael Douglas Kathleen Turner	1989	R
40	39	9	NUNS ON THE RUN	Hand Made Films CBS-Fox Video 1830	Eric Idle Robbie Coltrane	1990	PG-13

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1990, Billboard/BPI Communications, Inc.



## STORE MONITOR



by Earl Paige

**RACK RAP:** Rackjobbers continue to expand in home video and enjoy important status, but there are many challenges, too. That became apparent at the annual **National Assn. of Recording Merchandisers Wholesalers Conference**, Nov. 2-5 at the Palm Springs Hilton in the California oasis where video took front stage as the event opened. Video is becoming so important to the NARM membership that a manufacturers advisory committee was formalized during this year's wholesaler soiree. The event each year has illustrated how video and audio are merging, but this time out the schedule was altered. Last year, independent music labels and wholesalers opened the near weeklong conference with home video huddles with racks folded in by Monday. This year, the conference was kicked off the night of Nov. 2 by a spirited keynote on video from **Steven Strome**, president of the **Handleman Co.**, with mini-meetings all day Nov. 3 between racks and the video

suppliers. Directed as much at the veteran and established home video suppliers as at the new labels, Strome's message was a reinforcement of the racker's role and many services. The "job" the rack does is even more vital with smaller chains in the nonurban areas, said **Merrill Kirsch**, president of **Dart Records**, a rack firm that has grown from \$2 million to \$15 million annually since 1984 with 15% of that volume now video.

**THAT OTHER ALLAN KAPLAN:** The last name is spelled with a "K," and this Allan Kaplan is in the music business, heading the label **Music West**. But there is a connection to home video retailing and **Blockbuster Video**, where that other **Allan Caplan** with the "C" now works. The music man selling his wares at the NARM wholesale conference has very close ties with Blockbuster; his father, **Saul Kaplan**, is a partner in **Sun Belt Management**, which operates three Blockbuster franchise stores in Arkansas.

**IT'S NO DOG:** "All Dogs Go To Heaven" will finally ship 4 million units, boasted a delighted **Herb Fischer**, who also addressed the NARM conference opening night. The senior VP of sales and marketing at **MGM/UA** said the second half of the advertising campaign is just now kicking in. "We've got 40% of the money left to spend," he said of what was a \$13.8 million  
(Continued on next page)

## Public Media Bows New Vid Line Will Focus On Foreign 'A' Titles

BY CHRIS MCGOWAN

LOS ANGELES—Public Media Inc., a Chicago-based multimedia marketing and distribution company, has formed Home Vision Cinema, a new video line that will specialize in classic and foreign films.

Home Vision Cinema will be a new division of PMI's Home Vision label, which has until now specialized in fine-arts and performing-arts titles. Its sister label, Public Media Video, has a large catalog of special-interest programs that include nature, cooking, fashion, and new-age fare.

On Nov. 7, Home Vision Cinema introduced its first 10 releases, which are part of a recent deal whereby PMI licensed more than 60 titles from Janus Films, a leading distributor of classic foreign films. None of the movies in the Janus-PMI deal has been previously released on VHS, although Janus has issued a few of the titles on laserdisc through the Criterion Collection, its co-venture with Voy-

ager Press.

The first 10 Home Vision Cinema releases are Samuel Fuller's "The Naked Kiss" and "Shock Corridor," Claude Goretta's "The Lacemaker," Vittorio de Sica's "Miracle In Milan," Michael Powell and Emeric Pressburger's "A Canterbury Tale," Claude Jutra's "Mon Oncle Antoine," the D.H. Lawrence tale "The Rocking Horse Winner," the Scotland Yard thriller "Green For Danger," the romantic comedy "I Know Where I'm Going," and the acclaimed Israeli film "Late Summer Blues."

Home Vision national sales manager Jeff McGuire says he sees great potential for foreign film titles on video over the next few years. "I think the bloom is off the rose in the B-movie business, and only a limited number of A titles are released in any given year. Stores are looking for alternative programming, and I think a foreign A title has to be very appealing for these stores.

(Continued on page 60)

## NEWSLINE

### BVHV Plans Attractive Sell-Thru Price For 'Pretty Woman' Release In U.K.

Following its debut at \$19.95 in the U.S., Buena Vista Home Video is planning to release "Pretty Woman" directly to sell-through in the U.K. Although the practice is increasingly common here, particularly during the fourth quarter, the sell-through market in the U.K. has not been thought robust enough until recently to justify a direct-to-sell-through strategy. Rental dealers in the U.K. have also been unenthusiastic about such schemes in the past. "Pretty Woman" will carry a suggested list of about \$25. Buena Vista U.K. managing director Phil Jackson says the move will allow rental outlets to make additional profits by being able to either rent or sell the title.

### RCA/Columbia Vid Sinks Teeth Into Fangoria Films

RCA/Columbia Pictures Home Video has licensed worldwide video rights to three upcoming titles from Fangoria Films, marking the New York-based independent production firm's debut on video. Fangoria Films is a subsidiary of the Starlog Group, publisher of Fangoria magazine, Starlog magazine, and other properties. As part of the deal, Starlog will cross-promote the three titles in each of its publications through advertising, feature articles, and devotion of the magazines' covers to promoting the films. The three films are "Mind Warp," "Children Of The Night" and "Army."

### Preview Tech Parks Trailers In TV Stores

Los Angeles-based Preview Tech has begun placing preview trailers for upcoming theatrical films on monitors in 160 Circuit City stores throughout the U.S. The trailers, compiled onto a laserdisc, will be displayed continuously during business hours on the approximately 200 TVs on display in Circuit City locations. A new disc is delivered to the locations each month. So far, Preview Tech has signed up Warner Bros., Universal Pictures, Orion, and Paramount Pictures. The lineup of trailers for November includes previews of "Graffiti Bridge" and "GoodFellas" from Warner Bros., "Havana" and "Kindergarten Cop" from Universal, "Godfather III" and "Flight Of The Intruder" from Paramount, and "Dances With Wolves" from Orion.

### Vid Bits: Vidmark, Ingram Make Donations

To commemorate the release of "Longtime Companion" (Dec. 26 street date), Vidmark Entertainment will donate \$20,000 to the Video Industry AIDS Action Committee, the Eastside AIDS-Thon, and 14 other community-based organizations involved in the fight against AIDS. . . . Ingram Video has donated \$550 to the World Wildlife Fund, the world's largest conservation organization. Ingram says the contribution was inspired by the Magnum Entertainment film "Tusks," which depicts the plight of African elephants slaughtered by poachers for their ivory tusks. . . . J2 Communications completed its acquisition of National Lampoon Inc. Oct. 24. Lampoon stockholders received a two-thirds share of J2 common stock plus a warrant to purchase an additional share at \$3.25 for each share of Lampoon stock.

Billboard.

FOR WEEK ENDING NOVEMBER 17, 1990

## Top Special Interest Video Sales™

THIS WEEK				2 WKS. AGO		WKS. ON CHART	TITLE	Program Supplier, Catalog Number	Suggested List Price
1	2	3	4	1	2				
<b>RECREATIONAL SPORTS™</b>									
★★ NO. 1 ★★									
1	2	49					CHAMPIONS FOREVER ♦ J2 Communications J2-0047		19.95
2	4	188					AUTOMATIC GOLF ▲ ♦ Similar Ent. Inc. VA 39		14.95
3	12	16					GREG NORMAN: THE COMPLETE GOLFER Paramount Home Video 12684		29.95
4	RE-ENTRY						THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS HBO Video 0025		14.99
5	3	30					ALL NEW DAZZLING DUNKS & BASKETBALL BLOOPERS CBS-Fox Video 2423		14.98
6	9	58					BASEBALL FUNNIES Similar Ent. Inc.		14.95
7	6	131					NOT SO GREAT MOMENTS IN SPORTS HBO Video 0024		14.95
8	10	30					LEE TREVINO'S PRICELESS GOLF TIPS VOLUME 3 Paramount Home Video 12626		19.95
9	7	23					100 YEARS-A VISUAL HISTORY OF THE DODGERS J2 Communications J2-0072		19.95
10	5	39					FOOTBALL FOLLIES Fox Hills Video		19.95
11	11	21					THE BOYS OF SUMMER VidAmerica 7017		14.95
12	15	3					GREATEST SPORTS FOLLIES CBS-Fox Video 2543		14.98
13	RE-ENTRY						DORF ON GOLF ♦ J2 Communications J2-0009		19.95
14	20	11					BASEBALL CARD COLLECTING JCI Video JCV-8212		9.95
15	RE-ENTRY						NBA SUPERSTARS CBS-Fox Video 2288		14.98
16	RE-ENTRY						GREG NORMAN: THE COMPLETE GOLFER, PART 2 Paramount Home Video 12685		29.95
17	NEW▶						CHICAGO CUBS: LIFELONG LOVE AFFAIR Major League Baseball		19.95
18	RE-ENTRY						FEEL YOUR WAY TO BETTER GOLF Similar Ent. Inc.		14.95
19	RE-ENTRY						GOLF YOUR WAY Sports Marketing Group		23.99
20	1	40					NBA AWESOME ENDINGS CBS-Fox Video 2422		14.98

THIS WEEK				2 WKS. AGO		WKS. ON CHART	TITLE	Program Supplier, Catalog Number	Suggested List Price
1	2	3	4	1	2				
<b>HEALTH AND FITNESS™</b>									
★★ NO. 1 ★★									
1	1	201					CALLANETICS ♦ MCA/Universal Home Video 80429		24.95
2	3	201					KATHY SMITH'S BODY BASICS JCI Video 8111		14.95
3	2	93					JANE FONDA'S COMPLETE WORKOUT Warner Home Video 650		29.98
4	12	3					JANE FONDA'S LEAN ROUTINE Warner Home Video 654		29.98
5	9	11					RICHARD SIMMONS: SWEATIN' TO THE OLDIES ♦ Warner Home Video 616		19.98
6	6	201					JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ♦ Warner Home Video 070		29.98
7	5	41					JANE FONDA'S LIGHT AEROBIC WORKOUT Warner Home Video 652		29.98
8	8	55					BEGINNING CALLANETICS ♦ MCA/Universal Home Video 80892		24.95
9	4	105					KATHY SMITH'S FAT-BURNING WORKOUT ♦ Fox Hills Video FH1059		19.95
10	7	43					KATHY SMITH'S ULTIMATE STOMACH & THIGHS WORKOUT ♦ Fox Hills Video M032466		19.95
11	RE-ENTRY						START UP WITH JANE FONDA Warner Home Video 077		19.95
12	14	196					JANE FONDA'S NEW WORKOUT ♦ Warner Home Video 069		29.98
13	19	29					DENISE AUSTIN'S NON-AEROBIC WORKOUT Parade Video 32		19.95
14	13	23					DENISE AUSTIN'S THE HIPS, THIGHS & BUTTOCKS WORKOUT Parade Video 31		19.95
15	11	201					KATHY SMITH'S ULTIMATE VIDEO WORKOUT JCI Video 8100		14.95
16	16	23					JODY WATLEY: DANCE TO FITNESS Parade Video 207		24.95
17	15	107					SUPER CALLANETICS ♦ MCA/Universal Home Video 80809		24.95
18	17	89					ANGELA LANSBURY: POSITIVE MOVES Wood Knapp Video WK1016		29.95
19	RE-ENTRY						DENISE AUSTIN'S SUPER STOMACHS Parade Video 27		19.95
20	10	19					DENISE AUSTIN: THE COMPLETE WORKOUT Parade Video 203		24.95

♦ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. © 1990, Billboard/BPI Communications, Inc.



# 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	Jacob's Ladder (Tri-Star)	7,500,760	1,052 7,130	—	7,500,760
2	Sibling Rivalry (Columbia)	3,248,139	1,445 2,248	1	8,424,402
3	Ghost (Paramount)	3,219,491	1,713 1,879	16	180,635,227
4	White Palace (Universal)	3,006,040	892 3,370	2	9,069,646
5	Marked for Death (Fox)	2,584,454	1,553 1,664	4	37,517,213
6	Graveyard Shift (Paramount)	2,553,984	1,603 1,593	1	9,043,164
7	Memphis Belle (Warner Bros.)	2,482,103	1,300 1,909	3	18,984,486
8	Graffiti Bridge (Warner Bros.)	2,447,108	688 3,557	—	2,447,108
9	Quigley Down Under (MGM/UA)	2,341,152	1,035 2,262	2	10,968,242
10	Avalon (Tri-Star)	1,727,200	635 2,720	4	8,826,094
11	Fantasia (Buena Vista)	1,725,858	481 3,588	4	20,121,598
12	Mr. Destiny (Buena Vista)	1,564,768	972 1,610	3	11,274,853
13	GoodFellas (Warner Bros.)	1,458,600	834 1,749	6	35,462,192
14	Pacific Heights (Fox)	990,772	984 1,007	5	26,274,501
15	Henry & June (Universal)	970,200	308 3,150	4	7,573,373
16	Reversal of Fortune (Warner Bros.)	790,202	146 5,412	3	1,786,484
17	Postcards from the Edge (Columbia)	710,364	900 789	7	35,528,953
18	China Cry (TBN Films)	587,846	135 4,354	—	587,846
19	Tune in Tomorrow (Cinecom)	587,813	207 2,550	1	614,448
20	Flatliners (Columbia)	454,784	574 792	12	59,328,179
21	Night of the Living Dead (Columbia)	398,692	683 584	2	5,427,920
22	Waiting for the Light (Triumph)	334,748	149 2,247	—	334,748
23	Miller's Crossing (Fox)	332,831	224 1,486	4	4,101,293
24	Arachnophobia (Buena Vista)	239,295	297 806	15	52,011,229
25	Presumed Innocent (Warner Bros.)	201,678	257 785	14	84,304,826
26	Pretty Woman (Buena Vista)	189,164	262 722	32	178,088,702
27	Days of Thunder (Paramount)	186,480	209 892	18	82,363,281
28	Back To The Future III (Universal)	172,325	305 565	23	86,498,961
29	Roxy Carmichael (Paramount)	160,581	283 567	3	3,753,616
30	King of New York (New Line Cinema)	154,522	96 1,610	5	1,693,255
31	Die Hard 2 (Fox)	152,286	215 708	17	114,634,789
32	The Hot Spot (Orion)	148,821	357 417	2	1,038,292
33	Taking Care of Business (Buena Vista)	146,801	217 677	11	19,476,362
34	Problem Child (Universal)	140,400	312 450	13	50,317,125
35	Ducktales: the Movie (Buena Vista)	134,878	344 392	13	17,893,518
36	The Jungle Book (Buena Vista)	127,822	269 475	16	44,374,695
37	Blood Fist II (Concorde)	114,863	61 1,883	2	894,048
38	Men At Work (Triumph)	114,519	200 573	10	15,924,434
39	Rain Killer (Califilm)	113,085	63 1,795	3	1,375,965
40	Ghost Dad (Universal)	108,750	375 290	17	23,007,150

## HOME VIDEO

### Franchising Keeps Canada's Jumbo Big

NEW YORK—As two major U.S. video retailers prepare to launch franchise operations, Canada's largest chain, Oakville, Ontario-based Jumbo Video Inc., continues to follow a strategy of growth primarily through franchising (see story, page 37). Of the company's 58 stores, 13 are corporate and 45 franchised.

Yet rather than try to achieve rapid expansion through selling as many franchises as possible, Jumbo

president and CEO Clifford Horwitz says he believes in cultivating a symbiosis between corporate stores and franchise outlets. "We are using corporate stores as a testing ground for innovative marketing concepts," he says.

He explains that "success is generated through the implementation of these ideas. It makes the franchising division very profitable and in turn generates the cash flow to make the continued process profitable." In Horwitz's assessment, "franchising presupposes success."

Horwitz says Jumbo charges a franchise fee of \$75,000 Canadian (approximately \$64,250) and a royalty of 5% of the store's gross

monthly revenues. There is an additional fee of 5%, he adds, of which four-fifths goes toward national and regional advertising and the remainder toward local store marketing.

The firm uses approximately 35 franchisees for its 45 noncompany stores. Instead of seeking area franchisers, Horwitz insists on finding operators "who eat, sleep, and drink their own businesses." He says, "The greatest compliment a franchiser can pay you is to get into a subsequent store."

Jumbo operates in a vast area spanning Alberta and Newfoundland. Horwitz says the company expects to expand into the U.S. in 1991.

PAUL VERNA

### RKO/WARNER, EROL'S

(Continued from page 37)

franchising circular is in the final stages of completion. Consequently, the details of RKO/Warner's franchise structure are not yet available.

#### EROL'S ON THE MOVE

Erol's Cooper says, "Supporting a chain-store operation is a fairly expensive proposition from a corporate overhead standpoint; supporting a franchise operation is less expensive: you take your corporate overhead and help diffuse it—you become much more efficient."

Cooper projects a growth of 50-75 stores in the calendar year 1991, and double that in 1992. Like RKO/Warner, Erol's is looking for different types of franchisees, according to the needs of each market.

For regions where the company does not yet have a presence, such as Atlanta, Cooper says, "We would prefer a multi-unit operator who could put in 10-15 stores." By contrast, a market like Philadelphia, where Erol's already operates, "one or two stores at a time would be OK," he says.

The chain's geographic expansion is focused on the Eastern seaboard, concentrating on such markets as Atlanta, Rochester/Buffalo, N.Y., and Pittsburgh.

He points out that Erol's intends to reach an equal balance between company and franchised stores. "It's a good, solid, workable ratio," he says, adding, "It gives us enough franchised units to get the market share that we need." Cooper says he expects the company to reach the 50/50 level within three years.

The company charges a franchise fee of \$30,000, with a royalty of 5% (Continued on page 60)

### STORE MONITOR

(Continued from preceding page)

campaign. Fischer was drumming for rackjobbers to increase their activities with video specialty stores. He emphasized how large a portion of the volume on several sell-through titles is going outside specialty video. On "All Dogs" it was 83%, on "The Little Mermaid" 88%, and on the "Ninja Turtles" movie a whopping 92% is going in stores other than video specialty, Fischer claimed.

JOE KNOWS: That home video got its share of the limelight at the fall edition of NARM was ensured by Joe Pagano, senior VP of merchandising at Lieberman Enterprises. Pagano was chairman of the rackjobber section and has vast experience in home video for the giant racker.

### Billboard.

FOR WEEK ENDING NOVEMBER 17, 1990

Top Kid Video™					Compiled from a national sample of retail store sales reports.	
THIS WEEK	2 WEEKS AGO	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price	
1	1	7	<b>PETER PAN</b> ★★ NO. 1 ★★ Walt Disney Home Video 960	1953	24.99	
2	2	9	<b>ALL DOGS GO TO HEAVEN</b> MGM/UA Home Video M301868	1989	24.98	
3	3	25	<b>THE LITTLE MERMAID</b> Walt Disney Home Video 913	1989	26.99	
4	<b>NEW</b>		<b>JETSONS: THE MOVIE</b> Universal City Studios/MCA/Universal Home Video 80977	1990	22.95	
5	6	109	<b>CINDERELLA</b> Walt Disney Home Video 410	1950	26.99	
6	4	11	<b>DISNEY'S SING ALONG SONGS: UNDER THE SEA</b> Walt Disney Home Video 908	1990	12.99	
7	5	57	<b>BAMBI</b> Walt Disney Home Video 942	1942	26.99	
8	8	32	<b>TEEN MUTANT NINJA TURTLES: COWABUNGA...</b> Family Home Entertainment 27319	1990	14.95	
9	9	115	<b>CHARLOTTE'S WEB</b> Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95	
10	7	19	<b>TEEN MUTANT NINJA TURTLES: SUPER...</b> Family Home Entertainment 27336	1990	14.95	
11	10	59	<b>THE LAND BEFORE TIME</b> Amblin Entertainment/MCA/Universal Home Video 80864	1988	24.95	
12	11	268	<b>DUMBO</b> ♦ Walt Disney Home Video 24	1941	29.95	
13	14	213	<b>ALICE IN WONDERLAND</b> ♦ Walt Disney Home Video 36	1951	29.95	
14	13	5	<b>DISNEY'S SING ALONG SONGS: DISNEYLAND FUN</b> Walt Disney Home Video 935	1990	12.99	
15	16	63	<b>DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES</b> Walt Disney Home Video 581	1987	14.95	
16	17	11	<b>HAPPY BIRTHDAY, BUGS: 50 LOONEY YEARS</b> Warner Bros. Inc./Warner Home Video 12054	1990	14.95	
17	20	3	<b>TOM &amp; JERRY'S 50TH BIRTHDAY CLASSICS II</b> Turner Entertainment Co./MGM/UA Home Video 202049	1990	12.98	
18	RE-ENTRY		<b>RUDOLPH THE RED NOSED REINDEER</b> Family Home Entertainment 27309	1989	14.95	
19	22	144	<b>THE SWORD IN THE STONE</b> ♦ Walt Disney Home Video 229	1963	29.95	
20	RE-ENTRY		<b>HOW THE GRINCH STOLE CHRISTMAS!</b> MGM/UA Home Video M201011	1966	14.95	
21	19	56	<b>TEEN MUTANT NINJA TURTLES: KILLER PIZZAS</b> Family Home Entertainment 27314	1989	14.95	
22	23	148	<b>DISNEY'S SING ALONG SONGS: HEIGH-HO!</b> Walt Disney Home Video 531	1987	14.95	
23	21	5	<b>MINI CLASSICS: THE LEGEND OF SLEEPY HOLLOW</b> Walt Disney Home Video 1034	1990	12.99	
24	25	110	<b>DISNEY'S SING ALONG SONGS: ZIP-A-DEE-DOO-DAH</b> ♦ Walt Disney Home Video 480	1986	14.95	
25	12	92	<b>TEEN MUTANT NINJA TURTLES: HOT RODDING...</b> Family Home Entertainment 23980	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 and \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1990, Billboard/BPI Communications, Inc.



# Retail

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## Kemp Mill Thriving In Tough D.C. Mart Chain Carves Niche With Low-Price Policy

■ BY PAUL VERNA

NEW YORK—In the 16 years since its inception, Kemp Mill Music has come a long way from its early days as a small, down-to-earth discount chain to its current stature as a leader in one of the nation's most competitive retail arenas—the Washington, D.C., market.

VP Howard Appelbaum traces the beginnings of the chain, now headquartered in Beltsville, Md., to its founding in 1974 by president Stan Wahler and two partners who are no longer with the firm. He says, "Those guys started a record store in Pittsburgh and didn't do any business there. Then they opened here at the Kemp Mill shopping center in the town of Kemp Mill [Md.] and didn't do any business there either. Finally, they started advertising on [local modern rock station] WHFS and began selling records at three for \$10" when LPs were list-priced at \$5.98.

Thus was born a relentless price war for which the Washington region is still notorious. In an effort to explain this phenomenon, Appelbaum says that D.C. is "a very competitive retail area, unlike other cities that are rack dominated." In such a market, he adds, low pricing is "just what customers respond to."

He also points out that part of the reason low pricing is peculiar to the Washington region is simply that a precedent was set there in the early days of Kemp Mill. "Back then," he recalls, "we didn't have any real money or backing, or any real overhead either, so we could afford to sell cheaper. We found it was an easy way to get into the marketplace." Now the chain charges a maximum of \$11.99 for CDs and is also aggressive with its midline product, according to Appelbaum.

Not surprisingly, the chain's low-price policy runs counter to what Appelbaum and many other retailers perceive as overzealous CD pricing on the part of the labels. He

says, "I vehemently object to the pricing manufacturers have decided to stick with on CDs; it's limiting our ability to do business. The manufacturers ought to consider that only 20% of the population has a CD player. The problem is that the software costs too much. Here we have an opportunity to get people to buy not only CDs but CD players, and they won't take that leap. I just think they're being very short-sighted."

### COMPETITION

Naturally, these pricing policies keep the chain competitive. With the entrance of Milford, Mass.-based Strawberries into the D.C. arena via its acquisition last year of the Waxie Maxie chain (Billboard, Dec. 9, 1989), Kemp Mill now has what Appelbaum calls another "formidable competitor" in a field already crowded with such major players as Tower and the Wiz, as well as an array of mom-and-pops. And even though Appelbaum flatly admits that he does not like any competition ("it hurts my bottom line"), he says that, in Strawberries' case, "trying to manage a company from a distance has the potential for losing a certain feel for the marketplace."

Most of Kemp Mill's stores are located in Washington and its suburbs in southern Maryland and northern Virginia. In addition, the company operates two stores in Baltimore, one in Rehoboth, Del., and one in Ocean City, Md. The chain has no plans to expand geographically, says Appelbaum.

Two of Kemp Mill's locations will double in size when current renovation is completed. Also, one outlet is due to open this month at Baileys Crossroad, Va.

Because of Kemp Mill's discounting policy on CDs, the chain maintains a 70:30 ratio of compact disc to cassette business. And while other formats account for negligible percentages of the company's volume, Appelbaum predicts that music vid-

eo will have a significant place in Kemp Mill's product mix in the coming year. Now, he says, the configuration makes up only 1%-1.5% of the chain's sales.

### COMPUTERIZATION

Kemp Mill has not yet implemented a point-of-sales computer network, but does use the Young computer system to manage its catalog. Appelbaum, who says "computers are fantastic and computers also

(Continued on page 46)

## Narada's Wild About 'Wilderness' Reception

■ BY DEBBIE HOLLEY

NASHVILLE—Label officials at Narada Productions are aglow as they watch their recently released, 16-song "Narada Wilderness Collection" leap beyond expectations at retail. According to John Azzaro, Narada's VP of sales, combined retail and alternative market sales figures are close to 150,000 units (100,000-plus of which are from mainstream retail sales).

Distributed by MCA/U.S. and MCA/Canada, the 70-minute collection is available on cassette and CD. It is a cooperative effort by 17 Narada artists, including David Arkenstone, Spencer Brewer, Nancy Rumbel, Trapezoid, Doug Cameron, Carol Nethen, David Lanz, and Alasdair Fraser.

A certain, but undisclosed, percentage of the sales (from both U.S. and Canadian markets) of this environmentally themed new-age effort will benefit the National Audubon Society, the Sierra Club, and the Wilderness Society.

Packaged with each CD unit is a 40-page, four-color booklet of essays penned by the composers about each song, an eye-boggling display of nature photography, and short messages from the presidents of the three benefiting societies. The CDs are retailing for as much



**Tower Says 'Mazel Tov' To 2 Live Jews.** MC Moisha and Easy Irving, collectively known as rap duo 2 Live Jews, visit both Tower Records stores in New York to promote their debut album, "As Kasher As They Wanna Be," on Koshher Records/Hot Productions. Shown, from left, are Matthew Koenig, East Coast regional manager, Tower Records; Moisha (comedian Eric Lambert); Irving (comedian Joe Stone); Jack Kreisberg, New York representative, Hot Productions; unidentified Tower employee; Joe Canarutto, secretary, Malverne Distributors; and unidentified Tower employees.

as \$10.98, and the cassettes, which do not come with a booklet, are priced at about \$8.98.

Upon the album's early-September release, 500 key retailers were sent limited-edition framed lithographs of the booklet cover: the Grand Canyon of the Yellowstone. Azzaro says these lithographs are meant to serve as the centerpiece for a display. In approximately 300 of those stores, the lithographs will be used as a sweepstakes award.

Another 2,000 unframed copies of the lithograph and complete merchandising kits, which include posters, bin cards, booklets, and in-store play copies of the album, were delivered to retail outlets. Also for in-store use, Narada developed customized signage and easels for mounting and displaying contest materials. To further foster the work of the nature societies, some retail stores have agreed to distribute informational literature about them.

Azzaro says planned and approved co-op advertising "hasn't kicked in yet," but adds that he expects sales to surge when it does.

The complete "Narada Wilderness Collection" campaign has served as the core of Narada's fall restocking program, which Azzaro says "spanned the entire catalog, and gave retailers around the coun-

try an opportunity to buy our music at a discount and pay for it with delayed dating—pushed to February 1991." Also as part of the label's restocking program, Narada is offering retailers two CDs for the price of one on the new release by David Lanz, "Skyline Firedance."

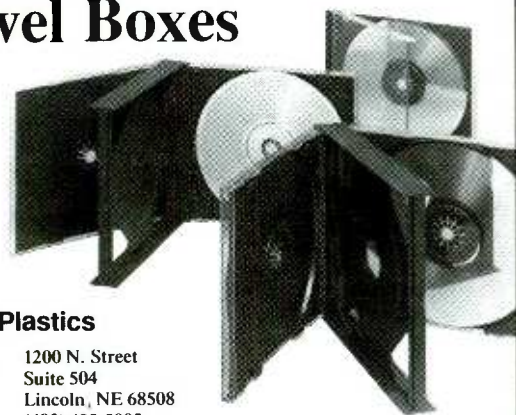
Tower Records was the first account to participate, according to Azzaro. Others include The Record Bar/Tracks, National Record Mart, Warehouse, Record World, and Nobody Beats the Wiz in New York, and the Strawberries chain. Stunned by major retail response, Azzaro says, "There wasn't one person that I presented this idea to who didn't say, 'Wow, that's beautiful. Count us in, we'll do it.' They liked the music, they liked the concept, they liked the fact that there were beneficiaries for the sale, and they wanted to be a part of it."

Since stocking the record, several retailers—The Record Bar/Tracks, Music City Record Distributors, and the Camelot chains—have decided to hop aboard the "giving" train and participate on the local levels with various nature groups. The Record Bar/Tracks donated \$1 from the sale of each "Narada" cassette or CD through the month of October to the North Carolina Wildlife Federation.

(Continued on page 47)

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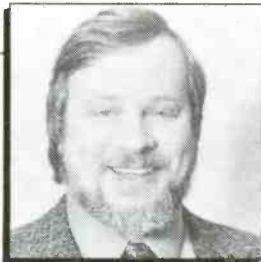
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RETAIL TRACK



by Geoff Mayfield

**PLAY IT AGAIN:** It is unusual that an editor from another publication would give a Billboard assignment to a writer, but that's exactly what happened when Retail Track participated in a panel discussion on the future of 45s, compact discs, and music videos at the Oct. 25-27 Amusement & Music Operators Assn. confab in the New Orleans Convention Center.

If you've never been to an AMOA convention, it's a somewhat amazing experience. Throughout the four days, the large exhibition area buzzes, clicks, whirrs, and beeps as the world's largest arcade—although the growing selection of electronic poker machines lends more than a touch of a casino's ambiance. As if New Orleans weren't already a playground, this show offered grown men and women a chance to test the practically limitless array of video games, electronic dart boards, air hockey tables, pinball machines, and just about anything else that will gobble a coin or a token, including jukeboxes.

But, while most of the jukeboxes on the floor play CDs or music videos, most of the jukeboxes that you'll find in gin mills and restaurants still rely on 45s. Since that configuration is in decline, that presents a perplexing problem for jukebox operators.

The 45, as you know, is practically a meaningless configuration for most (but certainly not all) music retailers. A simple look at the Recording Industry Assn. of America numbers will tell you that. Attendees at the AMOA panel were startled to learn that while 195.5 million vinyl singles were sold in 1979, up 5.5 million over

the previous year, only 36.6 million 45s were sold a decade later.

If you need more numbers, look at this week's Hot 100 Singles chart. During the week of the AMOA meeting, 15 of the top 20 and eight of the top 10 were available on vinyl, but fewer than 50 of those 100 titles were out on 45.

But, while the 45 has become practically invisible in store bins—replaced largely by the cassette single—the 7-inch single is still a vital commodity for the companies that operate jukeboxes. Of the 250,000 jukeboxes that are estimated to be in place today, Ed Adlum, moderator of the panel and publisher of monthly coin-machine magazine Replay, estimates that only 15%-18% are capable of playing CDs. Most of those are CD-only machines; some, called combos, play both 45s and CDs. Adlum estimates that within three years, CD-capable machines will comprise no more than 45% of that universe.

If you talk to most record company salesmen, their simple answer to the jukebox operator's dilemma is to go CD, but that is not as simple a solution as it sounds. A CD-dedicated jukebox can cost as much as \$1,000 more than one that plays vinyl; naturally, the software cost is much higher, too, since the operator needs to buy album-length CDs or CD singles instead of the relatively inexpensive 45. Panelist John Estridge, owner and operator of Nashville-based Southern Games, pointed out that if a jukebox at a location generates only \$45 a week, it is impractical to absorb the higher cost of a CD box.

In their efforts to keep the 45 alive, jukebox-oriented one-stops have been known to play hardball with labels, but there was little rancor in the room during this discussion. Jukebox operators understand that CD is most assuredly in their future. They've resigned themselves to the fact that a conversion needs to be made. They've also become accustomed to one-way sales on 45s and the fact that fewer vinyl singles are made available these days. They understand that consumer preferences

(Continued on page 48)

Aussie Group Seeks To Stop Spread Of Record-Rental Biz

BY GLENN A. BAKER

SYDNEY, Australia—The "Japanese disaster" appears to be spreading to the Southern hemisphere.

The Australian Record Industry Assn. has reported a marked increase this year in the number of record rental stores. As a result, the organization has begun lobbying the country's attorney general for new legislation to protect copyright holders. Currently, record rental is legal here.

ARIA executive secretary Emmanuel Candi says, "We were aware of over 30 Australian rental shops in March. By September, it was 80. By the end of next year, it could be 200 or even more . . ."

"We're terribly vulnerable. We don't have a first release at [\$110], like a video. We rely on first sales to survive."

Candi adds, "We cannot afford to get caught like the Japanese government did. The growth [of rental outlets] there happened so fast that by the time the government realized it had to do something to protect the music industry, it would have been political suicide to have closed down that many businesses and put that many people out of work."

"One of the attorney general's staff here has said the problem is not yet serious enough to warrant action, but we say that if it is left any longer, it will be unstoppable."

ARIA wants a "rental right" amendment to the Copyright Act, which would allow producers to "authorize and prohibit rental through the operation of appropriate license schemes, and a right for authors to share in any remuneration generated."

The trade group states that "most record retailers are opposed to rec-

ord-rental operations being conducted in Australia, and support ARIA's request to the attorney general to grant a rental right to producers of sound recordings."

ARIA's submission to the attorney general includes a list of the mushrooming rental outlets. "Whereas at one time outlets tended to be poorly capitalized, poorly organized, and marginal as a commercial proposition," it notes, "the rental stores now developing are, by contrast, modern, well-equipped, well-situated, and well-advertised. As well, there are 2,800 video shops in Australia, for which the cost of adding records as a rental product would be marginal."

ARIA's submission also states that "while all copyright works are currently hopelessly vulnerable to losses via rental exploitation, records are most vulnerable because return on investment for record producers is almost entirely generated from first release and sales."

Citing the more than 6,000 rental outlets that have opened in Japan during the past decade, ARIA has urged the attorney general, who is currently considering the matter and calling for a wide range of views, to reach a decision without delay.

Candi adds, "Australia has normally been very good in either initiating or keeping pace with copyright-law reform, but in the case of rental we lag way behind . . . Some 22 countries have anti-rental legislation, and it is imperative that we become the next nation to join that list."

"Recently, we have become aware of plans by a Japanese syndicate to set up megarental stores at cities in each state. If that proceeds, this industry could be under siege before we realize what has happened."

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## Business Is Full Of Peaks For Minn.'s Down In The Valley

BY TRUDI MILLER

NEW YORK—Walking into the newest Down In The Valley store in Golden Valley, Minn., is like entering the Twilight Zone. The ceiling is black with exposed duct work and multicolored fluorescent lights hang at different angles; along the walls are three-tiered, 3D mountains backlit with pink, purple, and red neon lights to suggest sunrises and sunsets. The 4,000-square-foot store has an octagonal checkout counter, 14 customized endcaps for an ever-changing floor plan, glass blocks backlit by neon, 12 TV screens controlled by a master switchboard, and a 12-speaker sound system with four sub-

*‘The VIP card has been the thrust of our success, because it establishes clientele’*

woofers. If the store is having a sale, it can get even more eye-catching via a big promotional Godzilla on the roof.

It is a long way from the basement where owner Steve Hyland opened his first store in 1972 at the age of 19. “I was working on a factory line and I said, ‘This cannot be. I’ve got to do something I enjoy.’” He quit his job and opened the first Down In The Valley in a Golden Valley basement (hence the store name). The next 14 years were “rough,” he says, but by 1986 he was established enough to open a second store in Richfield, followed by a Wayzata location in 1987. In May 1990, he opened his largest store, in Golden Valley, just across the street from the first location, which was turned into a 2,300-square-foot used-record shop carrying about 14,000 albums. Competition in the area comes from Title Wave, Applause, and Electric Fetus.

Down In The Valley—which last year did \$2.3 million in sales—has a core customer base of age 13-24, says Hyland. Each store’s product mix has evolved from its clientele. “The Golden Valley store is more of a metal store, Richfield [at 1,500 square feet] is college-oriented rock, and Wayzata [2,400 square feet] is more hits-oriented,” he says.

The stores get their product directly from the labels, with the exception of Warner Bros. and Columbia. “We’re trying to get open with them,” says Hyland. In the meantime, Warner and Columbia product is obtained from Electric Fetus, which runs a wholesale operation in addition to its retail stores.

Hyland pulls out all the stops when it comes to attracting customers. Aside from the futuristic store design, he sells every kind of “music-minded merchandise” he can think of: accessories, blank

(Continued on page 54)

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## RETAIL

### KEMP MILL THRIVING IN COMPETITIVE D.C. MART

(Continued from page 43)

suck at the same time," acknowledges that the Young system has worked marvels for the chain. He says, "It's really starting to pay dividends for us. Our return rates are dramatically lower than they've ever been before in terms of returns charges and labor, and we have the ability to recycle product and treat each store individually."

He adds that the company's aim "in the next year or two with computers and inventory control is to fine-tune what we put in stores, maximize sales, and minimize the number of transactions that it takes to get things done."

To illustrate how computers can improve efficiency at the buying level, Appelbaum says he probably ordered Eric Clapton's "Crossroads" boxed set 12 times this year. "I'd like to get to a point where I order it three times," he says.

#### FOCUS ON MUSIC

Aside from its discount pricing, Kemp Mill has always prided itself on a tradition of hiring knowledgeable employees. "From our senior people to our middle management to our store managers, our people are music people," says Appelbaum. "We have sold thousands and thousands of records because we love to turn people on to music."

The company's attention to the music reverberates in every aspect of its operations. For example, two of Kemp Mill's most successful promotions called attention to a particular artist or album title, according to Robin Wolfson, director of advertising, promotions, and merchandising. She cites an Earth Day promotion targeting MCA alternative act the Lightning Seeds, for which she obtained seed packets from the Burpee Co., had the band's name printed on the back, and taped the envelopes to the CD or cassette. In another instance, Kemp Mill set up a rubber-band shooting gallery to promote the Geffen debut of Edie

Brickell & New Bohemians, "Shooting Rubberbands At The Stars."

#### HOLIDAY OUTLOOK

Appelbaum says he is cautiously optimistic about prospects for holiday sales. "I think that it is prudent for Kemp Mill to recognize that there are storm clouds gathering,"

*'I object to the pricing manufacturers are sticking with on CDs'*

he says, calling the condition a "storm watch rather than a storm warning" for fear that coming off as too much of an alarmist "can become a self-fulfilling prophecy."

Yet despite his gloomy forecast, Appelbaum says, "I'm hopeful that the holiday business will be very good." He points out that same-store sales for October are up 10% over last year's figures for the month, and that year-to-date business is up 8%-9%. Also, he says that a combination of strong hit product and pricey boxed sets should help drive sales during the holiday season.

#### THINGS COME IN SMALL PACKAGES

One Yuletide release that Appelbaum is admittedly not enthusiastic about is the newest album by chil-

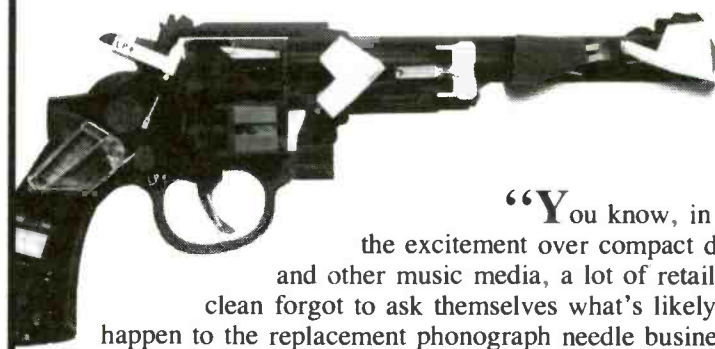
dren's music artist Raffi. The Canadian singer/songwriter has chosen to release the MCA CD, "Evergreen Everblue," in a jewel-box-only package, bringing the packaging issue to the fore once again. And while Raffi is the only artist known to have a clause in his contract stipulating jewel-box-only releases, it is widely believed that other artists, most notably Sting, will insist on similar conditions for their future albums.

Appelbaum addresses the packaging controversy with his trademark wit. "I have a 2-year-old," he says. "I recycle CD packages into diapers and then put them through the dishwasher twice. At that point, they're so thin they can be used as tissue paper."

Perhaps he uses that analogy because the whole issue is wearing thin on him. He says he is tired of seeing the retail and distribution camps squabble over whose responsibility it is to develop alternative packages and fund the massive re-fixturing that would be needed to accommodate those alternatives. "We have a problem as an industry and it requires all sides to get together and solve it," he says.

Kemp Mill is now owned by Wahler, senior VP of operations Joel Goldberg, Appelbaum, and his brother Mark Appelbaum, who has just been promoted to VP of operations (see Retail People, page 47).

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## NEW AGE ALBUMS™

			★★ NO. 1 ★★		
1	1	23	REFLECTIONS OF PASSION PRIVATE MUSIC 2067-2-P*	17 weeks at No. 1	YANNI
2	2	9	THE NARADA WILDERNESS COLLECTION NARADA N-63905*/MCA		NARADA ARTISTS
3	3	29	NOUVEAU FLAMENCO HIGHER OCTAVE HOM 7026*		OTTMAR LIEBERT
4	7	3	SKYLINE FIERDANCE NARADA ND-64001*/MCA		DAVID LANZ
5	4	13	PIANISSIMO PRIVATE MUSIC 2073-2-P*		SUZANNE CIANI
6	6	23	FOREVER BLUE SKY SHINING STAR SSPCD-115*		BRUCE BECVAR
7	8	23	ACROSS A RAINBOW SEA GLOBAL PACIFIC GP 79332*		STEVEN KINDLER
8	16	3	AT THE EDGE RYKO RCD 10124*/RYKODISC		MICKEY HART
9	9	9	TAPROOT WINDHAM HILL WT-1093*		MICHAEL HEDGES
10	10	5	WINDHAM HILL: THE FIRST TEN YEARS WINDHAM HILL WD-1095*		VARIOUS ARTISTS
11	20	3	SATURDAY'S RHAPSODY MUSIC WEST MW-134*		JIM CHAPPELL
12	5	17	JET STREAM SONIC ATMOSPHERES CD 80028*		CHI
13	17	9	OCEAN DREAMS SOUNDINGS OF THE PLANET SP-7140		DEAN EVENSON
14	11	93	WATERMARK ● Geffen 24233		ENYA
15	12	29	CITIZEN OF TIME NARADA ND-62008*/MCA		DAVID ARKENSTONE
16	15	79	NO BLUE THING MUSIC WEST MW-103*		RAY LYNCH
17	NEW▶		POETS & ANGELS HIGHER OCTAVE HOMCD 7030*		OTTMAR LIEBERT
18	23	5	UNIVERSE SAMPLER 90 HEARTS OF SPACE HSI11200-2*		VARIOUS ARTISTS
19	18	17	ROAD TO FREEDOM SILVER WAVE SD-602*/OPTIMISM		WIND MACHINE
20	RE-ENTRY		DECEMBER ▲ WINDHAM HILL 1025/A&M		GEORGE WINSTON
21	14	15	SHADES OF SHADOW MIRAMAR MPD3001*		QUINTANA + SPEER
22	13	17	TOUR DE FRANCE: THE EARLY YEARS PRIVATE MUSIC 2072-2-P*		JOHN TESH
23	19	109	DEEP BREAKFAST ● MUSIC WEST MW-102		RAY LYNCH
24	NEW▶		MARK ISHAM VIRGIN 2-91293*		MARK ISHAM
25	24	11	REFERENCE POINT GRP GRD-9614*		ACOUSTIC ALCHEMY

## WORLD MUSIC ALBUMS™

			★★ NO. 1 ★★		
1	2	5	SET VIRGIN 2-91426	1 week at No. 1	YOUSOU N'DOUR
2	1	19	ELEGIBO MANGO 539-855/ISLAND		MARGARETH MENEZES
3	13	3	PRIMAL MAGIC MESA R2 79023*		STRUNZ & FARAH
4	4	23	TWO WORLDS ONE HEART WARNER BROS. 26125-2		LADYSMITH BLACK MAMBAZO
5	6	27	CRUEL, CRAZY, BEAUTIFUL WORLD CAPITOL 93446		JOHNNY CLEGG & SAVUKA
6	5	9	PASSAGES PRIVATE MUSIC 2074-2-P		RAVI SHANKAR/PHILIP GLASS
7	3	19	MEK WE DWEET MANGO 539-863/ISLAND		BURNING SPEAR
8	7	27	MOSAIQUE ELEKTRA 60892		GIpsy KINGS
9	10	5	SOCA DANCE PARTY MANGO 539-878-2/ISLAND		ARROW
10	11	11	CLASSIC TRACKS SHANACHIE 43074		LADYSMITH BLACK MAMBAZO
11	9	9	NOW DUB MESA R2 79022		BLACK UHURU
12	8	13	BAREFOOT GLOBAL PACIFIC R2 79333*		BAREFOOT
13	12	10	PRISONER SHANACHIE 43073		LUCKY DUBE
14	NEW▶		ATISH SHANACHIE SH64026*		NAJMA
15	NEW▶		YES KE ME HAN... MANGO 539 879-2/ISLAND		KETAMA

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. \*Asterisk indicates vinyl unavailable. © 1990, Billboard/BPI Communications, Inc.

## NARADA'S 'WILDERNESS COLLECTION' CAPTURES RETAIL INTEREST

(Continued from page 43)

Azzaro says Music City plans to make a similar donation; however, the beneficiary has not been determined. At two of Camelot's Milwaukee stores, members of the various environmental groups were invited into the stores to hand out information about the organization and solicit members and volunteers.

Alternative marketing efforts by Narada's subsidiary, Music Design, include placement in health-food stores, bookstores, and gift shops.

"Of all the records I have worked," Azzaro says, "this is by far the fastest-selling and the most exciting in terms of market response." Icing on the cake has come with airplay. According to Azzaro, "these sorts of projects don't traditionally get airplay."

Azzaro, who confirms that the project was three years in the making, also notes that all material is artist-original and commissioned specifically for this project. "The individual artists were asked to musically celebrate one particular aspect of the wilderness."

The three nature organizations, though somewhat skeptical of the music-business affiliation when first contacted by Narada executives, are now participating fully, Azzaro reports. He says the Audubon Society has even offered video footage for various possible marketing usages.

The label is also gradually beginning to support the collection

through live performances. Various other marketing ideas with regard to the "Wilderness Collection" include the possibility of a "Wilder-

ness Collection" tour, a longform video with nature footage, and in-flight programming.

## RETAIL PEOPLE

**Barbara LaBar** is named senior VP of store sales and operations for Warehouse Entertainment in Torrance, Calif. She was VP of sales and operations for the company.

**Marc Appelbaum** is named VP of operations for Kemp Mill Music in Beltsville, Md. He was director of retail operations for the company.

**Nicholas Capozzi** is named GM of HMV U.S.A. in New York. He was GM of Mano & Mano.

**Jed Trospen** is appointed chief financial officer at Record World Inc. in Port Washington, N.Y. He was previously chief financial officer at department store/sporting goods chain Modell's.

**Marc Wilensky** is named video advertising manager for Schwartz Brothers in Lanham, Md. He was advertising co-op coordinator at SBI.

**Dave Perrin** is named Midwest regional sales manager, professional products, magnetic products division of Fuji Photo Film U.S.A. in Elmsford, N.Y. He was senior account representative in the Southeast region for the company.

**Nancy Gettelman** is named regional supervisor for the northern California region of the Record Shop in Santa Clara. She was a store manager for the company.

WaxWorks/VideoWorks in Owensboro, Ky., names **Renee Robertson** RCA/Columbia Home Video distribution sales manager and **Dee Ann Nave** Paramount Home Video brand manager. They were sales representatives for the company.

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# RETAIL

## RETAIL TRACK

(Continued from page 44)

generated these changes. And, they find encouragement in the willingness of some labels to make their singles available as 45s through licensing deals with third parties, like the one recently struck between **CBS Records** and **Narberth**, Pa.-based **Collectables** (Billboard, Nov. 10).

**Ted Howell**, veteran salesman at Pittsburgh-based **Mobile Record Service**, noted that since the advent of one-way sales and returns charges, the phase-out of the 45 has leveled off. He noted that those sales terms were imposed "to correct mistakes that were being made at retail," and that those policies have ensured that the configuration will continue to survive longer than it would have had those corrective measures not been implemented.

Moderator **Adlum** noted that even though far fewer titles are made available on 45, "we should be thankful we can buy them at all."

Striking by its absence at this meeting was the record industry. Aside from panelist **Tony Montgomery**, national director of singles sales at **RCA** and one of the few allies that jukeboxers have in the music industry, there wasn't a single representative from a major label or distributor at the meet. So, with no one from the target audience there to hear the message, **Adlum** concluded the panel by giving me an assignment.

"When you go back, **Geoff**, will you please tell the record companies that we still need 45s," said **Adlum**. Consider the message sent, **Eddie**.

**TO THE SLAUGHTER:** **Keith Benjamin**, a partner at New York firm **Silberberg, Rosenthal**, was given a tough assignment at the **National Assn. of Recording Merchandisers** Wholesalers Conference. With the stocks of **Handleman Co.** and **Lieberman Enterprises** parent **LIVE Entertainment** both trading under \$10, he was asked to explain why entertainment rackjobbers are not embraced by Wall Street.

If you've ever read **Benjamin's** reports, you'll know that he holds an optimistic view of racks (sometimes I find him *too* optimistic about some of the companies he covers). He opened his Nov. 3 comments at the **Palm Springs Hilton** by saying he is a "cheerleader" of the rack industry. His assignment, however, was not to

explain why he loves racks, but why others on Wall Street do not embrace that end of the business.

The reaction? Shoot the messenger.

When he asked if there were any questions at the end of his talk, one record company executive shouted, "Could you pass the **Kool-Aid**, **Jim Jones**?" There was a certain sense of uneasiness in the room. The analyst left quickly because he had a red-eye flight to catch, but those in the room thought he had fled their daggers.

To be sure, **Benjamin** hurt himself. He has not delivered many speeches; his nervousness showed in his overuse of the word "clearly" during his remarks. Further, the medicine he delivered might have gone down easier if he had offered tips on how racks might improve their image on Wall Street.

Still, it seemed unfair that **Benjamin** incurred the wrath that he did. During a panel discussion that followed, **Sight & Sound** president **Bill Hall** reacted harshly to **Benjamin's** comments, and said that "Wall Street has never been our friend."

True or not, **Benjamin** was merely reflecting the views of his peers. Besides, if a man flies across country to offer an objective view of one's industry, he should be given at least a certain amount of respect. On this night, none was forthcoming.

If I were a rackjobber, in this era where "reality vs. perception" has become a dominant theme, I think I'd like to know why my business doesn't get respect from Wall Street. And, if I didn't like what I heard or disagreed with those perceptions, I certainly wouldn't shoot the messenger.

**CLARIFICATION:** Although the **Billboard** article regarding piece counts in last week's issue did state that **Tower Records'** agreement with **Billboard** is nonexclusive, senior VP of retail operations **Stan Goman** wants to stress that **Tower** will continue reporting to all trades, with no compensation required. That is similar to the arrangement that **Billboard** has struck with **Western Merchandisers** and its **Hasting's** chain.

**CRIMEFIGHTER FOUND INNOCENT:** Famed detective "Dick Tracy," as in the nationally syndicated comic strip, has been found "not guilty" in a

1987 suit filed by Chicago chain **Flip Side Records**. **Flip Side** owners **Carl** and **Larry Rosenbaum** had sued "Dick Tracy" copyright owner **Tribune Media Services**, Chicago **Tribune Co.**, and the strip's artist/writer team of **Richard Locher** and **Max Collins** for defamation of character, involving an episode that began running in "Dick Tracy" in May 1987. The yarn portrayed brothers who were criminal types at a promotion firm called "Flipside Inc." Since **Locher** and **Collins** reside in Chicago, where the **Flip Side** name is well known, the **Rosenbaum** brothers thought that the use of a name similar to their brand was too close for coincidence.

However, during the last week of October, a three-judge Illinois appellate court panel affirmed a lower court's dismissal of the suit.

"It is readily apparent that the [comic strip's] **Flipside** episode is all fanciful adventure and does not purport to be factual," Justice **Dom Rizzi** wrote, adding that the story line's moblike characters were "all classic **Dick Tracy**. No reader would reasonably conclude that these references to characters, businesses, places, and events are factual." **Rizzi** further dismissed the similarity of the names **Flip Side** and **Flipside**, writing that "breathing space for the First Amendment will not allow a defamation action to be maintained merely because" of such grounds.

**COMING AND GOING:** **Jim Genova** leaves his post as national director of retail promotions at **Important Records** Wednesday (14). He'll resurface Nov. 19 in the major-label camp as national director of pop sales at **Mercury**, reporting to **Jeff Brody** and **Joe Parker**. "I won't be there to work **Bon Jovi**. I'll be there to work the developing artists," says **Genova**. . . **Mary Perkins**, who launched retail sampler CD **In-Play** at **Discovery Systems**, has left **Discovery** to join radio syndicator **Century 21**. Replacing her at **Discovery** is **Anita Pedrow**, whose title is product coordinator/national sales. Despite the change in jobs, **Perkins** remains in the Columbus, Ohio, area. . . Condolences to former **Enigma Entertainment** sales VP **Jayne Simon**, whose father, **Sy Neches**, died Nov. 3 in **Mission Viejo, Calif.**

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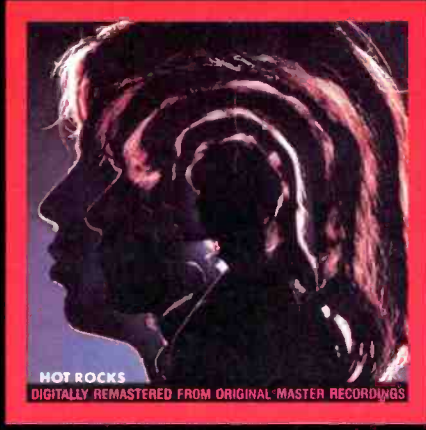


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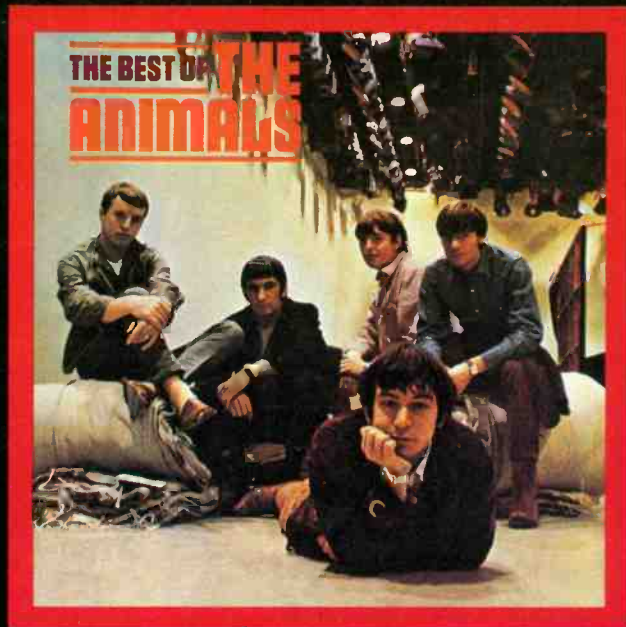
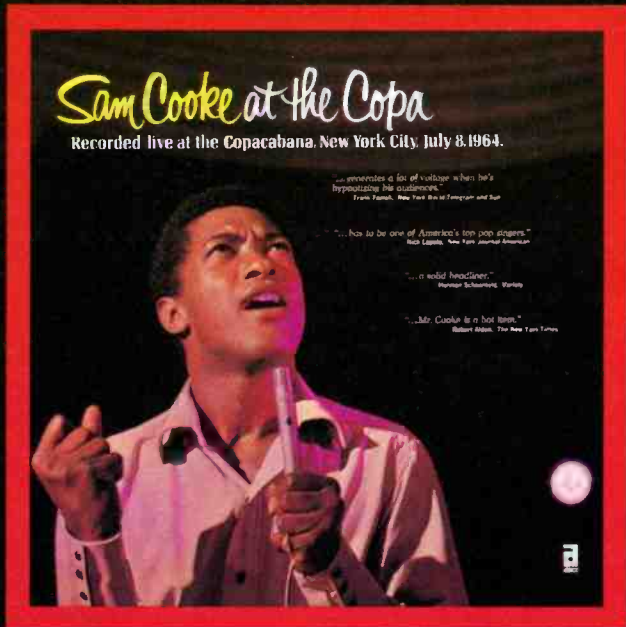




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CA X4-13056

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CA 60985-4

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CD Chrysalis F2-21818  
CA F4-21818

#### PHIL COLLINS

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CD Atlantic 82157-2  
CA 82157-4  
LP 82157-1

#### THE RANDY COVEN BAND

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CD Guitar Recordings/I.R.D. 5030-2/\$13.98  
CA 5030-4/\$9.98

#### DIRTY WHITE BOY

Bad Reputation  
CD PolyGram 841959-2  
CA 841959-4

#### ECHO & THE BUNNYMEN

Reverberation  
CD Sire 26388-2  
CA 26388-4

#### FOCUS

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CA X4-13059

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CA 82163-4

#### MADONNA

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CA 4-26440  
LP 1-26440

#### PAUL MCCARTNEY

Tripping The Live Fantastic  
CD Capitol C2-94778  
CA C4-94778  
LP C1-94778

#### ROBERT PALMER

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CD EMI E2-93935  
CA E4-93935

#### SISTERS OF MERCY

Vision Thing  
CD Elektra 61017-2  
CA 61017-4

#### SOHO

Goddess  
CD Atco 91585-2  
CA 91585-4  
LP 91585-1

#### TESLA

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CD Geffen 2-24311  
CA 4-24311

#### STEVE WINWOOD

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CA 91405-4  
LP 91405-1

### R&B

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CD Virgin 91588-2  
CA 91588-4

#### GUY

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CD Uptown-MCA MCAD-10115  
CA MCAC-10115

#### INNER CITY

Fire  
CD Virgin 91587-2

CA 91587-4

### COUNTRY

#### CLINT BLACK

Put Yourself In My Shoes  
CD RCA 2372-2-R  
CA 2372-4-R

#### K.T. OSLIN

Love In A Small Town  
CD RCA 2365-2-R  
CA 2365-4-R

#### WAYLAND PATTON

Gulf Stream Dreamin'  
CD Capitol C2-93872  
CA C4-93872

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#### MR. DESTINY, Original Soundtrack

Music Composed And Conducted By David Newman  
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CA VSC-5299

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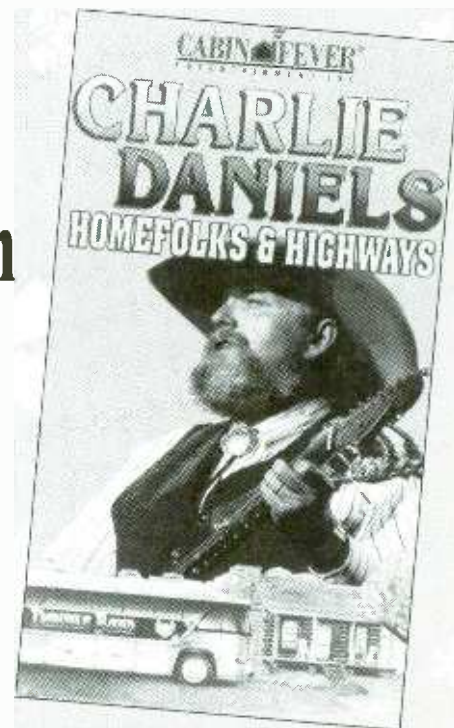
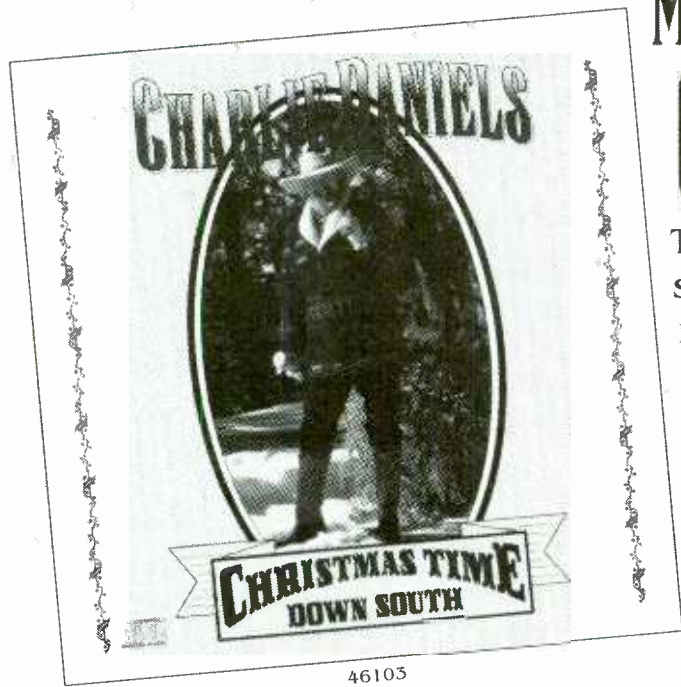


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# Fresh Fellows Take Five As Band Releases A Handful Of Singles On Different Labels

■ BY DEBORAH RUSSELL

**YOUNG FRESH SINGLES:** No, this isn't a column about unmarried nubile looking for a good time... Seattle's **Young Fresh Fellows**, a raucous, incredibly funny rock'n'roll band whose original tunes teeter on the brink of pop genius, are set to release five new singles on *five separate labels*. And just in time for the holiday season!

The Fellows—whose deal with Sun Valley, Calif.'s **Frontier Records** recently expired—have vinyl 45s coming out on Frontier, Seattle's **PopLlama**, Chicago's **Pravda**, Massachusetts label **Skullduggery**, and the band's own **Cruddy Record Dealership**.

Each of the singles features "hits" from the band's never-to-be-released "Break Up" album. The labels have agreed to give the Fellows 400 copies of each single, and after that it's a basic free-for-all. The labels can market, sell, and reap profits on the singles with no financial obligation to the artists.

"We're not interested in the money," says lead Fellow **Scott McCaughey**. "We don't want to bother with any accounting. I hate paperwork."

What the band does care about is packaging 400 "boxed sets" of the five singles to sell to its most hardcore fans.

"We don't have any money right now, so it's kind of stupid to spend money on something like this, but it'll work out OK," McCaughey says. "We decided to indulge ourselves. We like [vinyl] singles and believe there's a certain market for them on a real grass-roots level."

Of course, the Fellows would like to record a new album and settle down with a major someday,

McCaughey says. Until then, however, they're content to rock as swinging singles. For information, call 206-527-8816.

**STOCKING STUFFERS:** **Higher Octave's** nimble-fingered guitarist **Ottmar Liebert** gives 10 traditional Christmas favorites a Spanish gypsy flair on his new "Poets &



Angels" release geared toward the holiday season. The album, co-produced by Liebert and engineer **Dominic Camardella**, also features five original tracks inspired by the yuletide spirit. Call Higher Octave in L.A. at 213-856-0039... Tucson, Ariz.-based **Fortuna Records** is home to **Dan Duggan's** "Christmas Morn" album, now available on CD. The 70-minute disc features 12 bonus tracks that don't appear on the previously released cassette version. Duggan plays hammered dulcimer and guitar, while **Henry Jankiewicz** contributes fiddle on several of the 24 tracks. Meanwhile, Fortuna's Celtic harpist, **Patrick Ball**, has released his first holiday recording, "The Christmas Rose." The 16-track album features much of the standard Christmas fare (along with a few obscure canons and carols), but this time the songs get the bell-like, crystalline treatment of Celtic harp, with Irish pennywhistle and uilleann bagpipes. Call 602-326-4400 for information... **Great Northern Arts** in New York offers "The Love Of Christmas" by singer/composer **Serah**, who, according to GNA legend, for years has penned a Christmas song every

Christmas Eve. This gentle and unique recording features captivating, poetic lyrics and lush instrumentation that will provide a warm and soothing backdrop to the season's celebrations. Call GNA at 212-532-1414... And for all you hard-rockers, don't miss **Evan Johns & The H-Bombs'** "Please Mr. Santa Claus," one of the rowdiest yuletide releases ever to slide down the chimney. This roots-rock, roadhouse party album from **Rykodisc** features such twisted tracks as "Little Cajun Drummer Boy," featuring Austin, Texas, fiddle legend **Champ Hood**, and instrumentals with titles like "Mule Size Yuletide" and "Stuffin' The Stocking." Leave this one out with milk and cookies for old Kris and see if he comes back next year; 508-744-7678.

**DCC COMPACT CLASSICS** is rushing to get its **Sammy Davis Jr.** greatest-hits retrospective into gift givers' hands in time for the holidays. The two-album set totals 34 songs popularized by the incredible multitasking showman. Album I in the package features tunes recorded between 1954-73, including "The Candy Man," "I've Gotta Be Me," "Hey There," and "Come Back To Me/The Birth Of The Blues." Album II showcases tunes spanning 1963-71, such as "Mr. Bojangles," "The Shelter Of Your Arms," "All That Jazz," and "Please Don't Talk About Me When I'm Gone," featuring **Buddy Rich**, **Count Basie**, **Bill Haley's Comets**, and **Laurindo Almeida** also show up on various tracks. Davis fans should revel in this wonderful tribute to one of America's greatest talents. Call DCC in Northridge, Calif., at 818-993-8822 for details.

## MINNESOTA'S DOWN IN THE VALLEY IS UPBEAT ABOUT BUSINESS

(Continued from page 45)

cassettes, posters, even clothing. "We're really known for our Grateful Dead product. I've been to the Psychedelic Shop in San Francisco, and we have more stuff than they do," he says. "We've got probably 300 varieties of Dead shirts, plus Guatemalan clothing and tie-dyed stuff. We also have Led Zep, Doors, and Pink Floyd shirts, decals, magnets, hologram stickers, wall hangings—you name it." The stores also stock posters and collectibles of newer pop acts like New Kids On The Block.

The stores' music mix is about 70% new product to 30% catalog, says Hyland. The average price is \$14.98 for a CD and \$8-\$9 for a cassette. The stores always have 54 CD titles on sale for \$11.99-\$13.99; the sale titles change every two weeks, and they are always new releases, he says. "As soon as they hit the street, they're on sale," he adds. The stores also hold big "20% off" sales four times a year. But Down In The Valley does not just cater to young hits buyers.

Hyland prides himself on the stores' deep catalog selections of classical, jazz, blues, and country music. Classical accounts for about 10% of inventory; jazz, 15%; and blues, country, and international, about 15% combined.

Additionally, one employee, **Rick Nagamitsu**, "just focuses completely on rare and indie product. He works with the indie labels and coordinates that product for all our stores," says Hyland.

The store is committed to all configurations, carrying about 1,500 LPs in addition to the 15,000 CDs and 15,000 cassettes, plus cassette singles, CD singles, and even some DAT. "We have what's available on DAT, which isn't much—mainly a few titles from GRP," says Hyland.

One of the store's most successful ideas is its VIP card, which entitles the holder to \$1 off each CD he buys. The card costs \$10; it lasts a year and can be renewed for \$5. "The VIP card has been the real thrust of our success, because it establishes a regular clientele,"

says Hyland. "Once they have the card, they feel they have to buy all their product at Down In The Valley." The card also entitles the bearer to a special "presale" before the four-times-a-year 20%-off sale. "We open the sale to the VIP holders four days ahead of time. It's like a preview sale—less crowded, better selection. We send out a mailer to all the VIP people," Hyland says.

Hyland hopes to continue expansion in the future, but first he wants to spend a year "solidifying our operation. We finally put in a computer system to handle inventory control and point-of-sale—[Nagamitsu] set that up for us—so we want to get that up and going before we expand." He also wants to redesign the three older stores, bringing them in line with the newest location. In addition, GM **Kathy Shedd** is coordinating a publicity blitz for the chain; she put together an illustrated press kit and shot a corporate video, which is being sent to the major record companies.



EUROSOUNDS

One of a series of occasional columns on the European professional audio industry, this week's column was compiled by Gary Hopkins in the U.K.

U.K.

# Mark IV Poised To Buy Klark-Teknik Deal Marks Further Industry Consolidation

BY SUSAN NUNZIATA

NEW YORK—A cash tender offer for \$22.4 million has been made by Mark IV Industries Inc. to purchase Klark-Teknik PLC, marking the latest buyout in a professional audio industry that is becoming increasingly consolidated.

The deal is expected to take up to six weeks to finalize, and details were not yet available on how the companies will be affected. Historically, Mark IV has left most of its acquired companies operating autonomously, says a K-T executive.

Mark IV Industries, Amherst, N.Y., is parent company to Buchanan, Mich.-based Mark IV Audio, owner of a number of professional audio companies including Electro-Voice, Altec Lansing, Gauss, Electro-Sound, Ivie, University Sound, and Dynacord.

Klark-Teknik PLC, parent company of Klark-Teknik, Midas, and Celco in the U.K., also owns Klark-Teknik Electronics Inc., Farmingdale, N.Y., a distribution company for Klark-Teknik, DDA, Midas, Celco, Electra-Lite, and Milab.

"It's a good deal for both sides," says Jack Kelly, president of Klark-Teknik Electronics. "[Mark IV has] resources we don't have, and we have brand names and product segments they don't have. We can help them expand into areas they're not already in, and they're buying a very successful company at the height of its suc-

*'Five to seven large companies will control 50%-60% of business'*

cess."

For its fiscal year ended July 31, K-T had sales of \$20.7 million, marking its best year ever, notes Kelly. The company manufactures and markets pro audio signal processing systems and mixing consoles for radio, film, and recording studios, as well as PA systems for live events, theaters, and conference centers. It also distributes lighting products for live entertainment.

The Mark IV Audio group manu-

factures a wide range of products from live sound gear to audiocassette duplication equipment.

Mark IV chairman and CEO Sal Alfiero says, "The acquisition of Klark-Teknik is consistent with Mark IV's stated mission to build our core businesses through internal development and strategic acquisitions."

He notes that Klark-Teknik will increase Mark IV Audio's presence in the broadcast and recording studio market and provides an entry into the mid- to high-value mixer and audio signal processing markets, areas in which Mark IV does not currently compete.

He adds that the acquisition will enhance Mark IV's European manufacturing capabilities in combination with Dynacord, the German firm it acquired in February.

Noting that the acquisition is part of an industry trend toward consolidation, Kelly observes that "the industry will wind up being five to seven large companies controlling 50%-60% of business, maybe more. Part of that will be through acquisitions and, once the core product segments are covered through acquisitions, it will be through internal growth. That's very healthy for the industry."

The announcement comes on the heels of several acquisitions this fall: Siemens purchased AMS Industries; Otari added King Instrument Corp.; and AKG bought Quedstedt Monitoring Systems Inc. (Billboard, Oct. 13). Earlier this year several other acquisitions occurred, including Harmon International's gain of DOD/Digitech, TGI's securing of Martin Audio, and BASF's buyout of Agfa's magnetic tape division.

Mark IV Industries is a diversified manufacturer of technical, engineered, and transportation products and systems.

Mark IV Industries now has approximately 32 operating units, including four European companies. On a combined basis, the Mark IV Audio group—which is part of the technical products and systems segment—produces annual revenues of more than \$150 million, according to Mark IV Industries' 1990 annual report. The group is expected to reach \$250 million in revenue within the next few years, according to the report.

The technical products and systems segment also includes the instrumentation group that produces microprocessor and computer-based measurement and control systems and manufactures analog and digital microprocessor-based recorders, printers, plotters, and thermal printheads. The group also includes two areas of aerospace and defense products.

The transportation products and systems segment consists of the automotive aftermarket and OEM products group, and the communication and information group. The engineered products and systems segment covers three broad product groups: power transfer and fluid handling, process control, and plastics.

land. Riddler produced with Dave Pensado at the board. Gregg Barrett, Anthony Jeffries, Mike Scotella, and Rusty Richards assisted.

NASHVILLE

ROY ROGERS and special guests stopped in the Music Mill to record vocals with producer Richard Landis. Guests included Randy Travis, Lorrie Morgan, Emmylou Harris, Restless Heart, Eddie Rabbit, and Sweethearts Of The Rodeo. The RCA project was engineered by Jim Cotton, Mike McCarthy, and Paul Goldberg. Charlie Pride and producer Ray Baker tracked vocals for a 16th Avenue Records project engineered by Goldberg and Tom Harding. Shane Barmby tracked and overdubbed with producer Bud Logan. Pete Greene and Graham Smith engineered the project for Mercury/PolyGram.

Phil Keaggy self-produced tracks for a new album on Myrrh at Recording Arts with J.B. Baird at the board. The Big Picture overdubbed a new album with Richard Huggins producing. Doug Pharett engineered the project for Word.

OTHER CITIES

GROSBY, STILLS & NASH were in Different Fur Recording in San Francisco performing live over KRQR via the Global Satellite Network. The program was part of the station's syndicated program titled "Rockline" and was produced by the network. Stan Johnston and Howard Johnston engineered.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

## AUDIO TRACK

NEW YORK

THE FIXX overdubbed and mixed new material in the "discrete room" at Messina Music. Martin Brass engineered.

Audio mixer John Alberts completed sound design for Elektra Records' CD version of "Spike & Co.: Do It A Cappella," which was televised on PBS' "Great Performances." Several numbers on the CD were recorded and mixed at the Howard M. Schwartz Recording Studio using the facility's Sony PCM 3348 48-channel multitrack and the Solid State Logic 6048 console. The remaining material was recorded at the Brooklyn Academy of Music and mixed at Schwartz Recording. The project features Ladysmith Black Mambazo, the Mint Juleps, Take 6, Rockapella, True Image, and the Persuasions. The project was produced by Halperin/Brown Productions.

Producer Biz Markie completed an album for Kid Capri at Power Play. He also continued work on albums for Diamond Shell & Peeble Pooh. Ivan Doc Rodriguez engineered with Everett Ramos and Peter Jorge assisting.

LOS ANGELES

PAULA ABDUL CUT VOCALS for her upcoming Virgin album (scheduled for release in February) at Studio Masters. Peter Lord and Jeff Smith produced with Greg Rainy at the board. Wolfgang Aichholz assisted.

At Topanga Skyline Recording, the Divinyls mixed their new album for Virgin with producer David Tickle. Ana Gabriel mixed her new CBS album with Moogie Canazio and producer Max Pierre.

Aire LA hosted Maskerade in Studio B to track its new album for Is-

MASTER ROCK, ONE OF London's most popular studios of the past five years, has closed down. According to managing director Steve Flood, the reasons for the shutdown is cost overruns incurred when he became the first purchaser of a Focusrite console when Rupert Neve ran the company.

"We are financed by a high street bank, and they decided to stop signing checks," says Flood. "The worst moment came when the cleaning company repossessed the toilet rolls, just when we needed them most."

Some industry observers think that the shake-up of London studios has been long overdue and that the U.K. pro audio industry will be in better condition when the current spate of closures has abated. Unfortunately, the full list of casualties has yet to be completed.

AT A MEETING OF THE British Record Producers Guild, some of the U.K.'s top producers lashed out at manufacturers for using them as "unpaid test beds." The producers feel that they are being used as unpaid members of an R&D team and that manufacturers are attempting to save costs by releasing products before they are ready for use. Guild members stated that it was also unfair because valuable recordings could be lost as a result of equipment failure.

IN MID-OCTOBER, the Guild of Studio Professionals, the group within the APRS representing studios, organized an "intimate" dinner with representatives of top U.K. record companies. Its aim was to increase the amount of common ground between the two sets of vested interests in an informal atmosphere. By all accounts, the evening was amicable and illuminating for all concerned.

Guild spokesman Pier Ford-Crush of Eden Studios says, "The record companies want cheap studio time but cheap studios are going broke and we wanted to highlight that the implications are a weakening of the U.K. studio market."

MONTREUX, SWITZERLAND, the site that angered some Audio Engineering Society members enough to boycott the convention there last March, is once again raising the wrath of manufacturers. The town was chosen for the National Assn. of Broadcasters European Show in 1992, and already some top company representatives are up in arms.

Antony David, chairman of the Pro Audio Exhibitors Group—a pressure group formed as a result of the AES conflict of interest—says, "I regard it as a cynical piece of opportunism that isn't related to the needs of the pro audio community and possibly not to the general needs of broadcast people."

"This drive by NAB and the City of Montreux [also involved in the proposed venture] has left many with mistrust about NAB's long-term intentions—is it the thin end of the wedge to entrench the TV Symposium in Montreux and have a broadcast show every year there?"

While many European companies feel that the NAB organizes one of the best trade-show events in the world and would welcome its involvement in Europe, some companies with massive demands made on them to attend shows throughout the world are adamant that the initiative is a bad move.

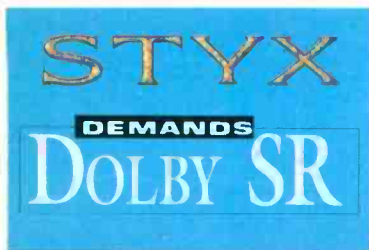
"Quite frankly, no one has given us a good reason as to why NAB, an American organization, is setting up in Europe," says Chris Hollebhone, GM of Sony Broadcast U.K. "We don't see the point of it. NAB's interests are completely different from those in Europe—it is essentially an association of American broadcast companies and is promoting their interests."

BRITAIN'S FIRST City College for Technology, near Croydon, which is sponsored by 150 U.K. record companies, is now taking applications for its first intake of students when it opens in 1991.

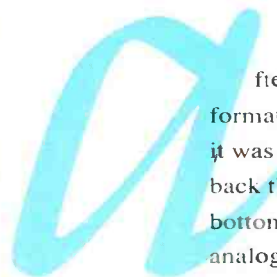
This school will train children around the National Curriculum, and they will receive education and training in the performing arts and in the technology and business management of the performing arts. A full TV and music recording studio will be provided and the college currently is looking for equipment manufacturers to donate gear.

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Alan Silfen



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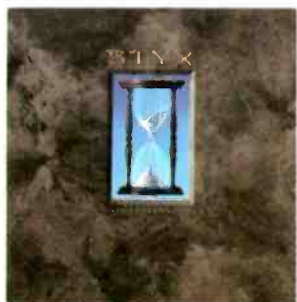
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**Glen Burtnik:** vocals, guitars

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**James "J.Y." Young:** guitars, vocals



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Billboard.

# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING NOVEMBER 10, 1990)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	DANCE-SALES
TITLE Artist/ Producer (Label)	LOVE TAKES TIME Mariah Carey/ W. Afanasieff (Columbia)	LOVE TAKES TIME Mariah Carey/ W. Afanasieff (Columbia)	HOME Joe Diffie/ B. Montgomery; J. Slate (Epic)	KNOCKIN' BOOTS Candyman/ Johnny J.; Candyman (Epic)	HIPPYCHICK Soho/ T. Brinkhurst (Savage/Atco)
RECORDING STUDIO(S) Engineer(s)	THE PLANT/ HIT FACTORY Dana Jon Chappelle; Manny Lacarrubba; Paul Logus	THE PLANT/ HIT FACTORY Dana Jon Chappelle; Manny Lacarrubba; Paul Logus	BENNETT HOUSE Gene Eichelberger; Shawn McLean	AUDIO ACHIEVEMENTS Donovan Sound	LRG Leroy Gorman
RECORDING CONSOLE(S)	SSL 4000-G Series	SSL 4000-G Series	Trident A Range	Trident Series 70	Aces
MULTITRACK RECORDER(S)	Sony APR-100/ Studer A-800	Sony APR-100/ Studer A-800	Studer A-800	Sony MCI JH-24	Aces
MASTER TAPE	3M/Ampex 456	3M/Ampex 456	Agfa 468	Ampex 456	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	THE PLANT Dana Jon Chappelle; Manny Lacarrubba	THE PLANT Dana Jon Chappelle; Manny Lacarrubba	BENNETT HOUSE Gene Eichelberger	AUDIO ACHIEVEMENTS Donovan Sound	LRG Leroy Gorman
CONSOLE(S)	SSL 4000-G Series	SSL 4000-G Series	Trident A Range	Trident Series 70	Aces
MULTITRACK/ 2-TRACK RECORDER(S)	Sony APR-100/ Otari MTR-12	Sony APR-100/ Otari MTR-12	Studer A-800/ Ampex ATR-100	Sony MCI JH-24/ Sony MCI JH-110	Aces/Sony APR
MASTER TAPE	3M	3M	Agfa 468	Ampex 456	Ampex 456
MASTERING HOUSE (ALBUM) Engineer	MASTERDISK Bob Ludwig	MASTERDISK Bob Ludwig	GEORGETOWN Danny Purcell	BERNIE GRUNDMAN Brian Gardner (Single)	ATLANTIC Dennis King
PRIMARY CD REPLICATOR (ALBUM)	CBS Manufacturing	CBS Manufacturing	CBS Manufacturing	CBS Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	CBS Manufacturing	CBS Manufacturing	CBS Manufacturing	CBS Manufacturing	WEA Manufacturing
PRIMARY DUPLICATION TAPE	CBS Ultra 4	CBS Ultra 4	CBS Ultra 4	CBS Ultra 4	Agfa

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## International Spotlight

### The Scandinavian Scenario: Sweden's Impressive Expansion; Denmark's Surging Progress; Finland's Buoyant Marketplace; Norway's Sagging Sales.

By MIKE HENNESSEY

**T**he Scandinavian sound-carrier market has been characterized by steady growth over the last five years, with the notable exception of Norway, where overall economic problems have combined to send sales into a steady decline.

Whereas the markets in Sweden, Denmark and Finland have grown in value by an average of 66% since 1986, that of Norway has sagged from \$64.08 million in 1986 to \$61.02 million last year. And the prospects for this year, with sales to the end of July only 4% up on the same period of 1989, are far from encouraging, especially bearing in mind that CD sales in the first seven months of the year were 26% up on last year's figure at 1.15 million units.

Projections currently are that Norway this year may not even achieve that 1986 gross, even with the expected growth in the CD market.

The most buoyant market currently is that of Finland where last year CD sales climbed by 60% and cassette sales by almost 20%, with LPs holding steady.

The Swedish market looks set for impressive expansion in 1991 as the CD, a notably slow starter in Sweden, finally begins to take off. Last year's CD sales were up 52% and, for the first eight months of this year, up 55%. But the growth curve over the last couple of months has steepened sharply and it looks as if the reign of the LP as the dominant Swedish carrier could be coming to a close. At present CDs account for more than 30% of unit sales, compared with 24% in 1989.

In Denmark, where the LP also continues to be held in high esteem by record buyers, the CD has nevertheless made more impressive progress than in Sweden, now representing nearly 35% of long-play unit sales. PolyGram MD Stefan Fryland expects CDs to account for almost 40% of long-play unit sales by the end of 1991. Norway and Finland, on the other hand, have always been strongly cassette-oriented markets.

It is difficult to determine why the CD has been a more sluggish performer in Sweden than in the comparably sophisticated Danish market. One reason advanced has been the high retail cost of the carrier—anything from \$19 to \$28 in Sweden. But the same high prices prevail in Denmark, where CD sales are much healthier.

Sonet MD Dag Haeggqvist believes that hardware manufacturers have not adequately promoted the system and that, until recently, it was not widely understood by consumers that a CD player could be easily and relatively cheaply added to an existing hi-fi system.

But with CD players now available for less than \$280, most industry people expect the situation to change dramatically in the coming year.

CD player penetration in Sweden is now up to 20% and will certainly accelerate. Another factor which could speed the development of CD market share is one which the industry would prefer to forego: because of the high retail prices of CDs, much criticized in the media of late, there is a growing traffic in the importation of CDs from lower cost countries, particularly the U.S.

But despite a parallel imports problem, the adverse economic situation in Norway and the unsatisfactorily low CD base in Finland and Sweden, sales by IFPI companies at wholesale prices this year in the four Scandinavian countries (population 23 million) are expected to top \$400 million, a 12% increase over the figure for 1989.

The lack of homogeneity among the four Nordic countries in terms of sound-carrier configurations is also evident in the area of repertoire. The crossover potential of local productions has always been limited, not least because of the different languages.

Says Sonet's Haeggqvist: "While the languages of Sweden, Denmark and Norway have similar roots, there has never been a big crossover factor. And, of course, Finnish has absolutely nothing in common with the other three languages. This means that sales of most national productions, other than those in English, are limited to the country of origin. And with relatively small populations, the economics of local repertoire are quite tough." Nevertheless more local repertoire is currently finding acceptance in more than one Scandinavian territory and around the world.



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## DENMARK

### 'Dark Passion' of Hanne Boel Inspires Drive to Emulate Sweden's Global Pop Success

By KNUD ORSTED

Two key independent record companies which used to find and develop new talent are now under the umbrella of major companies: Medley on a 50-50 basis partnership with Metro-nome and Genlyd, bought by BMG a few months ago.

But the talent-spotting goes on. Denmark has clearly lagged behind Sweden in terms of producing international music names in recent years but the optimism remains undimmed despite the dominance of foreign product in the market.

One of the best of the new acts is Hanne Boel (Medley) whose album "Dark Passion" is seen as having considerable international potential. She's a song stylist who has something of the raunchy bluesiness of Tina Turner but with her own highly individual style. Her new album is out through Europe via PolyGram, and fast passed the 60,000 sales mark in Sweden, following 160,000 units sold in a matter of a few weeks in Denmark.

The durability of Hanne Boel obviously has yet to be tested, but she is a fine stage performer and a natural on television.

With high-quality input now stemming from its purchase of the Genlyd repertoire, BMG has this fall put special emphasis on two world-rated names. Apart from getting Whitney Houston's new album up and running, the company has been expending high promotional energy on marketing Elvis Presley product.

On the way are two Presley CDs containing his old hit singles, many of which were bigger for him in the Scandinavian region than in other parts of the world. These CDs are being launched here with a major television campaign, a form of advertising authorized in Denmark only a couple of years ago. Ernst Joergensen, managing director of BMG Denmark is an acknowledged expert on Elvis Presley recordings.

The range of musical styles and formats proving successful in Denmark these days is emphasized by the surprisingly high sales of Belgian group Vaya Con Dias whose TV appearances and airplay coverage in Copenhagen have produced album sales in excess of 25,000.

A top act with Virgin in Denmark this year has been international star Gary Moore, notably through the "Still Got The Blues" package, and local rap band Rockers By Choice have also done well for the company.

PolyGram has used TV campaigns to build sizable sales for the Carpenters, the duo's catalog selling well on CD, vinyl and cassette. Now MD Stefan Fryland is pondering possible new projects to launch albums for the over-40s. Certainly the "Three Tenors In Rome" album package, with Pavarotti, Carreras and Domingo, has done well in Denmark—the actual event was broadcast

(Continued on page S-6)

## NORWAY

### New Talent Roster Should Win Bigger Domestic Market Share—and Increased Sales Abroad

By TOR MILDE

Norway has always been the bottom of the class, compared with the other Scandinavian territories, when it comes to appreciating its own talent. Both this year and last, international artists have outsold the local competition by six to one.

Still, there is a strong roster of Norwegian artists now making a powerful point, both home and abroad, operating in a wide range of musical styles and of great potential. Even if 1990 has, so far, been a somewhat quiet year for a-ha, this act remains well placed in terms of winning even greater international appreciation and success.

Europe, South America and Japan are the markets with the most obvious sales prospects for them; but the U.S. is clearly the toughest to penetrate. The trio has recorded their first cover version, a highly-rated interpretation of the Everly Brothers' classic "Crying In The Rain," and it fairly raced to the No. 1 spot in the Norwegian singles chart.

Also building a strong bid for international acceptance are the five-man outfit Sons Of Angels. Signed to Atlantic in the U.S., they've been touring as support for Magnum and earning rapturous receptions for their performances.

September When started out as a trio but has now become a five-piecer. Taking account of the fact that both a-ha and Sons Of Angels originally signed to international offices, the September When team from Stavanger are clearly WEA's prime local band. The second album is due out early January in Norway, and is produced by local pop "hero" Knut Bohn.

Very much worth a mention in any overview of contemporary Norwegian talent is the boy/girl duo Avalanche. Based in West Germany and signed there to Teldec, they topped the French chart and chalked up substantial sales in other European territories.

Dance With A Stranger is without doubt the biggest domestic band in the local marketplace, and have been so for the past two years. Their first two albums sold in excess of 200,000 copies and that success is the main reason for their European distribution deal through BMG.

West Germany has so far been the biggest market for the band outside their own country. Dance With A Stranger is signed to Norwegian indie Norsk Plateproduksjon.

CBS has perhaps the best reason to be optimistic when promoting its homegrown talent. However prospects of winning international success are obviously limited because their biggest acts sing not in English but in Norwegian. However the Dum Dum Boys must rate as Norway's most popular rock group at this time, selling close to 50,000 units nationwide of their third album inside two weeks. Titled "Pstereo," it's set to top the 65,000-plus sales in Norway of its predecessor "Splitter Pine."

(Continued on page S-4)

## FINLAND

### Surge of Domestic Pop 'N House Product Enlivens the Ambitious Music Business

By KARI HELOPALTIO

Los Angeles has, over the past 12 months, become something of a remote terminal for Finnish rock talent. Leading Finnish manager Seppo Vesterinen, once associated with Hanoi Rocks, has opened his own office there, Megamania Management, and is looking after the interests of some of Finland's finest, arranging for them gigs, studio time and contacts.

Havana Black (Capitol/EMI) recently had its album "Indian Warrior" released in North America, with a song from it, "Lone Wolf," coming in as a hot item in Billboard's rock tracks chart. The band has also toured the U.S. and have been virtually living there on the west coast planning their next moves. The group is managed by Stravinsky Brothers.

CBS act Boycott recorded their latest album "Lightning Strikes Back" at the Topanga-Skyline studio complex in Los Angeles, with John Eden at the control panel. Boycott also used their stay there to play local club gigs, which earned them some media space and a special wish-you-well message from Toto guitarist Steve Lukather.

Sonet signing 22 Pistepirkko is tipped to be on the brink of a major international breakthrough and they certainly become media favorites wherever they travel. Their gig at the New Music Seminar in New York last summer was highly praised, and their "Bare Bone Nest" album scored high in fanzine ratings. MTV-Europe has shown 22 Pistepirkko's video clip "Frankenstein," a package which gives a good idea of what this outstanding band is all about. They are managed by Thorsten Yvass in Copenhagen, Denmark.

Among other Finnish acts worth watching are: L'Amourder (Poko), whose leader and main songwriter Ismo Alanko is the most heralded rock musician in Finland; a speed-trash band called Dethrone; blues act Pepe Ahlqvist (Finnlevy) and rock/blues act Honey B & T-Bones (EMI).

In purely domestic terms, the hottest thing in Finland so far this year has been the emergence of domestic rap and house music, with acts like Raptori, MC Nikke T, Hausmylly, 3ND Nation and Bat & Ryyd, whose records have done extremely well. It's mainly material rapped in Finnish, often taking in protest and social comment lines.

The tour and concert scene in Finland follows pretty closely that of Sweden or Denmark, though basically less active and lucrative. The all-important "summer action" season runs between June and August, when some 20-30 festivals are held in various regions of Finland, each featuring around 10 acts, generally including a couple of international names. Most international concerts are organized and promoted by Showco, working closely with EMA-Telstar. Others involved in importing foreign acts are UFO Ltd., S-Tuotanto, Rocktops and Rockadille, almost exclusively looking after club and festival dates, TV performances and so on.

(Continued on page S-6)

## SWEDEN

### Life after Abba: Roxette, Leila K. and Many Others, With Added TV Exposure a Vital Boost

By LEIF SCHULMAN

After Abba in the late '70s, and not long ago the group Europe, there was Roxette, the most successful Swedish pop act in terms of No. 1 hits in the U.S. charts. The EMI duo has topped the Billboard Hot 100 three times, the last occasion with the "Pretty Woman" soundtrack single "It Must Have Been Love."

Per Sasse and Marie Fredriksson have been spending time in the studios recording a new album for release soon—with a likely major venue tour to follow in the U.S.

And there is still a steady stream of outstanding talent waiting in the wings. Sweden is producing acts covering just about every genre and aspect of the pop and rock scene. Foremost in the Swedish soul and dance sector is Leila K., high in the pan-European charts this year with "Got To Get" and its follow-up single.

Much of this new talent, perhaps even the greater part, on the performer roster comes from the smaller independent labels such as Telegram, Mistlur and Record Station, where new artists like Tityo (now being launched internationally by BMG) and Papa Dee.

But most of the domestic chart toppers and best-selling acts are on the established labels like the local Sonet and the multinationals like WEA and EMI. WEA, for example, have had success this year with Grup, last year's best-selling local artist, and Creeps.

The video support package on Creeps' hit single, "Oh, I Like It," produced by Mekano Film & Television, was voted most popular European video by MTV viewers.

One vital cog in the new talent production line is Swedish television's bi-weekly show "Lis-tan," a kind of Swedish equivalent of the U.K.'s long-running showcase "Top Of The Pops," which features principally the best-selling Swedish artists but also sets aside screen time each show for brand new acts.

This year's most popular local artist in Swedish concert success terms has been Sonet artist Jerry Williams, whose summer tour in the nationwide folk parks drew an average audience of 4,200 a show. The concert scene is still dominated by EMA Telstar, who have around 75%-80% of the market and have staged all the major concerts this year, including Madonna and the Rolling Stones.

On the way for future gigs arranged by this agency are Janet Jackson, the Grateful Dead, Billy Idol, and Iron Maiden.

While young new artists are dominating the dance scene, the old established artists have been clearly dominating the charts this fall. Three of the top 10 best-selling artists in recent weeks were noted hanging around in the charts some 20 years ago.

(Continued on page S-4)



## NORWAY

(Continued from page S-3)

Rune Hagberg, CBS MD, though satisfied with his company's proven success in developing local acts, is somewhat concerned about the future. He says: "With a share of only 15%-20% of the total market, there can be no doubt that domestic product is being heavily subsidized by the international material. Seeing that the percentage of the so-called parallel import situation, in which international releases are imported from the U.K., U.S. and Canada instead of from Norwegian record companies, is now around the 30% mark, this obviously hits our net profitability and results in less money being available to develop our own artists." Even so, both four-piece local band Return and Bergen-based Tomboy have enjoyed moments of international success.

EMI's marketing manager Tor Eriksen pins great hopes on Barbie Bones. Their debut album, "Brake For Nobody" made little impact in Norway when released in early summer last year, but Eriksen is sure it will be big abroad. It has been released already, he says, all over Europe, and in Canada, and is set for U.S. release in January, through Enigma.

The veteran Anita Skorgan is also looking forward to a pan-European release with an album somewhat reworked from the original version put out in Norway. And EMI's biggest selling artist this year, Jonas Fjeld, is happy enough with that status in his own country, with 50,000 sales on his first album sung completely in Norwegian.

But the Norwegian act to cull the most favorable reviews outside home territory is BMG signing Mari Boine Persen, whose debut album "Gula Gula" has received very high praise from U.K. critics.

Apart from the talented Persen, BMG's biggest act has been C.C.Cowboys, a group from Fredrikstad. Their first album went top 5 in Norway and earned them a silver award. Their mix of native tongue and intelligent lyrics got straight through to the Norwegian public. And Oslo-based Matchstick Sun, a 1960s-1970s-type psychedelic band, clearly has international potential.

PolyGram still relies on international names like Stage Dolls and TNT, both of whom have new albums set for next year. And the label is also responsible for Norway's first two rap acts, MC Cey and Jay Ski. And it's predicted that there's an international market for rockers Backstreet Girls, who are four boys.

But PolyGram's main artist at home is still Jorn Hoel, who is out soon with a new album to follow his last, which went platinum.

Norwegian singer Silje (pronounce it "Celia"), is signed to EMI in the U.K. but in Norway is an important member of the Sonet Records roster. She's landed two singles in the U.K. top 100.

Sonet in Norway has spent the best part of two years concentrating on the local market with such acts as De Lillos and Raga Rockers, but has also tasted international sales success with Money Talks, a duo signed to Curb in the U.S., and with another duo, Go, who has received a lot of praise in Japan.

## SWEDEN

(Continued from page S-3)

Apart from Sonet's durable Jerry Williams, whose single "Did I Tell You" was the company's best-selling single ever, and whose album "Live Pa Borsen" is in the charts, there is Thomas Ledin. He had his first No. 1 hit in the early 1970s and had several chart-topping albums as a Polar recording artist.

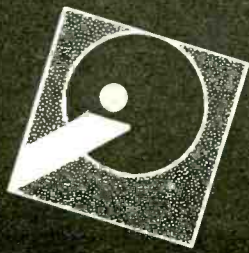
After a gap of some years, his own label, Record Station, put out a reissue of a double album of his old hits, as well as a compilation remix single this summer. Both sold gold and the album climbed effortlessly to No. 1 spot. Now he has a new best-selling album out, featuring new recordings.

And also in the charts this fall is WEA's artist Pugh Rogefeldt, who had his first No. 1 hit in the late 1960s.

With the developing cable and satellite market, television in Sweden today is able to play a much more important role in promoting records and new artists. Figures show that the most popular channel in the nine-20 year-old age group is MTV, and all the operating local channels, including Sveriges (Swedish) Television, are scheduling pop shows with videos and live performances.

While inflationary prices have hit most retail sectors in Sweden in recent years, the cost of buying prerecorded music (vinyl, CDs and tapes) has been encouragingly steady. The average price for full-price albums is around the \$15 mark and a CD is selling for some \$20. The silver disc format is predictably a boom sales sector, with the lowest-priced CD player selling at some \$170, while the CD software price structure is unlikely to go up—even though the prediction is for higher prices for vinyl

(Continued on page S-6)



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## FINLAND

(Continued from page S-3)

The music retail scene in Finland these days seems to be in a state of minor turmoil, the main reason being the hotting-up battle between vinyl and CD, with the former clearly not prepared to submit without a good fight. Vinyl and cassette formats still lead CD in unit sales.

But consumers still query the pricing of the three configurations with CDs costing the equivalent of \$26 and LPs and cassettes set at \$18, especially in the light of media stories here that CDs are actually cheaper to make than vinyl disks.

Erkki Puumalainen, of Base Beat Studios, a manufacturer/rackjobbing operation, has criticized the Finnish industry for being over-organized to "a point where nothing seems to work properly." He adds the domestic industry needs more internal

competition and improved efficiency, plus a new pricing structure and changes in production and marketing, "otherwise it won't have much chance in the upcoming Euro-market scene."

In overall terms, the Finnish marketplace is dominated by local retail chains, such as Fazer Music, Mega Epe's, Valintatalo, Anttila and City-Sokos, and the individual outlets are experiencing hard times, even in Helsinki. Some survive by specializing in rock or soul/disco, handling direct imports or selling at rock-bottom prices (especially in the CD sector).

Finland, a nation of long distances, is obviously ideal for the mail-order business, which is handled successfully by firms like Fazer Music Club and Unitor Oy. But Posti-Tele plans to shut down around 2,000 post offices in the next year or so, which means that the now prosperous mail-order business could falter unless somebody comes up with an alternative.

Independent record labels, and there are dozens and dozens of them, now have their own non-profit organization, rather similar to the U.K. "Cartel," and this takes care of various marketing and promotional duties and finds suitable outlets for various indie labels and their artists and demo tapes.

The role of independent radio stations and the newly-launched nationwide rock channel "Rockmafia," by Yleisradio (YLE) brings forth artists old and new as never before—a development blamed by some industry parties for the heavy in-home taping epidemic and subsequent loss in record sales.

## DENMARK

(Continued from page S-3)

twice by Denmark Radio/TV, so virtually eliminating the need for extra promotion for either the album or the video.

DAD, a major success story in Denmark, has a new studio album due some time next year. They sold 400,000-plus copies of the debut album, "No Fuel Left For The Pilgrims," for Warner Bros., including 100,000 in Denmark and 35,000 in each of Japan, Australia and West Germany, touring heavily in support.

Danish girl duo One Two, signed direct by EMI in London have been working on a new album and the new package from local rock group Skagarack is "Slides Of Heaven," on Polydor.

U.S. based Left Bank Management signed Danish band Michael Learns To Rock for Allan Kovac's new joint-venture label for the MCA group, and an album is due early in 1991.

The dance scene is strong, and growing fast, in Denmark, Medley's new dance label Soul Power Production has released re-mixes by the groups Soul Shock and Cut Father, and have also remixed material from the big-selling Queen Latifah, Vanessa Williams and London's Yazz. A new Danish girl jazz/dance singer Yasmin is also out with product for the new label.

With the main venues predictably in the Copenhagen area, the big names still visit Denmark regularly, among them Janet Jackson, Prince, Billy Idol, Tina Turner, and Ian Gillan. The concert scene is dominated by the Arne Worsoe International Concert Organization and DKB, though E.T. Concerts has the big reputation in the heavy and new rock sector.

Danish acts are increasingly on the road nationwide—notably Gnags, TV2, Thomas Helmig, Kim Larsen and Anne Linnet, their tour generally touching between 10 and 20 cities. Few Danish acts sing in English, though the durable Helmig is considering an English-language attack on international charts.

## SWEDEN

(Continued from page S-4)

product.

Stockholm-sited department store Ahlens, with one of the country's biggest music departments, has just opened up "CD City," increasing its CD display space roughly five-fold, and carrying at least 20,000 titles in stock.

And this fall Sweden finally got its first megastore for records when major chain Skivakademien opened up the biggest venue so far, right in the center of Stockholm.

The record industry is now, along with the rest of Swedish society, facing rough and tough financial times. Even before the Gulf crisis hit the world economy, the Swedish situation was in difficulty, with high inflation running rife in an overheated marketplace.

The government's planned new tax system is set to come into operation in 1991 and was expected to leave Swedes with more money in their pockets.

But the consumer has been hard hit in recent times by tax and price rises, and Sweden has at the time of writing the highest tax in the world on petrol, and the theory is that there could be yet higher imports and inflation, not least from a raised Value Added Tax on all kinds of entertainment, such as ticket prices for concerts and the cinema. Add in the increased VAT rates on restaurant prices, and the club, disco and dance scene also looks like it's being handed a spell of negative and decidedly unhelpful pressure in the year coming.

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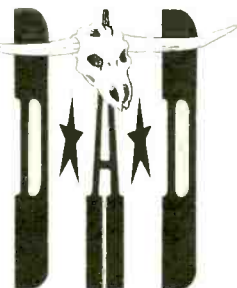
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# How Perfectionists



# MUSIC VIDEO



by Melinda Newman

**A** McCARTNEY MOMENT: Paul McCartney breezed into the Big Apple a few weeks back to do segments on MTV and VH-1.

MTV is doing a global contest with McCartney and his wife, Linda, in which the pair will fix dinner for a lucky winner and guest selected from each MTV network, including MTV here, MTV Europe, MTV Brasil, MTV Japan, and MTV Australia. The winners will be flown to London in December, where the McCartneys will prepare a meal from Linda's upcoming vegetarian cookbook.

In addition to chatting with Kurt Loder for a "Famous Last Words" MTV episode, McCartney also taped an episode of "Flix" for VH-1 to plug his upcoming film and subsequent home video, "Get Back."

The concert documentary's release has been pushed back to spring 1991; it was originally slated to come out as a companion to "Tripping The Live Fantastic," the double cassette/CD concert album released by Capitol this month. Also up in the air is who will distribute the movie. The original plan was for Disney to theatrically release the project, but McCartney says that's not definite, and neither is when it will be released on home video. "We were trying to make a quick film, and needed to make a good one," he says, partially explaining the delay. "Disney was trying to make the Christmas window and I said, 'How 'bout the Easter one?'"

The film, directed by Richard Lester, features concert footage as well as library and documentary footage, and is somewhat similar to the 20-minute movie that opened McCartney's tour this year. The project came about when someone asked if McCartney planned to make a tour film, which started Lester, who directed "A Hard Day's Night," thinking. "Richard said, 'I was there at the beginning and this might be the end, so why not,'" McCartney says, adding with a wink, "I haven't had the heart to tell him that it's not the end."

Far from it, actually. McCartney had such a blast on the road that he's planning on touring again late next year... after the film's future is secured and he has recorded a new album. "I wouldn't want to tour again without some new material," he says. "You have to stay away from that '60s revival feeling. For example, we were going to open this tour with 'I Saw Her Standing There,' but we wanted to guard against that '60s thing, and with a past like mine..." He's already writing the new material, some of it with Elvis Costello, and band members Hamish Stuart and Robbie McIntosh are contributing as well.

**S**PEAKING OF MTV Brasil, MTVN's fifth channel launched last month to 4 million homes. The channel, which is a co-venture between MTVN and The Abril Group, bowed via UHF, VHF, and satellite from Sao Paulo, offering MTV 14 hours a day to Brazilians. We watched the hatching of the channel and we must say, the first hour was great—if for nothing else, just for hearing all these artists trying to say "I Want My MTV" in Portuguese. The music mix was mainly clips from English-speaking artists such as INXS' "Suicide Blonde" and Young M.C.'s "Bust A Move." There were also four Brazilian clips, two performance and two concept. The best clip of the entire hour, and one that should definitely be on "Earth To MTV" if it's not already, was "Umba-Bara-Uma" from WEA artist Jorge Benjor. The clip features marvelous animation that we've never seen before, and the song was swell. Just in case anyone's counting, MTV and its global affiliates are now seen in more than 110 million households in 38 countries.

**M**AN CANNOT LIVE ON Music Video Alone: Therefore, Night Flight, which recently returned to the airwaves as a syndicated weekly two-hour program, is soliciting short original films to show. Projects should be shot on Super VHS, Beta, 3/4-inch or 16mm film and should be sent to Night Flight, West Side Video, 11811 W. Olympic Blvd., Los Angeles, Calif. 90064.

**C**ONGRATULATIONS are due to Mark Freedman, head of Mark Freedman Productions, who married photographer Betsy Annas Sept. 9 in Los Angeles.

Also heading down the aisle recently were Robert Small, creator of "MTV Unplugged" and head of Robert Small Enterprises, and film director Barbara Kanowitz.

Professional congrats to Desert Music Pictures director Julie Cypher, who was awarded the best-music-video prize during the sixth Women in Film festival. Cypher won for writing and directing "You Can Sleep While I Drive" for Island artist Melissa Etheridge.

**F**OR SOME REAL classic clips check out "Leonard Maltin's Movie Memories," a series of home videos released by BMG Video/RCA Records. The title is a little misleading because these aren't all movie clips but rather a collection of Soundies, the Big Band era version of music videos, originally shown on coin-operated "visual jukeboxes" in bars and diners across America. Among the artists featured in the first four longforms are Louis Armstrong, and Nat King Cole.

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Traveling Wilburys, She's My Baby  
Steve Winwood, One And Only Man  
George Michael, Freedom '90  
Led Zeppelin, Traveling Riverside Blues  
Warrant, I Saw Red

## BUZZ BIN

DNA/S.Vega, Tom's Diner  
Jeffery, The King Is Half Undressed  
The Replacements, Merry Go Round  
Soup Dragons, I'm Free

## HEAVY

Jon Bon Jovi, Miracle  
Phil Collins, Hang In Long Enough  
Janet Jackson, Love Will Never...  
Poison, Something To Believe In  
Paul Simon, The Obvious...  
Slaughter, Fly To The Angels  
Vanilla Ice, Ice Ice Baby

## ACTIVE

Alias, More Than Words Can Say  
Black Crowes, Hard To Handle  
Candyman, Knockin' Boots  
Damn Yankees, High Enough  
Daryl Hall & John Oates, So Close  
Whitney Houston, I'm Your...  
Billy Idol, Prodigal Blues  
Nelson, After The Rain  
Iggy Pop, Candy  
Scorpions, Tease Me, Please Me  
Tesla, Signs  
Trixter, Give It To Me Good  
UB40, The Way You Do The Things...  
Wilson Phillips, Impulsive  
Winger, Miles Away

## MEDIUM

Charlatans U.K., The Only One I Know  
Cheap Trick, Wherever Would I Be  
Neneh Cherry, I've Got You Under...  
Colin James, Keep On Lovin' Me Baby  
Deee-Lite, Groove Is In The Heart  
Debbie Gibson, Anything Is Possible  
Heart, Stranded  
Judas Priest, A Touch Of Evil  
King's X, It's Love  
Maggie's Dream, Love And Tears  
Paul McCartney, Birthday  
Notorious, The Swalk  
Queensryche, Empire  
A.I. Sure!, Misunderstanding  
Tony Toni Tone, Feels Good  
Urban Dance Squad, Deeper...  
The Vaughan Bros., Tick Tock  
Vixen, Love Is A Killer

## BREAKOUTS

An Emotional Fish, Celebrate  
The Cure, Never Enough  
Indigo Girls, Hammer, And A Nail  
Information Society, Think  
Lynch Mob, Wicked Sensation  
Rembrandts, That's Just The Way...  
Social Distortion, Story Of My Life  
Soho, Hippychick  
Soul Asylum, Easy Street

## IMPACT CLIPS

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## CURRENT

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Dan Fogelberg, Rhythm Of The Rain  
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Paul McCartney, Hey Jude  
Elisa Fiorillo, On The Way Up  
Black Crowes, Hard To Handle  
Colin James, Keep On Lovin' Me Baby  
Vixen, Love Is A Killer  
The Replacements, Merry Go Round  
Andy Prieboy, Tomorrow Wendy  
Scorpions, Tease Me, Please Me  
Indigo Girls, Closer To Fine  
Dianne Reeves, More To Love  
Glen Medeiros, All I'm Missing Is You  
Sara Hickman, Blue Eyes Are...  
Michael McDonald, Tear It Up  
Anna Marie, Recipe Of Love  
Damn Yankees, High Enough  
Styx, Love Is The Ritual  
Living Colour, Type (Everything...  
Tommy Conwell, I'm Seventeen



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## ADDS

Chris Isaak, Wicked Game  
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Phil Collins, Hang In Long Enough  
UB40, The Way You Do The Things...

## DEVELOPMENT

Allman Bros., Seven Turns  
David Cassidy, Lyin' To Myself  
Harry Connick Jr., We're In Love  
Julee Cruise, Falling  
Dan Fogelberg, Rhythm Of The Rain  
Bruce Hornsby, Lost Soul  
Billy Joel, And So It Goes  
Elton John, You Gotta Love...  
Paul McCartney, Birthday  
Pebbles, Giving You The Benefit  
Carly Simon, Better Not Tell Her  
Paul Simon, The Obvious...  
Jill Sobule, Too Cool To Fall In Love  
The Vaughan Bros., Tick Tock  
Caron Wheeler, Livin' In The Light

## HEAVY

Mariah Carey, Love Takes Time  
Daryl Hall & John Oates, So Close  
Whitney Houston, I'm Your...  
James Ingram, I Don't Have The Heart  
Bette Midler, From A Distance

## HEAVY

Mariah Carey, Love Takes Time  
Daryl Hall & John Oates, So Close  
Whitney Houston, I'm Your...  
James Ingram, I Don't Have The Heart  
Bette Midler, From A Distance

## ADDS

Bette Midler, From A Distance  
Colin James, Keep On Lovin' Me Baby  
D-Nice, Crumbs On The Table  
Dino, Gentle  
2 Live Crew, Mama Juanita  
Force M.D.s, Somebody's Crying  
Heart, Stranded  
James Ingram, I Don't Have The Heart  
Johnny Van Zant, Hearts Are...  
Judas Priest, Touch Of Evil  
Koolhaas, You Can't Buy Me Love  
Maggie's Dream, Love And Tears  
Nelson, After The Rain  
Pantera, Cemetery Gates  
Paul McCartney, Birthday  
Paul Simon, The Obvious...  
Poison, Something To Believe In  
Railway Children, Music Stop  
The Replacements, Merry Go Round  
Ringo Starr, It Don't Come Easy  
Robert Klein, Let's Not Make Love  
Sara Hickman, I Couldn't Help Myself  
Sid & B-Tonn, Deathwish  
Technotronic, Rockin' Over The Beat  
Ultra Vivid Scene, Special One

## AMERICA'S NO. 1 VIDEO

Vanilla Ice, Ice Ice Baby

## PEOPLE-POWERED HEAVIES

AC/DC, Thunderstruck  
Candyman, Knockin' Boots  
Bell Biv DeVoe, B.B.D. (I Thought...  
Deee-Lite, Groove Is In The Heart  
Jasmine Guy, Try Me  
K-Solo, Your Mom's In...  
Keith Sweat, Merry Go Round  
LL Cool J, The Boom' System  
E. Brickell/New Bohemians, Mama...  
M.C. Hammer, Pray  
Mariah Carey, Love Takes Time  
N.W.A., 100 Miles And Runnin'  
Salt 'N' Pepa, Independent  
Whitney Houston, I'm Your...

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The Boys, Thing Called Love  
Kipper Jones, Poor Elaine  
Neville Bros., Fearless  
Grady Harrell, Don't Turn Your...  
Janet Jackson, Love Will Never...  
TKA, Crash  
Inner City, That Man He's All Mine  
Stevie B, Because I Love You

## HEAVY

Mariah Carey, Love Takes Time  
Bell Biv DeVoe, B.B.D. (I Thought...  
Caron Wheeler, Livin' In The Light  
A.I. Sure!, Misunderstanding  
Gerald Alston, Slow Motion  
Cynda Williams, Harlem Blues  
Today, I Got The Feeling  
Whitney Houston, I'm Your...  
Hi Five, Just Can't Handle It  
Anita Baker, Soul Inspiration  
Tevin Campbell, Round And Round  
Levert, Rope A Dope Style  
Johnny Gill, Fairweather Friend  
Pebbles, Giving You The Benefit  
Jasmine Guy, Try Me  
Force M.D.s, Somebody's Crying  
E.U., I Confess  
Tony, Toni, Tone, Oakland Stroke  
The Time, Chocolate  
Loose Ends, Don't Be A Fool  
Ultra Vivid Scene, Special One  
Prince, New Power Generation

## MEDIUM

Janet Jackson, Black Cat  
En Vogue, You Don't Have...  
Tracie Spencer, Save Your Love  
Teena Marie, Here's Looking...  
Keith Sweat, Merry Go Round  
Troop, That's My Attitude  
Tony! Toni! Tone!, It Never...  
Kipper Jones, Shockwave  
Elisa Fiorillo, On The Way Up  
Monie Love, Monie In The Middle  
Freddie Jackson, Love Me Down  
Whistle, Do You Care  
Geoff McBride, No Sweeter Love  
S. Youngblood, I'd Rather...  
Basic Black, Nothin' But A Party  
Samuelle, So You Like What You See  
The Whispers, My Heart, Your Heart  
Neneh Cherry, I've Got You Under...

## ADDS

Bette Midler, From A Distance  
Colin James, Keep On Lovin' Me Baby  
D-Nice, Crumbs On The Table  
Dino, Gentle  
2 Live Crew, Mama Juanita  
Force M.D.s, Somebody's Crying  
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Robert Klein, Let's Not Make Love  
Sara Hickman, I Couldn't Help Myself  
Sid & B-Tonn, Deathwish  
Technotronic, Rockin' Over The Beat  
Ultra Vivid Scene, Special One

## ADDS

Linda Davis, In A Different Light

## HEAVY

Billy Joe Royal, A Ring Where A...  
Canyon, Dam These Tears  
Billy/T.Smith, Blues Stay Away...  
Ray Stevens, Sittin' Up With The Dead  
Holly Dunn, You Really Had Me Going  
Lorrie Morgan, He Talks To Me  
Reba McEntire, You Lie  
Mark Collie, Hardin County Line  
K.T. Dslin, Come Next Monday  
Travis Tritt, Put Some Drive In...  
William Lee Golden, Louisiana Red...  
Mark Chesnutt, Too Cold At Home  
Waylon Jennings, Wrong  
James House, You Just Get Better...  
Robin Lee, Love Letter  
K. Mattea/T.D'Brien, Battle Hymn...  
Kevin Welch, 'Til I See You Again  
Alan Jackson, Chasin' That...  
Patty Loveless, The Night's Too Long  
Michael Murphy, Cowboy Logic

## MEDIUM

Clint Black, Put Yourself In My Shoes  
The Goldenes, Take Me Back To...  
S.Lynne, Things Are Tough All Over  
Chris Ledoux, Riding For A Fall  
Cleve Francis, Love Light  
Sweethearts/Rodeo, You Look...  
Vince Gill, Never Knew Lonely  
Matraca Berg, Things You Left Undone  
Randy Travis, Heroes & Friends  
Hoyt Axton, Mountain Right  
Mary Chapin Carpenter, You Win Again  
Helen Cornelius, Ask Any Woman  
R.V. Shelton, I Meant Every...  
C. Atkins/M. Knopfler, Poor Boy Blues  
Pirates/Mississippi, Rollin' Home  
Lionel Cartwright, Say It's Not True  
Nitty Gritty Dirt Band, The Rest...  
Doug Stone, These Lips Don't...  
Molly/Heymakers, Chasin'...  
A.Tippin, You've Got To Stand For...  
Lee Roy Parnell, Family Tree  
Ray Kennedy, What A Way To Go  
Foster & Lloyd, Can't Have Nothin'  
David Lynn Jones, I Feel A Change...  
Ray Stevens, Help Me Make It...  
Neil McCoy, If I Built You...  
Charley Pride, A Whole Lotta...

## ADDS

Janet Jackson, Love Will Never...  
Bette Midler, From A Distance  
Neneh Cherry, I've Got You Under...  
Darling Buds, Crystal Clear  
Surface, The First Time  
Lynch Mob, Wicked Sensation  
Dino, Gentle  
Stevie Wonder, Keep Our Love Alive  
Stevie B, Because I Love You

## HEAVY

Whitney Houston, I'm Your...  
M.C. Hammer, Pray  
Poison, Something To Believe In  
Deee-Lite, Groove Is In The Heart  
Alias, More Than Words Can Say

## MEDIUM

Electric Boys, Psychedelic Eyes  
Elisa Fiorillo, On The Way Up  
Social Distortion, Story Of My Life  
Nelson, After The Rain  
Iggy Pop, Candy  
Wilson Phillips, Impulsive  
Toy Matinee, Last Plane Out  
Candyman, Knockin' Boots  
Johnny Gill, Fairweather Friend  
David Cassidy, Lyin' To Myself  
Vixen, Love Is A Killer

Paul David Wells, Sounds Good To Me  
Shenandoah, Ghost In This House  
Jeff Chance, Talkin' To Your Picture  
Conway Twitty, Crazy In Love

## ADDS

Mark Chesnutt, Brother Jukebox  
Alison Krauss, I've Got That Old Feeling  
Molly/Heymakers, Chasin'...  
Foster & Lloyd, Can't Have Nothin'  
Irene Kelley, A Rock And A...  
Dwight Yoakam, Turn It On...  
Charlie Daniels Band, It's My Life  
Stalter Brothers, Nobody Else

## HEAVY

Holly Dunn, You Really Had Me Going  
Conway Twitty, Crazy In Love  
Matraca Berg, Things You Left Undone  
Billy Joe Royal, A Ring Where A...  
K.T. Dslin, Come Next Monday  
Shenandoah, Ghost In This House  
Travis Tritt, Put Some Drive In...  
Vince Gill, Never Knew Lonely  
Alan Jackson, Chasin' That...  
Patty Loveless, The Night's Too Long  
Clint Black, Put Yourself In My Shoes  
Sawyer Brown, When Love...

## LIGHT

Jeff Chance, Talkin' To Your Picture  
C. Gregory, Couldn't Love Have...  
Ray Kennedy, What A Way To Go  
Charley Pride, A Whole Lotta...  
Paul David Wells, Sounds Good To Me  
Dawn Sears, San Antonio  
John Conlee, Doghouse  
The Hollanders, I Know A Little  
D.Alexander/B.Baker, It Wasn't...  
C. Atkins/M. Knopfler, Poor Boy Blues  
Sweethearts/Rodeo, You Look...  
Reba McEntire, Rumor Has It  
Lee Roy Parnell, Family Tree  
Neil McCoy, If I Built You...  
Phil Driscoll, Soldier  
Chazy Richards, Playin' For Keeps  
Billy Dean, Only Here For A Little While  
John Andrew Parks, Veronica  
Ray Stevens, Help Me Make It...

## MEDIUM

Reba McEntire, You Lie  
Canyon, Dam These Tears  
A.Tippin, You've Got To Stand For...  
Nitty Gritty Dirt Band, The Rest...  
Mary Chapin Carpenter, You Win Again  
S.Lynne, Things Are Tough All Over  
James House, You Just Get Better...  
Doug Stone, These Lips Don't...  
Rob Crosby, Love Will Bring...  
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Johnny Cash, Goin' By The Book  
Lionel Cartwright, Say It's Not True  
Tim Ryan, Breakin' All...

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## ADDS

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Bette Midler, From A Distance  
Neneh Cherry, I've Got You Under...  
Darling Buds, Crystal Clear  
Surface, The First Time  
Lynch Mob, Wicked Sensation  
Dino, Gentle  
Stevie Wonder, Keep Our Love Alive  
Stevie B, Because I Love You

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Whitney Houston, I'm Your...  
M.C. Hammer, Pray  
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Alias, More Than Words Can Say

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Darling Buds, Crystal Clear  
Surface, The First Time  
Lynch Mob, Wicked Sensation  
Dino, Gentle  
Stevie Wonder, Keep Our Love Alive  
Stevie B, Because I Love You



## VIDEO TRACK

## LOS ANGELES

**T**HE FILM SYNDICATE'S Cindy Keefer checked into a "women-only, after-hours club" to direct Johnny Van Zant's new Atlantic video, "Hearts 'R Gonna Roll." Keefer and DP Romeo Tirone shot a live performance of the band at the Covergirl Club in Culver City. Maurice DePas produced.

Disco dance king Paul Lekakis' new clip, "My House," is a Peter Nydrle production. Nydrle directed and photographed the Warner Bros. artist performing at the A&M stage. Billy Goodson choreographed a routine with 20 dancers, and Allan Wachs produced. Nydrle also directed Thelma Houston's new "Out Of My Hands" clip, featuring a "gang" of young dancers performing on location in L.A. and in the Mojave Desert. Wachs produced the Warner Bros. clip for Peter Nydrle Productions.

## NEW YORK

**DIRECTOR PAULA GREIF** IS the eye behind Madonna's recent and provocative "Rock The Vote" public-service-announcement video. The irreverent, entertaining clip uses the artist, the American flag, and very little else to encourage young people to exercise their constitutional rights. Debbie Samuelson executive-produced for Epoch Films, Danny Wolf produced, and Harris Savides directed photography.

New Generation Pictures' Sara Nichols directed "Send Me Your Money" for Epic rockers Suicidal Tendencies. Nichols created a new look for the hardcore band, using animation, the Unilux strobe system, blue screen, and several other special effects. New York Rangers Brian Leech and James Patrick made cameo appearances, as well. Joseph Nardelli produced.

## OTHER CITIES

**CLAUDIA CASTLE** DIRECTED INXS in its new video, "Disappear," for Midnight Films. She shot the Atlantic clip on location at the Portchester Ball Room in London. Performance footage is intercut with an exotic masked-ball scene. Iain Brown and Sancha Mandy produced.

Lisa Stansfield covers Cole Porter's "Now In The Depths" in her new video from the "Red Hot + Blue" album on Chrysalis. Phillip Gautier directed the concept clip, shot in London, and Sarah Baylis produced for the Oil Factory. Meanwhile, Oil Factory director Sophie Muller has been on the road with Sinead O'Connor, shooting European concert footage for an upcoming long-form video. Rob Small produces.

The crew from Scorched Earth trekked to Linz, Austria, to reel a live performance clip of Billy Joel's ballad "And So It Goes." The international crew consisted of American producer Joel Hinman, British DP Steven Chivers, and additional operators and production support out of Munich, Germany. While no official director is credited, Hinman, Kathy Dougherty, and Maritime Management's Jeff Schock collaborated on the final product for Columbia Records.



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## RKO/WARNER VIDEO, EROL'S PLAN TO FRANCHISE

(Continued from page 42)

of monthly revenues and an advertising fee of 3%, says Cooper.

### THE REAL NO. 2

Meanwhile, officials at 600-store West Coast/National Video, the second-largest video retailer in the U.S., remain undaunted by RKO/Warner's and Erol's battle threats. "As long as we're strong and profitable, it doesn't bother us," says Richard Abt, executive VP at the Philadelphia-based chain.

He estimates that 80% of the chain's stores—which go under the names West Coast Video and National Video—are franchises. Of the approximately 100 stores that the firm expects to open in the coming year, Abt says most will be franchised.

West Coast/National charges a franchise fee of \$50,000 that includes computer software, site selection assistance, buying assistance, training, and the right to use the company name, according to Abt. The royalty rate for West Coast/National operators is 5% of gross monthly revenues; advertising rate is 2%. Abt says that some franchisees run up to 10 stores, while others operate single stores or small clusters.

While Abt is a staunch proponent of franchising, he insists that it is not a panacea. "The Johnny-come-latelies think franchising is the golden path to success. They'll find out you really have to work," he says.

Similarly, Blockbuster's Averbook says, "A lot of people think that franchising is a free ride, that it doesn't cost anything. But it's not; it takes a lot more work to supervise an entrepreneur who has his own business than it takes to supervise an employee. Also, there's a tremendous amount of overhead, and royalty income is not all profit."

### 'TOO LITTLE, TOO LATE'

Abt and Averbook's commentary recalls recent criticism from financial analysts that Erol's decision may be "too little, too late." Cooper, however, defends his company's positioning by saying, "The same people probably said similar things about other industries. When McDonald's hit 900 stores, most analysts said the fast-food market was saturated."

Indeed, McDonald's—and the fast-food industry in general—is cited by several video industry executives in their discussions of franchising. However, the franchise structure of the Oakbrook, Ill.-

based McDonald's Corp. is somewhat different from that of video retail chains.

McDonald's charges a relatively small franchise fee to operators—\$22,500, according to licensing manager Greg Carpenter. In addition, it owns about 60% of the properties where its stores are situated, allowing the corporation to derive most of its revenue from rental income.

Where McDonald's resembles the video industry is in its reliance on franchising as a growth conduit. The 11,300-restaurant chain—the largest in the world—opened 649 new locations in 1989, according to Carpenter, with roughly the same number of openings expected for this year.

With approximately 1,500 stores, Blockbuster is by far the largest and fastest-growing video retailer in the U.S. The chain expects to have added almost 400 units by the end of the year, according to Ron Castell, senior VP of programming, communications, and development. Blockbuster maintains a ratio of approximately 50:50 franchise to company stores.

Averbook, a veteran of the fast-food industry, says, "We're not getting involved in real estate. In our business, we do very well without owning the real estate. If we wanted to we could, but we've chosen not to do that."

He adds that chains such as McDonald's and Burger King are inclined to pursue real estate acquisitions because most of their stores are freestanding, with roofs and arches as essential elements of the company look. "If a McDonald's doesn't work," he says, "you've got a hell of a problem converting that building to something else."

### SKEPTICS OF FRANCHISING

Some industry executives question whether franchising is the secret to success. Peter Balner, president of Union, N.J.-based Palmer Video, says he believes in growth primarily through company-owned stores. At a Video Software Dealers Assn. convention panel in August, Balner said, "We're deemphasizing franchising, and have been for quite a period of time. We find operating stores to be far more lucrative than franchising."

Still, Palmer's ratio of company-owned to franchise locations still leans heavily toward the latter. Balner says the company has about 100 franchise stores and 32 company outlets in a 14-state region.

## PUBLIC MEDIA LAUNCHING NEW VID LINE

(Continued from page 41)

"We're setting up to get into it for the long haul, and we feel it's a good solid niche—an evergreen type of business, as are our fine-arts titles," he continues. "There will be a steady, day-in, day-out turn on these quality titles."

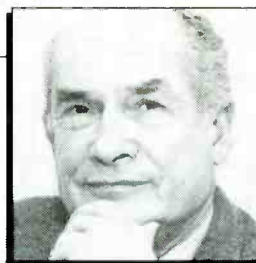
The release dates for the rest of the licensed Janus product have not yet been determined. "We'll bring the rest of the titles out in an orderly fashion," says McGuire. "But first, we will survey retailers and get some ideas from dealers who have been successful in this arena. Our release strategy will be based on what the marketplace tells us is most prudent. "We'll get the first 10 titles out on

the street, and then rely on feedback to tell us whether it should be one new title a month after that or three a quarter. But our releases will be ongoing and regular."

Home Vision Cinema may also license other titles from Janus beyond the initial deal. "They have licensed titles previously to Nelson, Connoisseur, and other labels," McGuire says. "As rights revert back to Janus, we have told them that we'd be very interested in picking up more titles."

McGuire also plans to pick up foreign titles from companies other than Janus. "But Janus will be the cornerstone of the line," he says.

## Classical KEEPING SCORE



by Is Horowitz

**SOUNDS OF WAR:** A minor skirmish in the marketing campaign over "The Civil War" discs has seen the "official soundtrack" recording of the five-part PBS smash, on Nonesuch, rerecord four performances from the show that appear on the upcoming Mercury/Philips CD reissue of its 1962 package bearing the same title. Both sets are due for release in time for Christmas sales and, incidentally, to reap the promotional benefits of TV reruns in December and early next year.

Philips marketing execs stepped up CD release plans for its Civil War set, already in place, when Philips measured response to the already legendary TV series. The project had already been placed on a fast track when it was learned that TV background-music rights for items in its 1962 package were secured from Philips' licensing wing, and would figure in the PBS series.

The music in question was of Civil War vintage and performed for Mercury in period arrangements by Frederick Fennell and the Eastman Wind Ensemble.

A Nonesuch representative says that the four selections were rerecorded by the New American Brass Band, directed by Robert Sheldon. Producers of the Nonesuch package are Ken Burns, who created the TV series, and his music consultant, John Colby.

The home video version of the show, incidentally, does retain the Fennell performances.

**THE SOUND OF MUSIC:** More evidence that the set of factors that make for a great concert hall defy easy comprehension comes from San Francisco where Louise M. Davies Symphony Hall is about to launch a two-

year interior redesign effort that will cost as much as \$9 million.

It's said that musicians on stage have trouble hearing each other properly, a common complaint in designs that fail. Says Herbert Blomstedt, music director of the San Francisco Symphony: "Aural communication among the musicians is difficult." He also says that some areas of the hall are acoustically deficient, that there is a loss of impact generally because of the hall's interior dimensions, and that the sound heard in the hall and on the stage is "enormously different."

All in all that sounds like a tall corrective order, but acoustic consultant R. Lawrence Kirkegaard, who has studied the Davies Hall problem for several years, has recommended solutions now awaiting final approval. Kirkegaard, who has helped doctor other ailing concert halls, also consulted with Dr. Lothar Cre-

## 'War' skirmish results in four rerecordings on Nonesuch disc

mer, Berlin Philharmonie acoustician.

**PASSING NOTES:** The Juilliard Quartet will be rerecording the Elliott Carter String Quartets in December for Sony Classical. Its first version was taped in the '70s. The label returned to an earlier chamber masterwork Nov. 3-6 when it recorded a period instrument performance of the Schubert C Major Quintet, with cellists Anner Bylma and Kenneth Slowik among the instrumentalists. Wolf Erichson produced.

Other Sony recording projects this month include a live taping of Beethoven's Triple Concerto with Isaac Stern, Emanuel Ax, and Yo-Yo Ma. Michael Stern, son of the violinist, conducts the London Symphony Orchestra; Steven Epstein is producer.

Christie Barter, longtime music editor of Stereo Review, leaves that post Jan. 1 to become North American publishing and editorial rep for Gramophone magazine. He'll headquarter in New York. The U.K. publication has recently stepped up U.S. coverage.

## Jazz BLUE NOTES



by Jeff Levenson

**YEAR IN AND YEAR OUT Toots Thielemans** wins a favored spot in fanzine jazz polls, honored as a special entrant in that most mysterious of categories, "Miscellaneous Instruments." Why? Well, harmonicats and whistlers are not usually the kind of players who merit a class designation of their own, even if that old saw, It's not the size of the instrument . . . blah, blah, blah, holds true. (Pollsters, take note.)

Throughout his career Thielemans (né Jean) has walked that precarious tightrope between love and money, on one side of the divide recording residual-rich soundtracks for products like Old Spice aftershave and Firestone tires, on the other working in George Shearing's quintet and composing bona fide jazz classics like the jaunty "Bluesette." Hardly an insignificant balancing act.

Three recent titles—a reissue dating back 30 years, and two new recordings—affirm his pre-eminence. "Man Bites Harmonica" is a Riverside session (his first album as a leader, I believe) distributed by Fantasy under the series banner **Original Jazz Classics**; "Bass For Bosses" is an **EmArcy** release issued under the leadership of French contrabassist Pierre Michelot; and "You Won't Forget Me" is a **Verve** album done with leader Shirley Horn. In all cases his harmonica bears an unmistakable signature, producing a plaintive, nearly weightless sound, not at all maudlin or slight.

Early on, Thielemans was swayed by the likes of **Lester Young**, **Charlie Parker**, and Belgian *landsman* **Django Reinhardt**. His music bears their influence, especially the gypsy lyricism that Rein-

hardt virtually patented. He fashions solos with the dexterity one expects of an accomplished bopper, say, a saxophonist or guitarist. It just so happens that his main ax is the harmonica.

"I started playing the instrument very early on," he explains while recounting the difficulties of gaining acceptance as a serious jazz harmonicaist, even in his native Brussels, Belgium. "Then I came to the States as a visitor in 1948—near the end of the 52nd Street era. Photographer and journalist **Bill Gottlieb** took me around to the clubs. We went to the **Three Deuces**, where I sat in with **Howard McGhee's** All-Stars. At first the musicians were a little skeptical. However, the chromatic changes on 'I Can't Get Started' were the test. If you could get through those you were a bebopper. After the first eight bars, while I was blowing, I saw **Hank Jones**

## Thielemans' harmonica-playing is in a category all by itself

turn around and give me a smile. I knew I was in." Seems to be so. Topping the polls as a master *miscellaneist* is no mere whistle stop on the career trail.

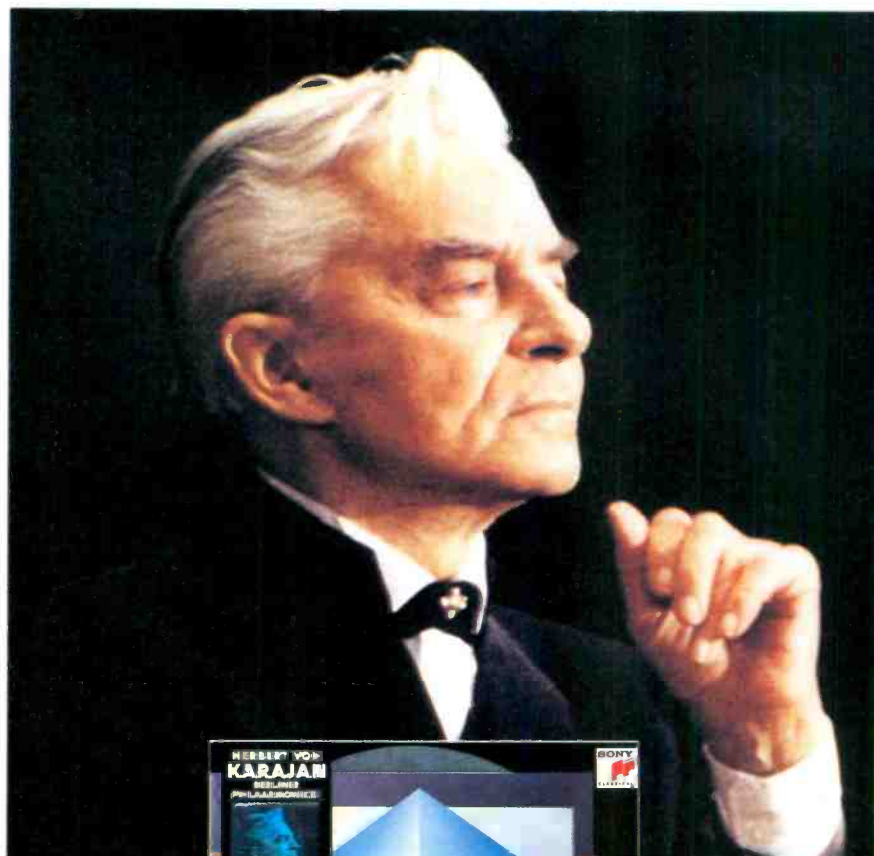
**PIANO STUFF:** The small yet distinguished label **Reservoir Records** has dipped into the reservoir of regional talent by issuing the first two titles in a new series, "New York Piano." **Kenny Barron** is featured on "The Only One," **Rob Schneiderman** on "Smooth Sailing" . . . Barron also appears on **Candid's** "Rhythm-a-ning," a live quartet date that finds him opposite fellow pianist **John Hicks**. The recording is the brainchild of producer **Mark Morganelli**, who once upon a time featured regular keyboard face-offs at his New York loft, the **Jazz Forum**.



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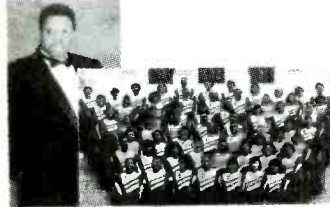


# Top Gospel Albums

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
★★ NO. 1 ★★				
1	1	17	WALTER HAWKINS MALACO 6007	5 weeks at No. 1 LOVE ALIVE IV
2	6	5	REV. JAMES MOORE MALACO 6006	"LIVE" WITH THE MISSISSIPPI MASS CHOIR
3	2	25	REV. J.CLEVELAND/SOUTHERN CALIFORNIA COMMUNITY CHOIR SAVOY 7099/MALACO	HAVING CHURCH
4	3	27	THE WINANS WARNER ALLIANCE 4100/SPARROW	RETURN
5	5	7	TRAMAIN HAWKINS SPARROW 1246	LIVE
6	4	13	COMMISSIONED BENSON 2553	STATE OF MIND
7	8	19	FLORIDA MASS CHOIR MALACO 6005	HIGHER HOPE
8	9	5	BEAU WILLIAMS LIGHT 72031/SPECTRA	HIGHER
9	17	3	DARYL COLEY SPARROW 1234	HE'S RIGHT ON TIME: LIVE FROM LOS ANGELES
10	7	27	MILTON BRUNSON REJOICE 9111/WORD	OPEN OUR EYES
11	10	7	TAKE 6 WARNER ALLIANCE 4102/SPARROW	SO MUCH 2 SAY
12	12	39	REV. CHARLES NICKS/ST. JAMES BAPTIST CHURCH CHOIR SOUND OF GOSPEL 178	HOLD BACK THE NIGHT
13	13	55	L.A. MASS CHOIR LIGHT 72028/SPECTRA	CAN'T HOLD BACK
14	11	29	HELEN BAYLOR WORD 9112	HIGHLY RECOMMENDED
15	14	31	WANDA NERO BUTLER SECRET 907/SOUND OF GOSPEL	NEW BORN SOUL
16	20	27	WALT WHITMAN & THE SOUL CHILDREN OF CHICAGO I AM 4001	THIS IS THE DAY
17	22	7	JOHN P. KEE TYSCOT 401311/SPECTRA	JUST ME THIS TIME
18	16	13	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR SWEET RAIN 1254	OH LORD WE PRAISE YOU
19	18	35	REV. F.C. BARNES & CO. WITH DEBRA AND GERALDINE BARNES ATLANTA INTERNATIONAL 10149	CAN'T YOU SEE ...
20	19	23	GOSPEL MUSIC WORKSHOP OF AMERICA/REV. JAMES CLEVELAND SAVOY 7100/MALACO	LIVE IN NEW ORLEANS
21	15	71	MISSISSIPPI MASS CHOIR MALACO 6003	MISSISSIPPI MASS CHOIR
22	21	51	SHIRLEY CAESAR WORD 8447	I REMEMBER MAMA
23	28	33	NICHOLAS COMMAND 80606/WORD	MORE THAN MUSIC
24	27	15	DOROTHY NORWOOD I AM 4002	A WONDERFUL DAY
25	23	27	REV. R.L. WHITE & REV. D. VAILS/MT. EPHRAIM BAPTIST CHOIR FAITH 1710	JESUS PAID IT ALL
26	30	7	MICHEL WHITE/WESTCHESTER MASS CHOIR SAVOY 14800/MALACO	JESUS IS THE BEST THING THAT EVER ...
27	RE-ENTRY		GEORGIA MASS CHOIR SAVOY 7098/MALACO	HOLD ON, HELP IS ON THE WAY
28	32	9	LUTHER BARNES & THE SUNSET JUBILAIRE ATLANTA INTERNATIONAL 10157	STILL HOLDIN' ON
29	37	3	THE QUEENS COMMUNITY CHOIR I AM 4004	MAKE ME OVER
30	33	33	DONALD VAILS CHORALEERS SOUND OF GOSPEL 183	IN JESUS CHRIST I HAVE EVERYTHING I NEED
31	26	55	YOUNG ARTISTS FOR CHRIST SOUND OF GOSPEL 184	YOUNG ARTISTS FOR CHRIST
32	25	9	KEITH STATEN LECTION 846 976/POLYGRAM	FROM THE HEART
33	31	4	CLC YOUTH CHOIR COMMAND 5513/WORD	ANCHOR TO THE ROCK
34	NEW ▶		TRI-STATE CHOIR/EDWIN HAWKINS MUSIC & ARTS SEMINAR PARADISE 27004	HELP SOMEBODY (MY LIVIN' SHOULD NOT BE IN VAIN)
35	NEW ▶		PASTOR DONALD ALFORD & THE PROGRESSIVE RADIO CHOIR SPARROW 1251	BREAK FORTH INTO PRAISE
36	38	7	THE SWANEE QUINTET ATLANTA INTERNATIONAL 10154	DYING BED
37	36	3	KENNETH MARTIN AND THE VOICES OF PRAISE SOUND OF GOSPEL 189	COUNT ON ME
38	RE-ENTRY		THE BROOKLYN TABERNACLE CHOIR WORD 8441	LIVE AGAIN
39	RE-ENTRY		ARVIS STRICKLING-JONES SECRET 906/SOUND OF GOSPEL	"LIVE" IN CONCERT
40	39	3	BEN TANKARD TRIBUTE 1268/SPECTRA	KEYNOTE SPEAKER

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. \*Asterisk indicates vinyl unavailable. © 1990, Billboard/BPI Communications, Inc.

**REV. JAMES MOORE**  
"Live"  
with the Mississippi Mass Choir



**6006**

**MALACO RECORDS**

**NATIONAL BREAKOUT**

**MALACO RECORDS**

Malaco Records, 3023 West Northside Drive, Jackson, MS 39213

## GOSPEL

In the  
**SPiRiT**



by Lisa Collins

**HAIL THE KING!** Tramaine Hawkins, Andrae Crouch, the Hawkins Family, the Mighty Clouds Of Joy, Gladys Knight, the Williams Brothers, Stephanie Mills, Billy Preston, Daryl Coley, the Rev. Timothy Wright, Shirley Caesar, Albertina Walker, and other members of the original caravans were among those on hand for the recent 50th Anniversary Tribute to the Rev. James Cleveland. The tribute to the Rev. Cleveland—also known as the King of Gospel—took place over four emotion-packed hours at the Dorothy Chandler Pavilion in Los Angeles.

In addition to the lovely testimonies and tributes to the Rev. Cleveland, there were spirited performances by Hawkins, Preston, and Caesar at the helm of the reunited caravans. Many of the performances had members of the near-capacity crowd constantly rising to their feet.

But the most touching moment came when the still-frail Rev. Cleveland took the stage and said, in a near whisper, that he had been practicing all day just to be able to say "thank you."

The subject of a lengthy profile by The Los Angeles Times (which reported his recent serious illnesses), the Rev. Cleveland also managed to take part briefly in the star-studded finale.

All in all, the performances were sensational, but it was the love, as evidenced by the testimonies by the likes of Tata Vega, Crouch, and the various Hawkins, that truly revealed the affection and respect they had for this towering figure in the history of gospel music.

Walter Hawkins (whose recently released "Love Alive V" from Malaco is currently topping the charts) had one of the most moving testimonies:

"I think he is somebody that deserves all respect," Hawkins said. "I hold him in very high esteem because of what he's been able to do, how he did it over the many controversies, and how he was able to overcome all of it when he hit the stage. To me, he's been a great example, a great forerunner, and I think he's wonderful!"

Meanwhile, members of the Rev. Cleveland's camp were happy just to have him well enough to appear. He still suffers from severe respiratory problems and is currently recuperating from a tracheotomy.

Incidentally, close friends like Bishop Al Hobbs, who heads up the Announcers Guild of the Gospel Music Workshop of America, attribute the bulk of his health

### Gospel's greats turn out to honor the Rev. Cleveland

problems to a lifetime addiction to cigarettes.

**WHAT DO MEMBERS OF** of Commissioned, the Gentlemen Of Gospel, John P. Kee & Friends, the Rickey Grundy Chorale, and the Winans have in common? They are all nominated in the best-gospel-artist category for the upcoming NAACP 23rd Annual Image Awards. They will be handed out Dec. 1 in L.A.

Getting it on wax is Tyscott Records, which recently signed Denise Tichenor. Tichenor was both memorable and exceptional in the role of Judy in the national touring company production of "Mama Don't." Her first release for the label is due in mid-January.

And Vicki Winans is currently in the studio recording an all-inspirational album with a mainstream flair—set for release sometime in February. Winans is working with award-winning producer Michael Powell.

T A K E 6

**HAWKINS**



JUST BUY IT.





by Bob Darden

**CHRISTMAS GIFTS, PART II**—Christmas is the one time contemporary Christian and gospel labels legitimately “cross over” into mainstream stores and radio formats. Not surprisingly, virtually every label goes all out with new releases at Christmas.

**THEN THERE'S John Michael Talbot.** Talbot's “The Birth Of Jesus” for Troubadour/Sparrow may be his best release ever. It combines a variety of antique instruments, the Ambrosian Men's Choir and the Junior Boys Choir of Desborough School of Maidenstream, Berkshire, England, subtle orchestrations, and Talbot's heartfelt voice. Almost-forgotten carols like “Lo, How A Rose E'er Blooming” are sublime.

**FRANK PERETTI**, who has sold umpteen million copies of his novels “This Present Darkness” and “Piercing The Darkness” proves he's a pretty fair hand at reading his work, too. “All Is Well” is an original short story about Christmas in July. **Reed Arvin** and **Michael W. Smith** provide the ambient background music. The project is released through Reunion Records.

**BENSON'S BIG ENTRY** into the seasonal sweepstakes is “Jesus, The Best Gift Of All—Christmas Tidings.” Various heavy-hitters from the roster try their hand on various carols. Despite nice turns from the likes of **Larnelle Harris**, **GLAD**, and **Carman**, none of the artists are identified with their songs on the cassette. The same

holds true for Benson's “Christmas In The Country.” You're not sure who is singing what, despite the presence of talented artists like **Heirloom** and the **Easters**.

**FOREFRONT'S RAP COMPILATION** “Yo! Ho-Ho!” is a novel and sometimes compelling variation on the theme. Rappers like the late **D-Boy Rodriguez**, **DC Talk**, **E.T.W.**, **Steven Wiley**, **MC GeGee**, and **True MC** tackle everything from “Winter Wonderland” to “Angels We Have Heard On High.”

**PEOPLE LOOKING FOR SOMETHING** a bit more traditional (OK, a lot more traditional) should look instead for Integrity's “Praise Worship Christmas” and “Experience Christmas Instrumental” (the same songs as “Praise Worship Christmas” but without the choral

**Labels celebrate Christmas with bundle of new releases**

vocals). Both veer dangerously toward religious Muzak in places, but should do well with buyers who aren't ready for a rap version of “Little Drummer Boy.”

**MORE INTIMATE**—and ultimately more listenable—is another Benson project, “Carols By Candlelight.” The Benson-distributed Maranatha! Music line is also offering “Focus On The Family Christmas” and “Focus On The Family's Clubhouse Christmas” for the kids.

**FINALLY, DON'T MISS** the Jewel/Paula rereleases of several classic Christmas 45s and albums. “Best Of Christmas” features **Charles Brown**, **Bobby Powell**, **Joe Stampley**, and the **Uniques**. “Merry Christmas Baby” features impassioned performances by **Lowell Fulson**, **Brown**, the **Uniques**, the **Ronnie Kole Trio**, **Powell**, and the legendary **Violinaires**. Call 800-446-2865.

**Top Contemporary Christian™**

THIS WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
Compiled from a national sample of retail store and one-stop sales reports.				
★ ★ NO. 1 ★ ★				
1	4	3	<b>MICHAEL W. SMITH</b> REUNION 0063/WORD	GO WEST YOUNG MAN
2	3	3	<b>SANDI PATTI</b> WORD 9205	ANOTHER TIME ANOTHER PLACE
3	1	17	<b>PETRA</b> WORD 4191	BEYOND BELIEF
4	2	5	<b>TAKE 6</b> WARNER ALLIANCE 4102/SPARROW	SO MUCH 2 SAY
5	5	53	<b>CARMAN</b> BENSON 2588	REVIVAL IN THE LAND
6	11	3	<b>D.C. TALK</b> FOREFRONT 2682/BENSON	NU THANG
7	7	7	<b>WAYNE WATSON</b> WORD 4192	HOME FREE
8	6	15	<b>TWILA PARIS</b> STARSONG 8155/SPARROW	CRY FOR THE DESERT
9	8	49	<b>STEVEN CURTIS CHAPMAN</b> SPARROW 1369	MORE TO THIS LIFE
10	19	3	<b>BRYAN DUNCAN</b> MYRRH 6900/WORD	ANONYMOUS CONFESSIONS OF A LUNATIC FRIEND
11	10	23	<b>THE WINANS</b> QWEST/WARNER BROS. 26161/SPARROW	RETURN
12	32	131	<b>CARMAN</b> BENSON 2463	RADICALLY SAVED
13	31	3	<b>VARIOUS ARTISTS</b> REUNION 9193/WORD	OUR CHRISTMAS
14	13	19	<b>4 HIM</b> BENSON 2624	4 HIM
15	9	221	<b>AMY GRANT</b> ▲ MYRRH 3900/WORD	THE COLLECTION
16	26	17	<b>MYLON &amp; BROKEN HEART</b> STARSONG 8145/SPARROW	CRANK IT UP
17	12	113	<b>MICHAEL W. SMITH</b> REUNION 8412/WORD	I 2 (EYE)
18	29	15	<b>VARIOUS ARTISTS</b> MARANATHA! MUSIC 8702/BENSON	TIME WELL SPENT
19	20	15	<b>STEVE CAMP</b> SPARROW 1238	DOING MY BEST
20	24	11	<b>COMMISSIONED</b> BENSON 2653	STATE OF MIND
21	16	5	<b>KEN TAMPLIN</b> FRONTLINE 9233/BENSON	AN AXE TO GRIND
22	14	53	<b>PETRA</b> DAYSRING 1578/WORD	PETRA PRAISE: THE ROCK CRIES OUT
23	33	5	<b>DINO</b> ZONDERVAN 2678/BENSON	ALL CREATION SINGS
24	18	61	<b>MICHAEL CARD</b> SPARROW 1179	SLEEP SOUND IN JESUS
25	<b>NEW</b>		<b>ACAPPELLA</b> WORD 9205	RESCUE
26	27	49	<b>SANDI PATTI</b> WORD 8456	THE FINEST MOMENTS
27	22	17	<b>PHIL KEAGGY</b> WORD 6988	FIND ME IN THESE FIELDS
28	30	9	<b>MASTEDON</b> PAKADERM 2503/WORD	LOFCAUDIO
29	35	3	<b>TRAMAIN HAWKINS</b> SPARROW 1246	LIVE
30	17	9	<b>MARANATHA KIDS</b> MARANATHA! MUSIC 8150/BENSON	KIDS' PRAISE! ALBUM/EXPLOSION...
31	28	11	<b>PHIL DRISCOLL</b> WORD 4197	WARRIORS
32	21	11	<b>DALLAS HOLM</b> DAYSRING 4188/WORD	THROUGH THE FLAME
33	<b>NEW</b>		<b>JACOBS TROUBLE</b> FRONTLINE 9210/BENSON	KNOCK BREATHE SHINE
34	36	41	<b>DAVID MEECE</b> STARSONG 8137/SPARROW	LEARNING TO TRUST
35	<b>NEW</b>		<b>TIM MINER</b> FRONTLINE 9083/BENSON	TRUE STORY
36	15	9	<b>RANDY STONEHILL</b> MYRRH 6906/WORD	UNTIL WE HAVE WINGS
37	<b>NEW</b>		<b>BEAU WILLIAMS</b> LIGHT 72031/SPECTRA	HIGHER
38	<b>NEW</b>		<b>SACRED WARRIOR</b> INTENSE 9209/BENSON	WICKED GENERATION
39	25	29	<b>GLAD</b> BENSON 2602	ACAPPELLA PROJECT II
40	37	27	<b>THE IMPERIALS</b> STARSONG 5443/SPARROW	LOVE'S STILL CHANGING HEARTS

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**SAINTS 2**

THE CELEBRATION CONTINUES

SAINTS IN PRAISE  
VOLUME TWO



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Pastored by Bishop Charles E. Blake  
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The Progressive Radio Choir  
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SPR/C/D 1251



**KIM BOYCE**

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# ALBUM REVIEWS

## POP

### ▶ PAUL McCARTNEY

**Tripping The Live Fantastic**  
 PRODUCERS: Paul McCartney, Bob Clearmountain & Peter Henderson  
 Capitol 94778

McCartney's marathon 1989-90 world tour, which played before more than 2 million people, is captured on ingratiating and exciting live package. The star bubbles his way through a 37-song set recorded around the globe; his solo material, Wings tunes, and (best of all) timeless Beatles songs are all delivered with brio by Macca, his Mrs., and a crack band. A lovely trip down the long and winding road of his career.

### ▶ PET SHOP BOYS

**Behavior**  
 PRODUCERS: Pet Shop Boys, Harold Faltermeyer  
 EMI 94310

Third studio set from dynamic disco duo splashes dramatic synth signature sound with brighter arrangements and keyboard colors, thanks in part to production collaboration with Faltermeyer. New material also reveals more probing lyrics and positively soulful vocals from Neil Tennant. "So Hard," a spirited slice of hi-NRG, kicks off the singles parade and is gathering deserved kudos at pop radio and club levels. Waiting in the wings are the clever, wah-wah guitar-etched "Being Boring" and house-induced "The End Of The World."

### ▶ THE CURE

**Mixed Up**  
 PRODUCERS: Various  
 Fiction/Elektra 60978

Modern pop mavens court club activity with a remix/greatest-hits compilation that infuses great tunes like "Inbetween Days" and "Close To Me" with invigorating dance grooves. Whether club jocks will find set useful remains to be seen, though diehard fans will find it irresistible. Album's only newly recorded track, the rock/funk raver "Never Enough," is gathering well-deserved attention at several formats.

### ▶ THE OUTFIELD

**Diamond Days**  
 PRODUCER: John Spinks  
 MCA 10111

British combo pared down to a duo displays a tighter, more focused sound on its first album for MCA. Vocalist Tony Lewis sounds like a Sting/Jon Anderson hybrid more than ever. Work is best taken as a whole, with the world-weary "After The Storm" serving as a strong closing to a strong work. Hopefully, this will lift the band up to its former platinum status.

### ★ POGUES

**Hell's Ditch**  
 PRODUCER: Joe Strummer  
 Island 846 999

After the tepid and disappointing "Peace And Love," Anglo-Irish folk-punk band snarls back with fire-spitting new album, produced by former Clashman Strummer. Brace of knife-edged Shane MacGowan songs here includes fine "The Sunnyside Of The Street," "Sayonara," "Lorca's Novena," and title track. MacGowan's

bellow remains a whiskey-soaked marvel, and band plays with spirit. Modern rockers, take note.

### ★ MARTHA'S VINEYARD

PRODUCERS: Nick Mainsbridge & Martha's Vineyard  
 RooArt/PolyGram 838210

Debut disc introduces one of the finer Australian exports heard in recent years. Perth quintet has a stellar lead singer in Peggy Van Zalm, who recalls Chrissie Hynde without slavish imitation. Group can play hard or soft, with balladic "Old Beach Road" and tougher "More Of The Same" both excellent possibilities for modern rock play. A very rewarding new entry.

### ★ GEAR DADDIES

**Billy's Live Bait**  
 PRODUCERS: Tom Herbers & Gear Daddies  
 Polydor 847251

Minneapolis quartet that impressed with reissue of its indie album earlier this year gets another shot with excellent "real" big-time debut. Martin Zellar remains a compelling voice with a vulnerable style not unlike homeboy Paul Westerberg's; group is at home with both delicate acoustic-oriented material and rockers. "Don't Look At Me" sounds like a pick for modern rockers.

### JOE ELY

**Live At Liberty Lunch**  
 PRODUCER: Joe Ely  
 MCA 10095

Ely and his blazing band, featuring the great David Grissom on guitar, are captured in their natural habitat at Austin, Texas' famed nightclub. Stomping performances of the singer's signatures should convince the masses that he's not a country artist anymore; programmers are directed to electrifying "Letter To L.A." for best evidence. Hopefully Ely's return to MCA will start a new wave of interest in this durable musician.

## R&B

### ▶ LEVERT

**Rope A Dope Style**  
 PRODUCERS: Gerald Levert, Marc Gordon  
 Atlantic 82164

Trio's fourth outing is a tasty menu of funk, retro-R&B, hip-hop, and pop styles. While urban radio chows down on chunky title track rap appetizer, smooth ballad main course "All

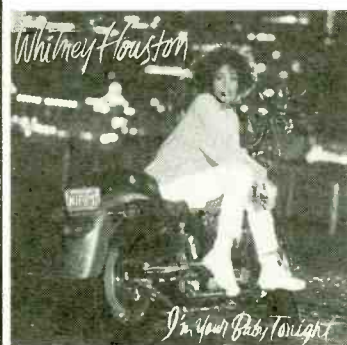
(Continued on page 76)

## BILLBOARD

## SPOTLIGHT

Dozier, Fred Zarr  
 Atlantic 82167

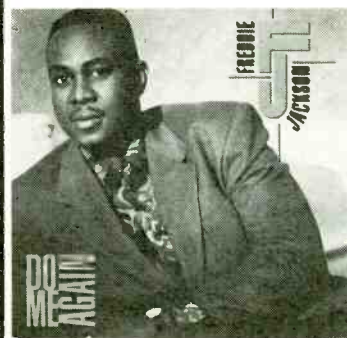
collection. First single, "Love Me Down," is a silky, caressing ballad warmed with well-textured harmonies and orchestration. Also of note are the amorous, down-tempo "Main Course" and smooth swing-funk of "It Takes Two."



### WHITNEY HOUSTON

**I'm Your Baby Tonight**  
 PRODUCERS: L.A. Reid & Babyface, Narada Michael Walden, Luther Vandross, Stevie Wonder, Michael Masser, Whitney Houston & Rickey Minor  
 Arista 8616

Houston takes it to the streets and between the sheets with her third album. In between the upbeat urban tunes produced by Reid and Babyface are sexy satiny ballads. Title cut is already proving its chart worth. Obvious successors are the syrupy "Greatest Love Of All" follow-up, "Miracle," the sassy "My Name Is Not Susan," familiar Houston-Walden combo "I Belong To You," power-duet "We Didn't Know" (with Wonder), and the sleek and bouncy "Who Do You Love"—in other words, virtually every track.



### FREDDIE JACKSON

**Do Me Again**  
 PRODUCERS: Barry J. Eastmond, Paul Laurence, Michael Day, Daniel Telfaro  
 Orpheus/Capitol 92217

Jackson continues to prove himself as the most riveting R&B male performer this side of Luther Vandross with this stellar new



### RUN-D.M.C.

**Back From Hell**  
 PRODUCERS: Run-D.M.C., Jam Master Jay  
 Profile 1401

The first rap act to turn on pop programmers resurfaces with a slammin' set that recalls the rough street vibe that made its earliest efforts so exciting. Language is at times a bit raw for radio, though lyrics are always clever. Check out the dope reggae-inflected "Bob Your Head" or "Faces" and try to sit still—it's impossible. Should have no trouble reclaiming pop album chart crown.



### DEBBIE GIBSON

**Anything Is Possible**  
 PRODUCERS: Deborah Gibson, Jellybean, Lamont

Clocking in at more than 70 minutes long, grown-up teen queen's latest is a 16-song whirlwind that's evenly divided between dance-oriented "NRG" tunes and slow "Mood Swings." Of course, much will be made about Gibson's more adult image and vocal style. What deserves more attention, however, is something that has always been found in her work: a true gift for crafting memorable pop songs. Title cut bows as the first single, and should entice play not only at radio, but also in the arena where she first thrived: the clubs. Next logical singles: "One Step Ahead," a fine funk jam, and the romantic ballad "One Hand, One Heart."



### ROBERT PALMER

**Don't Explain**  
 PRODUCERS: Robert Palmer, Teo Macero  
 EMI 93935

Much of Palmer's latest delivers exactly what pop and album rock programmers have come to expect: thunderous drums, headbanger guitar riffs, and R&B-drenched vocals. What sets this album apart from his previous efforts are successful forays into blues and jazz territories. Cover of Otis Redding's "Dreams To Remember" reveals Palmer's most raw and expressive performance in years. In contrast, title-track reading of Billie Holiday's nugget glistens with cool and understated styling.

## NEW AND NOTEWORTHY

### BEE GEES

**Tales From The Brothers Gibb: A History In Song 1967-1990**  
 REISSUE PRODUCER: Bill Levenson  
 Polydor 843911

Four-CD, 71-song boxed set offers an almost comprehensive overview of Aussie trio's musical history. Group members' durability as both performers and songwriters is well proven here, starting with the '60s-era angst of "I Started A Joke" and "To Love Somebody," riding through the sinfully fun disco peak of "Stayin' Alive," and leaving off at the current AC soft pop of "You Win Again." Collectors will revel in the inclusion of rare demo and live versions of various faves, including "Run To Me" and "Too Much Heaven," not to mention the well-penned booklet of the group's history.

### ELTON JOHN

**To Be Continued . . .**  
 REISSUE PRODUCER: Andy McKaie  
 MCA 10110

EJ gets the gilt-edged treatment on opulently produced four CD/cassette box. Pre-eminent pop star's 25-year career receives a 67-song overview; all the big hits are here, plus some rarities and four new tracks produced by Don Was

(most hit-worthy of which is "Made For Me"). Beautiful book features a career overview by suspense novelist and John fan Eric Lustbader and reminiscences by the vocalist and his longtime partner, Bernie Taupin. A gem of a retrospective.

### FRANK SINATRA

**The Capitol Years**  
 REISSUE PRODUCER: Ron Furmanek  
 Capitol 94777

Sinatra's nine-year Capitol epoch gets a handsome birthday retrospective, with one track for each of singer's 75 years on three CDs/cassettes and five LPs. His great studio collaborations with Riddle, Jenkins, and May get deluxe treatment. Classic performances and a pair of unreleased jewels (notably a rehearsal tape of nonpareil saloon song "One For My Baby" in duet with pianist Bill Miller) are here; annotation includes tribute from daughter Nancy and homage by critic Will Friedlander. Companion set from Reprise arrives next week.

### CATHY DENNIS

**Move To This**  
 PRODUCERS: Cathy Dennis, Phil Bodger, Dancin' Danny D, Shep Pettibone, Nile Rodgers  
 Polydor 847267

Singer who fronted D-Mob hits "C'mon & Get My Love" and "That's The Way Of The World" steps out on her own with a set that harks back to heyday of '70s-era disco. First single, "Just Another Dream," and "All Night Long (Touch Me)" conjure up fond memories of platform shoes and Studio 54, while "Everybody Move" strikes a convincing modern funk pose. True measure of Dennis' vocal range is shown on "My Beating Heart," a lovely power ballad.

### BLACK TIE

**When The Night Falls**  
 PRODUCER: Reggie Fisher  
 Bench 101

This is an astoundingly fresh and varied collection of pop-turned-country cuts by a supergroup that includes Randy Meisner, Billy Swan, T-Bone Burnett, Ernie Watts, and more than two dozen other pickers. Best offerings: "Learning The Game," "If You Gotta Make A Fool Of Somebody," and the title song. Distributed by NSD, 800-251-1576.

### ADVENTURES OF STEVIE V

**PRODUCER: Stevie V**  
 Mercury 848010

British rhymer who recently set dancefloors and radio airwaves on

### SOHO

**Goddess**  
 PRODUCER: Tim London  
 Atco 91585

Genre-shattering first hit "Hippy-chick" proves an accurate preview into the eclectic and engaging debut by U.K.-based trio. Eleven-song set recklessly swerves in and out of modern rock and club grooves, coloring each cut with a psychedelic pop vibe that provides a sense of cohesion. Hard to guess which of these gems will be highlighted next. Pumped tribal jam "Freaky" is a fun choice, while "Out Of My Mind," etched with retro-styled horns and a hip-hop beat could be equally successful. On the other hand, don't wait for singles; this album needs to be consumed in full.





**Neville Before And Neville Again.** A&M Records co-chairman Herb Alpert, right, congratulates Aaron Neville of the Neville Brothers on the group's weeklong sold-out stand with Linda Ronstadt at the Universal Amphitheatre in Los Angeles. To celebrate, A&M threw a party for the group at Cha, Cha, Cha in Los Angeles. The Neville Brothers have been touring the country with Ronstadt to promote their most recent A&M album, "Brother's Keeper."



**She's Double Platinum.** Columbia recording artist Mariah Carey receives a plaque commemorating sales of 2 million units of her eponymous Columbia debut. Shown, from left, are Bob Garland, VP of top 40 promotion, Columbia; Sara Melendez, VP of black music marketing, Columbia; Jack Rovner, VP of product marketing, Columbia; Eddie Pugh, VP of black music promotion, Columbia; Randy Hoffman, Champion Entertainment; Burt Baumgartner, VP of national promotion, Columbia; Carey; Al Smith, Champion Entertainment; Don Jenner, president, Columbia; Brian Doyle, Champion Entertainment; Tommy Mottola, president, CBS Records; Michele Anthony, senior VP, CBS Records; Rick Chertoff, senior VP of A&R, Columbia; and Eddie Jorge, local promotion manager, New York branch, Columbia.



**Midori On CD.** Sony Classical U.S.A. VP of marketing Harold Fein, left, and Sony Classical U.S.A. VP of A&R Irwin Katz, right, present violinist Midori with the newly released CD of her performance of the Bartok Concerti with the Berlin Philharmonic and Zubin Mehta. The presentation took place backstage at Midori's New York recital debut at Carnegie Hall, which was recorded for release on CD, laserdisc, and VHS.



**Long-Lasting Revival.** Benson recording artist Carman is presented with a plaque commemorating his album "Revival In The Land's" 33-week stint at No. 1 on Billboard's Top Contemporary Christian Albums chart. Shown, from left, are Benson president Jerry Park; Carman; and Mellie Matula, coordinator of Carman promotions.



**Story Time.** Windham Hill recording artist Liz Story, center, chats with retail, record company, and radio representatives at a dinner at Los Angeles' St. James's Club in honor of Story's new album, "Escape Of The Circus Ponies." Story's "Winter Solstice" tour, with Phil Aaberg and Nightnoise, begins this month in conjunction with the release of "A Winter Solstice III." Shown, from left, are Starr Parodi, keyboardist for "The Arsenio Hall Show"; Story; and Windham Hill president/CEO Anne Robinson.



**Starr Quality.** Ringo Starr celebrates the release of his new album, "Ringo Starr And His All-Starr Band," with Rykodisc executives at the Bar One club in Los Angeles. Shown, from left, are Robert Simonds, VP of sales and distribution, Rykodisc; Starr; and Arthur Mann, VP of business affairs, Rykodisc.



**She's Got The Blues—And Has An Award To Prove It.** ASCAP songwriter Gaya Adegbalola, right, receives the W.C. Handy award for blues song of the year for her "Middle-Aged Blues Boogie" in a ceremony at the Peabody Hotel in Memphis. Congratulating her is ASCAP associate director of membership Leotis Clyburn. Adegbalola records with Saffire-the Uppity Blues Women, a vocal trio on Alligator Records.



**But No Glass Slippers.** Members of PolyGram recording group Cinderella are presented with the keys to the city by Melanie Clements, assistant to New Orleans mayor Sidney Barthelemy, who named Oct. 18 "Cinderella Day" in New Orleans. The band was joined by more than 300 guests aboard the city's oldest steamboat, the Natchez, for a preview of its third album, "Heartbreak Station." Shown, from left, are Cinderella's Tom Keifer and Fred Coury; Clements; and Cinderella's Eric Brittingham and Jeff LaBar.



# International

## IN THIS SECTION

Italian Vid Biz Closing In On Cinemas

Germans Getting A Pay-TV Bonanza

In Canada, Spicer Takes CRTC Leave

## Dutch Record Biz Targets 1-Bil Barrier Expects To Rake In Record No. Of Guilders

BY WILLEM HOOS

AMSTERDAM—The Dutch record industry is set to break the 1-billion-guilder barrier for the first time this year.

Bolstered by the burgeoning sales of compact discs, the market here in the first half of 1990 was up 26% over the same period last year.

Research by trade association NVPI shows that from January to June, music fans bought 514 million Dutch guilders' worth (approximately \$302 million) of product.

That figure is being extrapolated into an annual total of 1.1 billion guilders (\$647 million) that, if achieved, will be the first time the industry has exceeded the billion-guilder mark.

The success so far is being attributed largely to the CD format. Sales of CD albums in the first half of the year were up 86% on the same period in 1989 to finish at 10.1 million units. CD singles were also up marginally at 1.2 million units to give the CD format a 90% share of all record industry turnover. Vinyl singles and albums account for 6% of total revenues, with the remaining 4% going to cassettes.

Vinyl singles have declined from 2.5 million units in the first half of 1989 to 1.5 million this year, while vinyl albums have fallen from 2.8 million to 1.5 million. Cassettes, too, are declining in importance. About 1.6 million were sold from January to

June compared with 1.8 million in the first six months of '89.

The CD is particularly successful in the Netherlands because of the high penetration of players. In April this year, 41% of Dutch households had a machine and this figure is expected to rise to 50% before the end of the year. That would give the country the highest penetration of CD players in Europe, and put it second in the world only to Japan.

There is concern in the Netherlands, though, over the extent of CD

rental. NVPI managing director Rob Edwards says it is the biggest threat facing the Dutch record industry. He says of the rental companies, "They jump on your precious product and exploit it without even thinking of the owners of that product and without paying them any compensation. This makes me really furious."

He contends that 15.5 million CDs have been rented out in the past two years and that almost all of them have been taped by borrowers.

## EMI Taiwan Looks To Boost Its Local Repertoire

BY CHRISTIE LEO

TAIPEI, Taiwan—According to Hung Tik, managing director of EMI Taiwan, which was launched in mid-September, the Taiwan music industry is currently grossing \$100 million a year, with a domestic hit record having a sales potential of up to 700,000 units.

Though sales of international product are "encouraging," Tik says the new company's first-year operational thrust will be on boosting its local artist roster. Domestic product currently has a 70% share of the overall Taiwan market.

Previously personal manager to several leading local acts, Tik predicts a broader base for Mandarin recordings, "especially now that China is a free-enterprise market. And Taiwan product will find greater acceptance in Singapore, where the government has launched a nationwide 'Speak Mandarin' drive among the Chinese."

EMI Taiwan has not yet signed any local acts but has a distribution deal with Red Music, a local production house with a roster of nine artists.

Tik says that since EMI took over on a makeshift basis in April, it has put out some 20 titles here from its international roster, including releases from Sinead O'Connor, M.C. Hammer, and the Pet Shop Boys. "Sales are good, but there's so much scope in promoting Taiwanese artists regionally. We plan radio and TV specials as a promotional platform for local acts, plus tours abroad."

Tik accepts that the Taiwan music business is "plagued" by piracy but says, "The government is studying the draft of a new copyright law which would give foreign works the same protection as is currently afforded local product. We hope that will come into force next year."

"But even now we're slowly getting a grip on the pirates, through IFPI efforts and with record companies linking to make legitimate product affordable."

EMI Taiwan is the company's sixth operation in the Far East, the others being in Hong Kong, Singapore, Malaysia, Thailand, and South Korea. It is only the second multinational—the other is PolyGram—to operate here. The other majors—CBS, BMG and WEA—have license deals, though BMG is reportedly planning its own office here next year.

Tik says he is looking for at least a 20% market share for EMI in 1991. He forecasts a 60% share for local artists in the first year, but a reverse to 70:30 in favor of EMI's international

(Continued on page 68)

## Indie TINK! Thinks Distrib Link With EMI Bovema Will Be A Hit

BY WILLEM HOOS

AMSTERDAM—EMI Bovema is attacking the growing dance-music market through an innovative distribution deal with an independent dance label.

Under the agreement, product from the TINK! label will continue to be distributed independently until it reaches a certain level of sales or club interest. At that point, EMI will step in and use its marketing muscle to try to break the record to the crossover market.

TINK! will release singles in the Benelux countries on 12-inch vinyl through Amsterdam-based independent Boudisque. When a record looks to have the potential for wider success, EMI will release the track on 7-inch vinyl and compact disc single. The initial aim of this will be to have a hit in the Netherlands but a later objective in some cases will be international success.

EMI says the deal will give it access to more esoteric material than it currently handles. A&R manager Michael Peterson says, "If we try to do it on our own, it will take much time and effort and, besides, it's likely that we will scare some people because we're not operating on

the same mental level."

TINK!—an acronym of Tomorrow Is Now, Kid!—has been promised complete artistic freedom under the agreement. "It means we have our own A&R policy, that we decide what acts will be signed and what we will record," says TINK! director Rick Zwaan.

Zwaan is aware of EMI's interna-

*EMI will step in when  
the dance titles seem  
ripe for crossover*

tional marketing power and believes it will be used on TINK! product. However, he has a contingency plan. "If EMI divisions in some territories are not interested in releasing our singles, we will have the freedom to make the singles available there through license deals," he says.

TINK! is an offshoot of Amsterdam's Portland Chips & Beats studio and is involved in all forms of dance music. Eleven acts, mainly Dutch, are signed to the label, whose best-selling production to date is Black Tulip's "Jam On It."

## French Music Biz Sluggish 9-Month Stats Show Small Sales Rise

BY PHILIPPE CROCCQ

PARIS—The French music market is continuing to show signs of stagnation.

According to record industry association SNEP, sales for August were down 10% on the same month last year. However, sales of records and videos for the first nine months of this year are up 9%. That compares with a 33% increase in 1989 over 1988.

The state of the market is having a marked effect on the numbers of platinum, gold, and silver discs awarded. Five platinum albums (300,000 sales) were awarded in the

first nine months of this year compared with 10 in the same period last year. Silver singles (200,000 units) went from 30 to 25 and double-gold albums (200,000 units) dropped from 47 to 40. The only increase was in gold albums, which rose from 75 to 89.

Best-selling albums in August were "Helene" by Roch Voisine (BMG Ariola), Elton John's "Sleeping With The Past" (Phonogram), "Blue Sky Mining" by Midnight Oil (CBS), "Quelque Part C'est Toujours Ailleurs" by Pierre Bachelet (AV-REP/BMG Ariola), and "Maldon" by Zouk Machine (Declic/BMG). All went platinum.



**Towering Sales.** A&M recording artist Chris de Burgh, right, receives an award commemorating double-platinum U.K. sales of his greatest-hits album, "Spark To A Flame." Making the presentation is Andrew Hollingsworth, managing director of Alton Towers, the British concert venue where de Burgh recently played to 35,000 people.

## Stylus Music, Video Fold

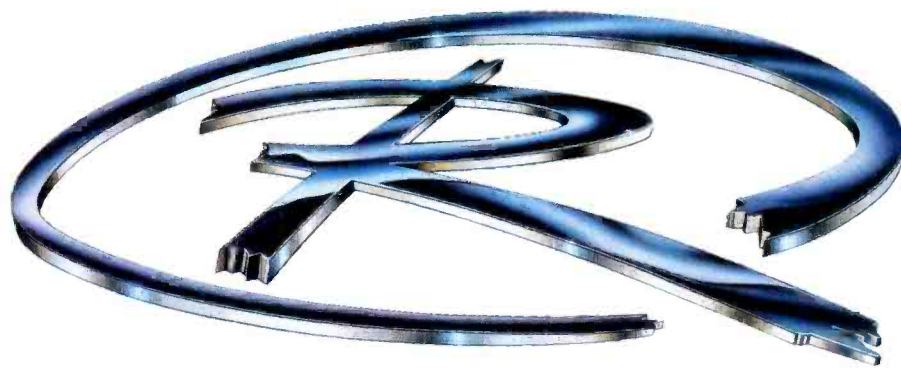
LONDON—Television merchandisers Stylus Music and Stylus Video have crashed—owing about \$29 million.

Stylus Music is now in compulsory liquidation following petitions from major creditors, while its sister company is in the hands of receivers.

Accountants from London firm Price Waterhouse are seeking a buyer for Stylus Video's main asset, the worldwide rights to last summer's soccer World Cup, but creditors feel it is unlikely any sale will make an inroad into the company's debts.



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**"Soul" Mates.** Columbia Records artist Michael Bolton is congratulated by top executives of CBS Records Canada upon the double-platinum certification of his "Soul Provider" album. Pictured, from left, are Don Oates, senior VP, sales and marketing; Bolton; and Paul Burger, president.

## Italian Video Industry May Top Box Office As Sell-Through Biz Comes On Strong

■ BY DAVID STANSFIELD

MILAN, Italy—Income from Italian video sales and rentals quite possibly might overtake the cinema box office gross for the first time this year.

A report published by research group Intermatrix predicts the video market will top \$260 million by the end of 1990, a six-fold increase over the figure for 1985.

The research also reveals that 12.8 million Italians—29% of the adult population—own a VCR and

that sell-through now accounts for two-thirds of the video market. Rental has been eclipsed due to large drops in the retail price of pre-recorded tapes.

Italians have a preference for watching movies that have previously had theatrical success, the report says. But, with half of video consumers under 14 and 26% under 6, Walt Disney productions have a stranglehold on the market. The company's products have held the top 10 places on the chart of combined sell-through sales since 1989.

The sell-through boom generally is being assisted by sales at 30,000 newsstands across the country. Around 100,000 units are sold annually in this way, but that has resulted in higher duplication and distribution costs for manufacturers, some of whom are spending one-third of their total budget on advertising.

Trade organization Univideo claims the lack of regulations to control retailers aids the thriving piracy trade, which reaps a revenue equal to one-fourth of the legitimate market.

## New Films To Unspool On German Pay TV

■ BY WOLFGANG SPAHR

HAMBURG, Germany—At a time when Germans are wholeheartedly embracing video, an extra 400 frontline movies are set to appear on their television screens next year.

Research commissioned by 3M shows that half of all German

homes will have a VCR by the end of this year. In addition, pay-TV company Canal Plus is announcing plans to boost the total number of movies broadcast each year to 4,000.

Canal Plus says that starting Feb. 28 it will be featuring an additional 400 movies, each of which will be shown less than 18 months after its theatrical release. The first titles will be "Batman," "The War Of The Roses," "Gremlins 2: The New Batch," and "Indiana Jones And The Last Crusade."

The movies will be available on a

new channel, Premiere, which is being set up with an investment of \$325 million. Subscribers will pay a monthly charge of \$25.

Meanwhile, 3M's research indicates that Germans will buy 67 million blank videocassettes this year. The number of persons who own VCRs will rise most dramatically in what was East Germany, the video industry believes, with 40% of households there owning a player by the end of 1995. At present, only 10% of the 7 million homes have one.

## EMI TAIWAN LOOKS TO SIGN LOCAL TALENT

(Continued from page 66)

al repertoire in two years.

The company has a staff of 70, with its own marketing and distribution divisions, and with music publishing in the pipeline.

"The Taiwan industry has had a local bias for years and people here are accustomed to doing business on their own terms. But EMI's presence here will have long-term advantages for consumers and retailers. We'll be able to release product a lot faster and also invest in local talent. And we'll be in a strong position to break new international acts because of our support system," says Tik.

He adds, "Levels of competition here will be such that the industry will have to come up with better-quality products to stay ahead."

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**Aussie trade group targets record rental ... see page 44**

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## CANADA

# Celine Dion Brouhaha Still Simmering Quebec Group Says Singer In The Wrong

BY KIRK LaPOINTE

OTTAWA—The Quebec music industry trade group, ADISQ, has accused singer Celine Dion and her manager of taking advantage of it and betraying her supporters in the process by refusing to accept an industry award as Anglophone artist of the year (Billboard, Nov. 3).

L'association quebecoise du disque, du spectacle et de la video and its 11-member board of directors say Dion and manager Rene Angelil could have easily withdrawn the nomination for the award, even after their record label, CBS, authorized it last May.

ADISQ said that Angelil received the list of nominees in July, and received program material for the category in August, both occasions where the brakes could have been put on the nomination.

Dion, whose first English-language record, "Unison," has gone platinum in Canada and launched her career outside Quebec, got the nod as Anglophone artist of the year at the October ceremonies, but stunned the audience by declining the award. Angelil has said they were notified only on the way to the awards ceremonies that Dion might win.

ADISQ says Angelil and CBS have taken advantage of ADISQ "rather than taking part in it." The attention to Dion's refusal to accept overshadowed other award winners and "deprived in this way all the other winners . . . [of] attention from which Dion has greatly benefited in past years."

"By refusing the trophy, Dion has refused the encouragement of those who have witnessed her career from its beginnings and who have always supported it."

Angelil has said it was wrong for the committee to place Dion's name on the list of nominees and that they should have realized that fact; in fact, he suggests, they may have done this to hurt her credibility with the French audience.

# Keith Spicer Takes Leave From His CRTC Position

OTTAWA—In a surprise move, the chairman of the federal broadcast regulator has stepped down after only 14 months on the job to lead a federal "citizens forum" on the future of the country.

Keith Spicer, chairman of the Canadian Radio-television and Telecommunications Commission, has taken a leave from the job officially until next June 30, by which time his new 12-member committee must deliver a report to the federal government on an array of national political, social, and philosophical issues.

He has been replaced, temporarily at least, by CRTC newcomer David Colville, a former Nova Scotian government communications adviser. Some are already speculating, though, that Spicer may not return to the job. A permanent leave would

likely please many in the cable and broadcast industries, who have been confounded by Spicer's tenure as CRTC chairman.

Spicer's appointment to the forum by Prime Minister Brian Mulroney is expected to result in perhaps the most intriguing exercise in modern-day Canadian history, an exploration through town-hall-style meetings of the country's conflicts and commonalities.

But the chairman, who said it took him three weeks to agree to run the forum, is leaving many significant regulatory issues, including an FM policy review that has been conducted but not concluded.

## MAPLE BRIEFS

THE CANADIAN recording business is still awaiting all sorts of rulings and interpretations on the proposed federal goods and services tax. Last week, the Canadian Senate was to have started the final stage of debate on the tax and, judging by earlier delaying tactics by Liberal senators, it remains possible that the 7% tax may not proceed as planned Jan. 1. Liberals had held the majority in the Senate until Conservative Prime Minister Brian Mulroney, in unprecedented fashion, used the British North America Act to appoint enough Conservatives to give his party the majority in the unelected chamber. One recent ruling: Music lessons will not face the tax.

KIM ZAYAC, the CBS veteran who jumped to Justin Entertainment earlier this year, is back at the major label in national promotion. Shan Kelly now handles Columbia product.

CKLG VANCOUVER, British Columbia's ingenious LG Morning Zoo show, has been pulling major phones with its "Wake Up Mulroney" and "The Vander Zalm Rap," by its LG Morning Cementheds. The spoofs of the prime minister and the provincial premier appear to have tapped the right vein. Station PD Jim Johnston says he is working on a label deal for the Mulroney song, sung to the tune of "Wake Up, Little Susie."

# U.S. May Soon See Canadian Interactive TV

OTTAWA—Canada's first experiment with interactive cable television and information could soon be exported to the U.S.

Videotron Ltd., the Montreal-based firm that earlier this year introduced the Videoway service, says it is talking to two U.S. television and cable concerns about licensing the service and technology there.

Videotron chairman Andre Chagnon says some 45,000 subscribers have signed up for the service in Montreal and Quebec City, and that these early results are encouraging. Videoway allows subscribers to select information individually—in some cases, news stories from a menu, or camera angles at a sporting event—for a monthly fee.

Chagnon says the company reported a \$17.8 million profit in the nine months ended May 31, and that next quarter results are expected to show even more improvement.

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## BRITAIN (Courtesy Music Week/Gallup) As of 11/3/90

This Week	Last Week	SINGLES
1	1	UNCHAINED MELODY THE RIGHTEOUS BROTHERS VERVE/POLYDOR
2	2	A LITTLE TIME THE BEAUTIFUL SOUTH GODISCS
3	3	TAKE MY BREATH AWAY BERLIN CBS
4	9	STEP BACK IN TIME KYLIE MINOGUE PWL
5	16	DON'T WORRY KYM APPLEBY PARLOPHONE
6	6	(WE WANT) THE SAME THING BELINDA CARLISLE VIRGIN
7	5	I'M YOUR BABY TONIGHT WHITNEY HOUSTON ARISTA
8	4	SHOW ME HEAVEN MARIA MCKEE EPIC
9	21	FANTASY BLACK BOX deCONSTRUCTION/RCA
10	19	I'LL BE YOUR BABY TONIGHT ROBERT PALMER & UB40 EMI
11	NEW	FOG ON THE TYNE (REVISITED) GAZZA AND LINDISFARNE BMG
12	12	WORKING MAN RITA MACNEIL POLYDOR
13	15	CLOSE TO ME THE CURE FICTION/POLYDOR
14	7	KINKY AFRO HAPPY MONDAYS LONDON/FACTORY
15	18	THE OBVIOUS CHILD PAUL SIMON WARNER BROS.
16	8	THE ANNIVERSARY WALTZ—PART ONE STATUS QUO VERTIGO/PHONOGRAM
17	10	BLUE VELVET BOBBY VINTON EPIC
18	22	DRESSED FOR SUCCESS ROXETTE EMI
19	13	CRYING IN THE RAIN A-HA WARNER BROS.
20	39	THERE SHE GOES THE LA'S GODISCS
21	12	MEGAMIX TECHNOLOGICAL SWANWARD
22	23	I'M DOING FINE JASON DONOVAN PWL
23	26	WAIT FOR THAT DAY GEORGE MICHAEL EPIC
24	14	I'VE BEEN THINKING ABOUT YOU LONDON BEAT ANXIOUS
25	NEW	UNBELIEVABLE E.M.F. WARNER/CHAPPELL MUSIC
26	20	GOOD MORNING BRITAIN AZTEC CAMERA AND MICK JONES WEA
27	17	I CAN'T STAND IT TWENTY 4 SEVEN BCM
28	NEW	TO LOVE SOMEBODY JIMMY SOMERVILLE BMG
29	NEW	CUBIK/OLYMPIC 808 STATE (808 STATE) PERFECT SONGS ZIT ZANG
30	NEW	SPIT IN THE RAIN DEL AMITRI POLYGRAM
31	40	LITTLE BROTHER BLUE PEARL BIG LIFE
32	33	MY RISING STAR NORTHSIDE FACTORY
33	NEW	NEW POWER GENERATION PRINCE PAISLEY PARK/WARNER BROS.
34	29	LET'S PUSH IT INNOCENCE COOLTEMPO/CHRYSALIS
35	27	MOTHER UNIVERSE THE SOUP DRAGONS RAW TV/BIG LIFE
36	NEW	TIME TO MAKE THE FLOOR BURN MEGABASS VARIOUS MEGABASS
37	31	DON'T ASK ME P.I.L. VIRGIN
38	NEW	AFTERMATH/I'M FOR REAL NIGHTMARES ON WAX WARP
39	NEW	100 MILES AND RUNNIN' N.W.A. MCA MUSIC
40	35	SOMETHING TO BELIEVE IN POISON ENIGMA/CAPITOL
1	NEW	ALBUMS
2	NEW	ELTON JOHN THE VERY BEST OF ROCKET/PHONOGRAM
3	1	THE BEAUTIFUL SOUTH CHOKO GODISCS
4	3	PAUL SIMON THE RHYTHM OF THE SAINTS WARNER BROS.
5	4	STATUS QUO ROCKING ALL OVER THE YEARS VERTIGO/PHONOGRAM
6	2	PAVAROTTI, DOMINGO, CARRERAS IN CONCERT DECCA
7	9	PET SHOP BOYS BEHAVIOUR PARLOPHONE
8	2	TECHNOTRONIC/HI-TEK 3 TRIP ON THIS—REMIXES TELSTAR
9	5	JIMI HENDRIX CORNERSTONES 1967-1970 POLYDOR
10	7	GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. 1 EPIC
11	8	THE SHADOWS REFLECTION ROLL OVER/POLYDOR
12	13	MICHAEL BOLTON SOUL PROVIDER CBS
13	10	LED ZEPPELIN REMASTERS ATLANTIC
14	6	NEW KIDS ON THE BLOCK NEW KIDS ON THE BLOCK CBS
15	NEW	TRAVELING WILBURYS TRAVELING WILBURYS, VOL. 3 WILBURY/WARNER
16	22	THE DRIFTERS THE BEST OF BEN E. KING & THE DRIFTERS TELSTAR
17	15	ROXETTE LOOK SHARP EMI
18	12	JULIAN LLOYD WEBBER/R.P.O. LLOYD WEBBER PLAYS LLOYD WEBBER PHILIPS
19	14	A-HA EAST OF THE SUN, WEST OF THE MOON WARNER BROS.
20	NEW	THE CHARLATANS SOME FRIENDLY SITUATION TWO
21	16	PIL GREATEST HITS SO FAR VIRGIN
22	19	ZZ TOP RECYCLER WARNER BROS.
23	18	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL
24	NEW	INXS X MERCURY/PHONOGRAM
25	11	INNOCENCE BELIEF COOLTEMPO/CHRYSALIS
26	26	SISTERS OF MERCY VISION THING MERCIFUL RELEASE/EAST WEST
27	25	TINA TURNER FOREIGN AFFAIR CAPITOL
28	17	STAR INC. SYNTHESIZER GREATEST ARCADE
29	23	ELTON JOHN SLEEPING WITH THE PAST ROCKET/PHONOGRAM
30	30	VAN MORRISON ENLIGHTENMENT POLYDOR
31	30	PHIL COLLINS ... BUT SERIOUSLY VIRGIN
32	29	ELECTRIC LIGHT ORCHESTRA THE VERY BEST TELSTAR
33	24	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT ENSIGN/CHRYSALIS
34	20	MORRISSEY BONA DRAG HIS MASTERS VOICE
35	34	JANET JACKSON RHYTHM NATION 1814 A&M
36	35	GENE PITNEY BACKSTAGE—GREATEST HITS AND MORE POLYDOR
37	36	HARRY CONNICK JR. WE ARE IN LOVE CBS
38	32	CLANNAD ANAM RCA
39	27	BETTY BOO BOOMANIA RHYTHM KING
40	NEW	ROY ORBISON BALLADS TELSTAR
41	NEW	PAULA ABDUL SHUT UP AND DANCE VIRGIN

## CANADA (Courtesy The Record) As of 11/5/90

		SINGLES
1	3	SUICIDE BLONDE INXS ATLANTIC/WEA
2	2	PRAYING FOR TIME GEORGE MICHAEL COLUMBIA/CBS
3	1	RELEASE ME WILSON PHILLIPS SBK/EMI
4	4	SOMETHING TO BELIEVE IN POISON ENIGMA/CAPITOL
5	7	LOVE TAKES TIME MARIAH CAREY COLUMBIA/CBS
6	12	CHERRY PIE WARRANT COLUMBIA/CBS
7	10	ICE ICE BABY VANILLA ICE SBK/EMI
8	5	OOOPS UP SNAP ARISTA/BMG
9	13	STRANDED HEART CAPITOL/CAPITOL
10	20	MORE THAN WORDS CAN SAY ALIAS CAPITOL/CAPITOL
11	8	CLOSE TO YOU MAXI PRIEST VIRGIN/A&M
12	19	IMPULSIVE WILSON PHILLIPS CAPITOL/CAPITOL
13	16	BLACK CAT JANET JACKSON A&M/A&M
14	11	ROMEO DINO ISLAND/MCA
15	9	HAVE YOU SEEN HER M.C. HAMMER CAPITOL/CAPITOL
16	17	LOVE AND AFFECTION NELSON DGC/WEA
17	15	TONIGHT NEW KIDS ON THE BLOCK COLUMBIA/CBS
18	14	HEART OF STONE TAYLOR DAYNE BMG/BMG
19	NEW	SAY A PRAYER BREATHE VIRGIN/A&M
20	NEW	EPIC FAITH NO MORE SLASH/WEA
1	1	ALBUMS
2	2	AC/DC THE RAZORS EDGE ATCO/WEA
3	3	INXS X ATLANTIC/WEA
4	4	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL/CAPITOL
5	5	WILSON PHILLIPS WILSON PHILLIPS SBK/EMI
6	16	MARIAH CAREY VISION OF LOVE COLUMBIA/CBS
7	15	PAUL SIMON RHYTHM OF THE SAINTS WARNER BROS./WEA
8	6	ZZ TOP RECYCLER WARNER BROS./WEA
9	10	GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. 1 COLUMBIA/CBS
10	10	CONCRETE BLONDE BLOODLETTING I.R.S./MCA
11	20	BLACK BOX DREAMLAND deCONSTRUCTION/RCA
12	17	RIGHTEOUS BROTHERS GREATEST HITS VERVE/POLYGRAM
13	NEW	VANILLA ICE TO THE EXTREME SBK/EMI
14	9	NEW KIDS ON THE BLOCK STEP BY STEP COLUMBIA/CBS
15	7	VAUGHAN BROTHERS FAMILY STYLE EPIC/CBS
16	12	JUDAS PRIEST PAINKILLER WEA/WEA
17	12	POISON FLESH AND BLOOD CAPITOL/CAPITOL
18	NEW	SOUNDTRACK TWIN PEAKS WEA/WEA
19	NEW	DEE-LITE WORLD CLIQUE ELEKTRA/WEA
20	8	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT CHRYSALIS/CEMA
21	13	JON BON JOVI BLAZE OF GLORY MERCURY/POLYGRAM

## WESTERN GERMANY (Courtesy Der Musikmarkt) As of 10/30/90

		SINGLES
1	1	I'VE BEEN THINKING ABOUT YOU LONDON BEAT ANXIOUS
2	2	TOM'S DINER DNA FEATURING SUZANNE VEGA A&M
3	5	SO HARD PET SHOP BOYS PARLOPHONE
4	4	CULT OF SNAP SNAP ARISTA
5	3	ICH HAB GETRAUMT VON DIR MATTHIAS REIM POLYGRAM
6	6	CRYING IN THE RAIN A-HA WARNER BROS.
7	8	WHAT TIME IS LOVE? KLF KLF COMMUNICATIONS
8	NEW	SADNESS—PART ONE ENIGMA VIRGIN
9	7	WORLD IN MY EYES DEPECHE MODE MUTE
10	11	HAVE YOU SEEN HER M.C. HAMMER CAPITOL
11	10	WE LOVE TO LOVE P.M. SAMPSON CBS
12	9	CLOSE TO YOU MAXI PRIEST 10 RECORDS
13	NEW	TOM'S DINER RAP AFTER ONE MIKULSKI
14	NEW	MORE SISTERS OF MERCY MERCIFUL RELEASE
15	14	SOCCA DANCE CHARLES D. LEWIS BAXTER/POLYDOR
16	13	IT MUST HAVE BEEN LOVE ROXETTE EMI
17	19	NEVER ENOUGH CURE FICTION
18	12	ITSY BITSY TEENY WEENY YELLOW... BOMBALURINA CARPET/POLYDOR
19	NEW	ARE YOU DREAMING? TWENTY 4 SEVEN FREAKY RECORDS/BCM
20	17	WHAT'S A WOMAN VAYA CON DIOS BMG ARIOLA
1	1	ALBUMS
2	2	HERBERT GRONMEYER LUXUS EMI/ELECTROLA
3	3	WESTERNHAGEN LIVE WER
4	4	MATTHIAS REIM MATTHIAS REIM POLYGRAM
5	NEW	AC/DC THE RAZORS EDGE ATCO/EAST WEST
6	5	POLICE THEIR GREATEST HITS A&M
7	6	CARRERAS, DOMINGO, PAVAROTTI IN CONCERT DECCA
8	7	SOUNDTRACK PRETTY WOMAN EMI
9	12	IRON MAIDEN NO PRAYER FOR THE DYING EMI
10	10	ZZ TOP RECYCLER WARNER BROS.
11	9	JON BON JOVI BLAZE OF GLORY VERTIGO
12	8	INXS X MERCURY/PHONOGRAM
13	14	GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. 1 EPIC
14	19	PHIL COLLINS ... BUT SERIOUSLY WEA
15	13	DEPECHE MODE VIOLATOR MUTE
16	18	VAYA CON DIOS NIGHT OWLS ARIOLA
17	11	DAVID HASSELHOFF CRAZY FOR YOU BMG
18	16	JUDAS PRIEST PAINKILLER CBS
19	16	CHRIS DE BURGH LIVE FROM DUBLIN—HIGH ON EMOTION A&M
20	17	SLAYER SEASONS IN THE ABYSS DEF AMERICAN
21	17	FLIPPERS SIEBEN TAGE SONNENSCHIN DINO

## JAPAN (Courtesy Music Labo) As of 11/10/90

		SINGLES
1	NEW	WARRATTEYO HIKARU GENJI FUJI PACIFIC
2	1	ITOSHIIHITOYO GOOD NIGHT B'Z BMG
3	5	FUN HOUSE FUN HOUSE MARIKO NAGAI MUSICAL STATION
4	6	EASY COME EASY GO B'Z BMG/VICTOR
5	2	AISHITERUTE IWANNI MIHO NAKAYAMA BURNING PUBLISHERS
6	3	ROUGH DIAMOND LINBERG J.C.M. PUBLIC IMAGE
7	8	KOKUHAKU MARIYA TAKEUCHI TENDERBERRY MUSIC
8	4	LOVE WAY YUTAKA OZAKI CBS/SONY
9	7	BESTEN DANK HIROSHI TAKANO TOSHIBA/EMI
10	NEW	MERRY CHRISTMAS GA IENAI JUNICHI INAGAKI FUJI PACIFIC
1	NEW	ALBUMS
2	NEW	DREAMS COME TRUE WONDER 3 EPIC/SONY
3	NEW	UNICORN ODORU KAMEYAPUSHI CBS/SONY
4	NEW	EIKICHI YAZAWA THE ORIGINAL TOSHIBA/EMI
5	1	WINK HOT SINGLES POLYSTAR
6	3	TMN RHYTHM RED EPIC/SONY
7	5	YOUSUI INDUE HANDSOME BOY FOR LIFE
8	NEW	A.S.A.P. BOY FRIENDS, GIRL FRIENDS COLUMBIA
9	4	MARCHOSIAS VAMP IN KAZMIDITY VICTOR
10	7	CHISATO MORITAKA KOKONTOUZAI WARNER/PIONEER
11	7	HISEAKI TOKUNAGA JUSTICE APOLLON

## MUSIC & MEDIA

## EUROCHARTS HOT 100 11/3/90

		HOT 100 SINGLES
1	1	I'VE BEEN THINKING ABOUT YOU LONDON BEAT ANXIOUS/RCA
2	13	I'M YOUR BABY TONIGHT WHITNEY HOUSTON ARISTA
3	5	SO HARD PET SHOP BOYS PARLOPHONE
4	4	TOM'S DINER DNA FEATURING SUZANNE VEGA A&M
5	2	SHOW ME HEAVEN MARIA MCKEE EPIC
6	10	UNCHAINED MELODY RIGHTEOUS BROTHERS VERVE/POLYDOR
7	7	CULT OF SNAP SNAP LOGIC/ARIOLA
8	6	KINGSTON TOWN UB40 VIRGIN
9	3	A LITTLE TIME THE BEAUTIFUL SOUTH GODISCS
10	9	CRYING IN THE RAIN A-HA WARNER BROS.
11	NEW	TAKE MY BREATH AWAY BERLIN WARNER/CHAPPELL
12	11	A TOUTES LES FILLES FELIX GRAY & DIDIER BARBEVILLEN TALAR
13	8	MEGAMIX TECHNOLOGICAL ARS
14	19	LE JERK! THIERRY HAZARD CBS
15	16	WORLD IN MY EYES DEPECHE MODE MUTE
16	15	HAVE YOU SEEN HER M.C. HAMMER CAPITOL
17	14	VERDAMMT ICH LIEB DICH MATTHIAS REIM POLYDOR
18	NEW	UNE FEMME AVEC UNE FEMME MECANO ARIOLA
19	17	ICH HAB' GETRAUMT VON DIR MATTHIAS REIM POLYDOR
20	18	I CAN'T STAND IT TWENTY 4 SEVEN FREAKY RECORDS/BCM
1	1	HOT 100 ALBUMS
2	2	CARRERAS, DOMINGO, PAVAROTTI IN CONCERT DECCA
3	5	GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. 1 EPIC
4	3	PAUL SIMON THE RHYTHM OF THE SAINTS WARNER BROS.
5	6	IRON MAIDEN NO PRAYER FOR THE DYING EMI
6	6	AC/DC THE RAZORS EDGE ATCO
7	7	INXS X MERCURY
8	4	SOUNDTRACK PRETTY WOMAN EMI
9	9	ZZ TOP RECYCLER WARNER BROS.
10	8	PET SHOP BOYS BEHAVIOUR PARLOPHONE
11	19	HERBERT GRONMEYER LUXUS ELECTROLA
12	10	THE POLICE THEIR GREATEST HITS A&M
13	12	JON BON JOVI BLAZE OF GLORY VERTIGO
14	14	MATTHIAS REIM MATTHIAS REIM POLYDOR
15	11	WESTERNHAGEN LIVE WARNER BROS.
16	NEW	PHIL COLLINS ... BUT SERIOUSLY VIRGIN WEA
17	17	A-HA EAST OF THE SUN, WEST OF THE MOON WARNER BROS.
18	15	NEW KIDS ON THE BLOCK STEP BY STEP CBS
19	13	NIGHT OWLS VAYA CON DIOS BMG ARIOLA
20	18	STATUS QUO ROCKING ALL OVER THE YEARS VERTIGO
21	18	SNAP WORLD POWER LOGIC/ARIOLA
1	1	SINGLES
2	3	JUKEBOX IN SIBERIA SKYHOOKS MUSHROOM/FESTIVAL
3	2	GROOVE IS IN THE HEART DEE-LITE WARNER BROS.
4	5	BUST A MOVE YOUNG M.C. POLYGRAM
5	12	OOOPS UP SNAP BMG
6	10	HEART IN DANGER SOUTHERN SONS BMG
7	6	BLACK CAT JANET JACKSON POLYGRAM
8	4	THAT'S FREEDOM JOHN FARNHAM BMG
9	17	THUNDERSTRUCK AC/DC CBS/ALB
10	9	DOIN' THE DO BETTY BOO COLOSSAL RECORDS
11	15	BLAZE OF GLORY JON BON JOVI POLYGRAM
12	11	I'LL BE YOUR SHELTER TAYLOR DAYNE BMG
13	13	BOUND FOR GLORY ANGRY MUSHROOM/FESTIVAL
14	7	LILY WAS HERE DAVID A. STEWART FEATURING CANDY DULFER BMG
15	14	KING OF WISFUL THINKING GO WEST EMI
16	NEW	LET'S MAKE IT LAST ALL NIGHT JIMMY BARNES MUSHROOM/FESTIVAL
17	8	CHAIN REACTION JOHN FARNHAM BMG
18	19	SUICIDE BLONDE INXS WEA
19	18	TOKEN ANGELS WENDY MATTHEWS ROO/POLYGRAM
20	16	MISS DIVINE ICEHOUSE REGULAR/FESTIVAL
21	16	CLOSE TO YOU MAXI PRIEST VIRGIN/EMI
1	21	ALBUMS
2	4	JOHN FARNHAM CHAIN REACTION BMG
3	3	CARRERAS, DOMINGO, PAVAROTTI IN CONCERT POLYGRAM
4	9	CREEDENCE CLEARWATER REVIVAL 21ST ANNIV.—THE ULTIMATE COLLECTION FESTIVAL
5	2	PAUL SIMON THE RHYTHM OF THE SAINTS WARNER BROS.
6	6	INXS X WARNER BROS.
7	NEW	CAT STEVENS THE VERY BEST OF POLYGRAM
8	10	ICEHOUSE CODE BLUE REGISTERED/FESTIVAL
9	5	MARGARET URlich SAFETY IN NUMBERS CBS
10	8	JIMMY BARNES TWO FIRES MUSHROOM/FESTIVAL
11	7	TAYLOR DAYNE CAN'T FIGHT FATE BMG
12	12	DAVID BOWIE CHANGESBOWIE EMI
13	11	MIDNIGHT OIL BLUE SKY MINING CBS
14	13	AC/DC THE RAZORS EDGE CBS/ALB
15	13	JON BON JOVI BLAZE OF GLORY/YOUNG GUNS II POLYGRAM
16	NEW	SKYHOOKS THE LATEST AND GREATEST MUSHROOM/FESTIVAL
17	NEW	WENDY MATTHEWS EMIGRE POLYGRAM
18	14	THE VAUGHAN BROTHERS FAMILY STYLE CBS
19	14	GARY MOORE STILL GOT THE BLUES VIRGIN/EMI
20	20	THE CARPENTERS THEIR GREATEST HITS POLYGRAM
21	17	SOUNDTRACK PRETTY WOMAN EMI
1	1	SINGLES
2	4	THE JOKER STEVE MILLER BAND CAPITOL
3	3	SHOW ME HEAVEN MARIA MCKEE EPIC
4	5	HAVE YOU SEEN HER M.C. HAMMER CAPITOL
5	6	CANDY IGGY POP VIRGIN
6	2	I'M YOUR BABY TONIGHT WHITNEY HOUSTON ARISTA
7	NEW	VERDAMMT ICH LIEB DICH MATTHIAS REIM MERCURY
8	10	BORN TO BE WILD STEPPENWOLF MCA
9	9	DUET BRIGITTE KAANDORP & HERMAN FINKERS MUNICH
10	NEW	MUST BEE THE MUSIC KING BEE TORSSE DANCE
1	1	ALBUMS
2	4	VARIOUS ARTISTS TOUR OF DUTY MAGNUM
3	2	PAUL SIMON RHYTHM OF THE SAINTS WARNER BROS.
4	3	TOTO PAST TO PRESENT CBS
5	3	BZN HORIZON MERCURY
6	NEW	VARIOUS ARTISTS GREATEST HITS 3 MAGNUM
7	6	INXS X MERCURY
8	5	JAMES LAST IN HOLLAND 2 POLYDOR
9	8	THE POLICE THEIR GREATEST HITS A&M
10	7	CLOUSEAU OF ZO... HKM
11	7	LONDON BEAT IN THE BLOOD RCA

## NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 11/2/90

		SINGLES
1	1	THE JOKER STEVE MILLER BAND CAPITOL
2	4	SHOW ME HEAVEN MARIA MCKEE EPIC
3	3	HAVE YOU SEEN HER M.C. HAMMER CAPITOL
4	5	CANDY IGGY POP VIRGIN
5	6	I'M YOUR BABY TONIGHT WHITNEY HOUSTON ARISTA
6	2	VERDAMMT ICH LIEB DICH MATTHIAS REIM MERCURY
7	NEW	BORN TO BE WILD STEPPENWOLF MCA
8	10	DUET BRIGITTE KAANDORP & HERMAN FINKERS MUNICH
9	9	MUST BEE THE MUSIC KING BEE TORSSE DANCE
10	NEW	THUNDERSTRUCK AC/DC ATCO
1	1	ALBUMS
2	4	VARIOUS ARTISTS TOUR OF DUTY MAGNUM
3	2	PAUL SIMON RHYTHM OF THE SAINTS WARNER BROS.
4	3	TOTO PAST TO PRESENT CBS
5	3	BZN HORIZON MERCURY
6	NEW	VARIOUS ARTISTS GREATEST HITS 3 MAGNUM
7	6	INXS X MERCURY
8	5	JAMES LAST IN HOLLAND 2 POLYDOR
9	8	THE POLICE THEIR GREATEST HITS A&M
10	7	CLOUSEAU OF ZO... HKM
11	7	LONDON BEAT IN THE BLOOD RCA



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## ARTISTS FIND RADIO PROMOS PALATABLE

(Continued from page 10)

he asked me that, I asked him how his last bath with Phyllis Diller was and he completely shut up and played a song because he didn't know what to say."

Wilson also remembers the group's first live radio interview last winter at WGY-FM Albany, N.Y. (then top 40, now oldies). "We were shaking," she says. "It was like why are we going all the way to this iceberg place for nothing? But when we got on there it was amazing. They told us we could sell 300,000 records from doing this station alone."

After 20 years in the business, Cassidy—while positive about radio promotions overall—has had to set some limits. "I try not to get attached to these gimmicks and gags," he says. "It sort of compromises your credibility. I'm happy to send myself up and be irreverent, but some people take it too far. [They] want to put you on the corner in a monkey suit with the station call letters on it. I make it clear that I'm not coming to sing 'I Think I Love You' at 7 in the morning."

### RADIO WARS

Artists on the radio promotion circuit are keenly aware of the way rival stations use record rep relationships and the acts themselves as weapons against each other, and they resent being caught in the middle. "Sometimes they get acts tied into it," says Pennachio. "Then the other station won't add your record and Linear is back on a plane [doing more promotions] the next week."

"There seems to be this obsession with being first," says Cassidy. "It shouldn't be so backstabbing and cutthroat. It should be more cooperative. I'm willing to do all of [the stations] if they want me."

"It's good to know about [rivalries]," says Dwayne Wiggins of Wing/Polydor's Tony! Toni! Toné!, "but sometimes it can scare you [when] you're caught in the middle of something going on between the record company and the radio station. We don't like to get into that. It's a rough position to be in."

But not every artist has had a bad

experience with rival stations. On a recent visit to New York, Warner Bros. artist Jasmine Guy attended a dinner with staffers of both WBLS and rival WRKS and was surprised at how friendly their staffers were with each other. And MCA country artist Mark Chesnutt tells of a recent stop in Lubbock, Texas, where, after doing an interview with one station, he was surprised when that station drove him around to the other side of the arena for an interview with a rival.

### TRACK ATTACK

Although they are often willing to do almost anything for radio, some artists take a dim view of concerts where they must lip-sync to their music. "I hate track dates because we are musicians and we like to play live," says Wiggins.

Pennachio says that now that Linear has established itself as a live band, he wishes it had more opportunity to play live as recently did for WQHT (Hot 97) New York. "I guess sometimes [stations] don't want the hassle [of a band]," he says, "but to the artist it's a little different."

"I've been in the business for 20 years," says Cassidy. "I don't do track dates. The audience doesn't come away with a good feeling. They have a feeling it's too fabricated. I'm particularly sensitive to [that] having come out of television."

### LEARNING THE LINGO

Artists say touring stations has taught them a lot about the business of radio. Most confess to having only a basic knowledge of the medium. Guy says that before she began visiting stations, her label had to spend a lot of time explaining radio terminology to her. "I never heard of churban," she says. "I thought someone had a speech impediment."

RCA country artist Aaron Tippin also had to learn the lingo and says he picked a lot of it up having lunch with PDs and MDs who would talk to each other about "adds, and 'how did your book do this year?' That took a little getting used to," he

says. Tippin has also learned that "PDs and MDs are individuals. Some rely on record testing and some go on gut. That's one of my favorite questions now. I ask them how they go about bringing songs onto their rotation list. It's always interesting."

Wilson says that when the group first began dealing with radio, "I didn't know what adding a record to a playlist meant. So when [SBK senior VP of promotion] Daniel Glass said we had 88 adds the first day, I asked what that meant. I thought the DJ decided what to play and then [played] it."

"I have a real rudimentary knowledge of how radio works," says Columbia country artist Mary-Chapin Carpenter. "It's so complicated that I don't expect to understand it all, yet I find it fascinating." But Carpenter admits that some things about radio puzzle her. Several years ago, for example, one of her records was tested by a station and, she was told, got the best listener response. But the station's consultant "declined to add the song because we were not well known at the time. I wonder, why bother doing the test if you're not going to add the record," she says.

Three artists who are very familiar with radio are Dino, Linear's Pennachio, and Cassidy. Before becoming a recording artist, Dino worked as a DJ at Las Vegas stations KYRK (Power 97), KLUC, and KCEP, and was MD at the latter. That experience "helps me now when I visit stations. I can relate to what's going on behind the scenes [and] it helps me be a little bit more patient." Pennachio co-owned his own label, Futura International Records, prior to signing with Atlantic and learned about radio by promoting his own record.

Cassidy says the business of radio has changed a lot since he first became a star 20 years ago, and he is not at all happy with the current state of programming. "Radio is a lot more fragmented now," he says. "As an artist, I'm very concerned about it. I don't think the audience appreciates it really."

## ENTERTAINMENT INDUSTRY LOSES A CONGRESSIONAL ALLY IN ELECTIONS

(Continued from page 1)

It was not until the morning after that the entertainment world learned it had lost its most savvy and informed copyright champion on Capitol Hill—Democrat Robert W. Kastenmeier, a 16-term House veteran and chairman of the Judiciary Committee's important copyright subcommittee.

The 65-year-old Kastenmeier lost his bid for re-election to newcomer Republican Scott Klug, a former TV news reporter.

Those close to the campaign say the defeat came as a surprise. "I'd been a little nervous about the race," says Mary Dixon, Kastenmeier's press assistant, "but all the feedback, all the signs, showed we were going to do all right."

Congressional Quarterly and other political prognosticators had called Kastenmeier a shoo-in for re-election.

Political observers now suggest that voters in his district may have decided, as one said, "that 14 years of good service was enough." Another thought the methodical, easygoing Kastenmeier might have been the

victim of a "charisma factor."

### CRITICAL PERIOD

Kastenmeier was the eighth-ranking member in the House and the second-ranking member of the House Judiciary Committee. He had overseen copyright issues ever since the revision of the Copyright Act more than a decade ago.

He loses his important seat at a critical time, when Congress has not yet committed itself to a critical evaluation and action on copyright-related issues.

Kastenmeier has been in the forefront of congressional leaders who were aware of how quickly new technology is outdistancing copyright-protection statutes.

Jack Valenti, president of the Motion Picture Assn. of America, calls the surprise upset "a tragic loss for the nation. He is one of the wisest public servants I have ever known."

David Leibowitz, VP and general counsel at RIAA, says, "I'm astounded and saddened by the news. He is 'Mr. Copyright' on the Hill, and it's

going to be difficult to find someone of his caliber to replace him. It's a real blow."

Kastenmeier had been chairman of the subcommittee, formally titled the Courts, Intellectual Property & the Administration of Justice Subcommittee, since 1974. He was first elected to House service in 1959.

Kastenmeier oversaw and often championed legislation affecting the music, film, and video industries. He was involved in the creation of the Copyright Royalty Tribunal, updated royalty licensing, fair-use provisions, audio and video home-taping, record-rental, intellectual-property counterfeiting and piracy, as well as a host of cable, satellite, computer software, and new technology and delivery system issues.

Kastenmeier was also one of the main architects and key players in the successful effort to get U.S. adherence to the international copyright treaty, the Berne Convention, which brought updated and more extensive protection to all U.S. copyright industries.

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# SINGLE REVIEWS

## POP

### ▶ MADONNA Justify My Love (4:56)

PRODUCER: Lenny Kravitz  
WRITERS: L. Kravitz, Madonna  
PUBLISHER: Miss Bessie, ASCAP  
Sire 7-19485 (c/o Warner Bros.) (7-inch single; cassette version also available, Sire 4-19485)

Pop diva whispers and groans over a grinding, sparse hip-hop groove that may test the devotion of top 40 radio programmers, but will be devoured by club DJs. Brilliantly conceived jam is lifted from the upcoming "Immaculate Collection" hits package.

### ▶ DEBBIE GIBSON Anything Is Possible (3:44)

PRODUCERS: Deborah Gibson, Lamont Dozier  
WRITERS: D. Gibson, L. Dozier  
PUBLISHERS: Deborah Ann's, ASCAP/Beau-Di-O-Da/Warner-Tamerlane, BMI  
MIXER: Jellybean  
Atlantic 4-87793 (cassette single; 12-inch version also available, Atlantic 0-86101)

Grown-up teen diva offers the title track to her fab new album. Mature, understated vocals glide over a glistening pop/disco instrumental base. Remix by Jellybean on the 12-inch accentuates the tune's fun and funky tendencies.

### ▶ JANET JACKSON Love Will Never Do Without You (4:32)

PRODUCERS: Jimmy Jam, Terry Lewis  
WRITERS: J. Harris III, T. Lewis  
PUBLISHER: Flyte Tyme Tunes, ASCAP  
MIXERS: Shep Pettibone, C.J. MacKintosh  
A&M 75021-7444-4 (c/o PGD) (cassette single; 12-inch version also available, A&M 75021-7444-1; CD version also available, A&M 75021-7444-2)

Here's yet one more sparkling gem from La Jackson's bejeweled "Rhythm Nation 1814" epic. This time, she strikes a sexy swing-funk pose, with the 12-inch and CD versions offering equally potent remixes by Pettibone and MacKintosh, each of which emphasizes textured harmonies and a wicked bassline.

### ▶ CINDERELLA Shelter Me (4:50)

PRODUCERS: John Jansen, Tom Keifer  
WRITER: T. Keifer  
PUBLISHERS: Chappel & Co./Eve Songs, ASCAP  
Mercury 878700-7 (c/o PolyGram) (7-inch single; cassette version also available, Mercury 878700-4)

Headbangers return with a blues-laced rocker from the new "Heartbreak Station" album. Anthem manages to be both lyrically intelligent and melodically contagious, and will excite at both pop and album rock outlets.

### ★ DANGER DANGER Don't Walk Away (4:54)

PRODUCER: Lance Quinn  
WRITERS: B. Ravel, S. West  
PUBLISHERS: Chez Ravel/Wild Wild West/CRGI, BMI  
Imagine/Epic 35T-73606 (c/o CBS) (cassette single)

Powerful second shot from group's self-titled debut set is a catchy blend of spacious production and fierce vocals that has hit written all over it.

### HOUSE OF LORDS Remember My Name (4:06)

PRODUCERS: Andy Johns, House Of Lords  
WRITERS: N. Graham, B. Mitchell  
PUBLISHERS: Warner-Chappell, ASCAP/Empire/Longitude, BMI  
Simmons/RCA 2736-4 (c/o BMG) (cassette single)

Hard-edged rock ballad by Gene Simmons proteges is draped in memorable, synth-fueled melodies and earnest vocals. A strong performance with multiformat potential.

### GALLEYBOYZ Tired Of Rappin' (3:17)

PRODUCER: Galleyboyz  
WRITER: Galleyboyz  
PUBLISHER: Mike Lynne  
Oceana 4181-4 (c/o BMG) (cassette single)

Cunning and humorous rap/rock marriage holds a tongue-in-cheek message for burned-out rhymers and features hearty power chords wrapped around rich guitar riffs. Searing vocal opus cleverly trades genres without skipping a beat.

### TRIXTER Give It To Me Good (no timing listed)

PRODUCER: Bill Wray  
WRITER: S. Brown  
PUBLISHER: not listed  
Mechanic/MCA 53863 (cassette single)

Teenage rockers kick out a sugary, '70s-style ditty that could appeal to top 40 programmers who find bands like Nelson irresistible.

## R&B

### ▶ MARVIN GAYE My Last Chance (4:19)

PRODUCER: Marvin Gaye  
WRITER: M. Gaye  
PUBLISHER: not listed  
Motown 2083 (c/o MCA) (cassette single)

Previously unavailable track by late singer is an instrumentally modernized R&B ballad that poignantly illustrates why he'll always be remembered as one of music's greatest stylists. Taken from the recently issued boxed set of classic hits.

### ▶ KEITH SWEAT I'll Give All My Love To You (4:29)

PRODUCER: Keith Sweat  
WRITERS: K. Sweat, B. Wooten  
PUBLISHERS: WB/E/A/Keith Sweat/REW, ASCAP  
Elektra 4-64915 (cassette single)

Third single from Sweat's current album is a yearning ballad that goes a long way toward establishing him as an R&B crooner to be reckoned with.

### ★ JAM SOCIETY FEATURING DANELLA

Reflections (no timing listed)  
PRODUCER: Hit Jam  
WRITERS: B. Holland, L. Dozier, E. Holland  
PUBLISHER: Stone Agate, BMI  
Profile PCT-53513 (cassette single)

Deftly executed rap and vocal trade-off nicely embellishes on the Supremes classic, transforming tune into a tough hip-hopper without losing any of its original soul vibe. Truly fab.

### KIARA Every Little Thing (not listed)

PRODUCERS: Daddy O, John Winston, Greg Charley  
WRITERS: J. Winston, G. Charley  
PUBLISHER: not listed  
Arista 2136 (c/o BMG) (cassette single)

Tender and romantic gingerly paced follow-up to "You're Right About That" is a sultry ballad that should fit snugly into urban AC radio formats.

### RED BANDIT I'm Back (4:10)

PRODUCER: Dr. Freeze  
WRITERS: L. Stansfield, I. Devaney, A. Morris, J. Brown, E. Straite  
PUBLISHERS: Block & Gilbert/BMG/H-City/Red Bandit/Hi Frost, ASCAP, BMI, PRS  
Motown 2078 (c/o MCA) (cassette single)

Witty jacked-up rap response to Stansfield's wanderings "Around The World" cleverly borrows samples from that tune and tries to answer the proverbial question, "Where were you, baby?"

### OAK RIDGE BOYS (You're My) Soul And Inspiration (3:55)

PRODUCER: Richard Landis  
WRITERS: B. Mann, C. Weil  
PUBLISHER: Screen Gems-EMI, BMI  
RCA 2665-7 (c/o BMG) (7-inch single; cassette version also available, RCA 2665-4)

A lavish pop arrangement of a song first recorded by the Righteous Brothers benefits from an all-out vocal effort by all of the Oaks, but overproduction sometimes smothers the robust soulfulness that typifies the Oaks' best ballads.

### NEAL MCCOY If I Built You A Fire (3:37)

PRODUCER: Nelson Larkin  
WRITERS: D. Sampson, M. Holmes  
PUBLISHERS: Co-Heart, BMI/Golden Reed/New Clarion, ASCAP  
Atlantic 4-87833 (cassette single)

McCoy's sure and resonant voice endows this slow-paced seduction song with a certain persuasiveness.

### ROGER WHITTAKER Take Away My Pain (3:35)

PRODUCERS: Jimmy Bowen, James Stroud  
WRITER: S. Gibb  
PUBLISHER: PolyGram International, ASCAP  
Capitol 7-79397 (c/o CEMA) (7-inch promo only)

Because he has toned his voice down from oratorical to intimate, this is

## B I L L B O A R D

### MAZE FEATURING FRANKIE BEVERLY Just Us (3:59)

PRODUCER: Frankie Beverly  
WRITER: F. Beverly  
PUBLISHER: Amazement, BMI  
Warner Bros. 4-19506 (cassette single)  
Beverly turns in yet another passionate performance on this capriciously traditional R&B love song.

### PC QUEST After The Summer's Gone (4:08)

PRODUCER: George Tobin  
WRITERS: M. Piccirillo, T. James  
PUBLISHER: George Tobin, BMI  
Geffen 4-19656 (c/o Warner Bros.) (cassette single)

The crisp vocal blend on this touching tot-top charmer brings to mind the early days of the Jackson 5, offering a refreshing sound that could catch on at both R&B and pop radio.

### ABSOLUTE Cheap Shot (not listed)

PRODUCER: Dennis Nelson  
WRITERS: D. Nelson, T. Carmentatti  
PUBLISHERS: CBS Epic/Solar, Bama Sweet/CBS  
Portrait/Solar, ASCAP, BMI  
MIXER: Kyle Hudnall  
Solar/Epic 35T-74522 (c/o CBS) (cassette single)

Sassy R&B/dance number is an appropriate introduction for new female duo and contains a smart hip-hop sound that's ripe for urban formats.

### MICHAEL FRANKS Speak To Me (4:10)

PRODUCER: Jeff Lorber  
WRITER: M. Franks  
PUBLISHERS: Mississippi Mud/Warner-Tamerlane, BMI  
Reprise 4-19512 (c/o Warner Bros.) (cassette single)

Mid-tempo second single from "Blue Pacific" set whimsically sails its way over Frank's personable vocal panache.

## COUNTRY

### ▶ REBA McENTIRE Rumor Has It (3:47)

PRODUCERS: Tony Brown, Reba McEntire  
WRITERS: B. Burch, V. Dant, L. Shell  
PUBLISHERS: Ensign/Shedd House/Millhouse, BMI  
MCA 53970 (7-inch single)

Rumor has it that Reba has had it with the subject of all those rumors about a wayward mate. Her powerful performance mixes pain with resignation.

### ▶ ANNE MURRAY Bluebird (3:32)

PRODUCER: Jerry Crutchfield  
WRITER: R. Irving  
PUBLISHERS: Minkey/Zoomik/Rana, PROCAN/BMI  
Capitol 7-79423 (c/o CEMA) (7-inch promo only)

Instrumentally influenced by the islands, this hypothetical message is surrendered with Murray's usual vocal excellence.

### SWEETHEARTS OF THE RODEO You Look At Love That Way (3:22)

PRODUCER: Steve Buckingham  
WRITERS: S. Ewing, D. Sampson  
PUBLISHERS: Acuff-Rose, BMI/Golden Reed, ASCAP  
Columbia 38-73608 (c/o CBS) (7-inch single)

A languid pace oddly strengthens this downbeat inspection of the down side of love.

### OAK RIDGE BOYS (You're My) Soul And Inspiration (3:55)

PRODUCER: Richard Landis  
WRITERS: B. Mann, C. Weil  
PUBLISHER: Screen Gems-EMI, BMI  
RCA 2665-7 (c/o BMG) (7-inch single; cassette version also available, RCA 2665-4)

A lavish pop arrangement of a song first recorded by the Righteous Brothers benefits from an all-out vocal effort by all of the Oaks, but overproduction sometimes smothers the robust soulfulness that typifies the Oaks' best ballads.

### NEAL MCCOY If I Built You A Fire (3:37)

PRODUCER: Nelson Larkin  
WRITERS: D. Sampson, M. Holmes  
PUBLISHERS: Co-Heart, BMI/Golden Reed/New Clarion, ASCAP  
Atlantic 4-87833 (cassette single)

McCoy's sure and resonant voice endows this slow-paced seduction song with a certain persuasiveness.

### ROGER WHITTAKER Take Away My Pain (3:35)

PRODUCERS: Jimmy Bowen, James Stroud  
WRITER: S. Gibb  
PUBLISHER: PolyGram International, ASCAP  
Capitol 7-79397 (c/o CEMA) (7-inch promo only)

Because he has toned his voice down from oratorical to intimate, this is

Whittaker's best country offering yet. In this midtempo outing, he seeks a cure for love's wounds.

### SOUTHERN PACIFIC Memphis Queen (3:19)

PRODUCERS: Southern Pacific, Jim Ed Norman  
WRITERS: J. McFee, K. Howell  
PUBLISHERS: Long Tooth, BMI; U-Do-2/Warner-Refuge, ASCAP  
Warner Bros. 7-189518 (7-inch single)

An uptempo Flying Dutchman-type ghost story about a riverboat.

### LACY J. DALTON Lonesome (As The Night Is Long) (3:32)

PRODUCERS: Jimmy Bowen, James Stroud, Lacy J. Dalton  
WRITERS: H. Kanter, E. Stevens  
PUBLISHER: ESP, BMI  
Capitol 7-79370 (c/o CEMA) (7-inch promo only)

One of the great voices of country music imbues each word with pathos and soul. Dalton redefines the word "lonesome" with this heartfelt lament.

### THE STATLER BROTHERS Nobody Else (2:38)

PRODUCER: Jerry Kennedy  
WRITER: D. Reid  
PUBLISHER: Statler Brothers (admin. by Copyright Mgmt.), BMI  
Mercury 878386-7 (c/o PolyGram) (7-inch single)

A slow, bouncy song of domestic contentment, rendered in thick, earnest harmonies.

### PAM TILLIS Don't Tell Me What To Do (3:12)

PRODUCERS: Paul Worley, Ed Seay  
WRITERS: H. Howard, M. Barnes  
PUBLISHER: Tree, BMI  
Arista 2129 (7-inch single)

The talented daughter of y-y-you-know-who convincingly sings a sassy datribe to her ex-lover, declaring, "Don't tell me what to do/I'll love you forever if I want to."

### BLACK TIE Learning The Game (1:51)

PRODUCER: Reggie Fisher  
WRITER: B. Holly  
PUBLISHER: Peer Intl., BMI  
Bench BR-2-7 (7-inch single)

My, what tight harmonies you have. The better to bend your ear with, my dear. Black Tie adds exceptionally musical vocals to a well-produced and tightly arranged number, deserving of attention. Contact: 800-251-1576.

## DANCE

### ▶ REAL LIFE Kiss The Ground (5:34)

PRODUCER: Tony Garcia  
WRITERS: D. Sterry, S. Williams  
PUBLISHER: Real Life, BMI  
Curb V-77070 (c/o CEMA) (12-inch single)

Momentum started by top-10 hit "God Tonight" should continue to build with this pop/synth club jam. Smokin' mixes could also heat up at alternative and pop crossover radio formats.

### ★ PAUL LEKAKIS My House (6:55)

PRODUCER: Shep Pettibone  
WRITERS: J. Watley, B. Wooley  
PUBLISHER: Right Song, BMI  
MIXER: Junior Vasquez  
Sire 0-21800 (c/o Warner Bros.) (12-inch single)

Pouty pin-up boy kicks out his most club-viable effort to date with this NRGized house remodeling of a Jody Watley tune. Strongly felt influences from producer Pettibone and mixer Vasquez, combined with Lekakis' own raw charm, could add up to a well-deserved dancefloor hit.

### EILEEN FLORES I Have Dreams (3:56)

PRODUCERS: Nelson Cruz, Tommy Uzzo, Mike Lorello  
WRITERS: N. Cruz, C. Rosario, S. Perez  
PUBLISHERS: Cruzin'/Nelson/Charlie Babie/Angel Lace/Micmac, ASCAP  
Micmac 543 (12-inch single)

Infectious Latin freestyle trinket offers a vocal delivery in the style of Cynthia and Johnny O that's ripe for similar crossover exposure. Contact: 212-675-4038.

### WINK Turn It Into Love (4:59)

PRODUCER: Motoki Funayama  
WRITERS: Stock, Aitken, Waterman  
PUBLISHER: All Boys USA, BMI  
Next Plateau 50126 (12-inch single)

Exotic Japanese reading of affable SAW club nugget could conjure some interest and may bring back memories of Hazell Dean's 1988 interpretation. Contact: 212-541-7640.

### CARESS FEATURING DEBBIE COLE Dancer (9:13)

PRODUCERS: John Bastianelli, Tommy Uzzo  
WRITER: G. Soccio  
PUBLISHERS: Sons Celestes/Shediac, ASCAP  
Onna Roll 004 (12-inch single)

Floating disco-drenched knick-knack finds session veteran Cole in fine form. Bop 'til you drop. Contact 718-424-8562

### BEATMASTER CLAY D. & PRINCE RAHIEM Get It Girl (5:45)

PRODUCER: Clay Dixon  
WRITERS: S. Grey, C. Dixon, R. Thomas  
PUBLISHERS: Lindseyanne/Big Fat/Beatmaster, BMI  
MIXERS: Frank Cesarano, Clay Dixon, Prince Rahiem, Swift C  
Vision 1246 (12-inch single)

Delightful R&B/dance delicacy offers a delicious rap filling with tantalizing vocal toppings a la mode. Contact: 305-893-9191.

## AC

### STYX Show Me The Way (4:08)

PRODUCER: Dennis DeYoung  
WRITER: D. DeYoung  
PUBLISHERS: Grand Illusion/Almo, ASCAP  
A&M 75021-7438-4 (c/o PGD) (cassette single)

Veteran rock band offers a formulaic but appealing power ballad from their comeback set, "Edge Of The Century."

### SANDI PATTI I'll Give You Peace (4:37)

PRODUCERS: Greg Nelson, Sandi Patti Helvering  
WRITERS: D. Thomas, T. Yarbrough  
PUBLISHERS: McSpadden, BMI/Seselan, ASCAP  
A&M 75021-7448-4 (c/o PGD) (cassette single)

Famous within gospel music circles, Patti has potential to crossover into mainstream pop and AC arenas with this soft yet affecting ballad. Spiritual content remains intact without undercutting commercial appeal.

### BOBBY VINTON & THE CURB GIRLS Mr. Lonely (2:35)

PRODUCER: Michael Lloyd  
WRITERS: B. Vinton, G. Allen  
PUBLISHER: Ripley, BMI  
Curb 4JM-76848 (c/o CEMA) (cassette single)

Vinton's chart-topping 1964 hit hasn't lost any of its charm. During moderate breaks, the Curb Girls read letters to soldiers serving active desert duty—a brother and a dad.

## ROCK TRACKS

### NOTORIOUS The Swalk (4:02)

PRODUCERS: Robin George, Sean Harris, Pete Winkelman  
WRITERS: S. Harris, R. George  
PUBLISHERS: Bronze/Warner-Tamerlane, BMI  
DGC 4-19698 (c/o WEA)

Traditional rocker benefits from lead singer's breathy and erotic vocals a la Michael Hutchence. Though the fire should first ignite at album rock radio, subsequent pop action seems imminent.

PICKS (▶): New releases with the greatest chart potential.

CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention.

Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

## NEW AND NOTEWORTHY

### MIKE REID Walk On Faith (3:10)

PRODUCER: Steve Buckingham  
WRITERS: M. Reid, A. Shambain  
PUBLISHERS: Almo, Brio Blues, Hayes Street, ASCAP  
Columbia 38-73623 (vinyl; cassette version also available, Columbia 38T73623)

Your typical combination of All-Pro football great (Cincinnati Bengals), vastly gifted songwriter, charming performer, and skillful singer, Mike Reid thankfully has found a label to showcase his immense talents. He co-wrote his debut single, an upbeat portrait of which trail to travel when love reaches the critical crossroads of faith and fear.



# U.K. RAP TRYING TO TAP INTO U.S. RADIO

(Continued from page 5)

ties and/or new wave/rap fusions in the early '80s: the Evasions' top 20 "Wikka Wrap"; Malcolm McLaren's "Buffalo Gals" and his subsequent work with the World's Famous Supreme Team on "Hey D.J."; Captain Sensible's "Wot"; and the Clash's "Radio Clash" and "The Magnificent Seven."

But British rap acts themselves have had a hard time getting on the radio here. As Eddie Gordon, GM of British label Urban Records, which has ties to Polydor, notes, "Rap acts are living the poetry of their neighborhood and you can't expect that to translate easily to other cities."

"I grew up in England with the whole punk thing, and this is the same reason why punk didn't work with American kids," says Jive Records director of product development Sean Casarov. "Punk was all about mid-'70s England and what was going on—the working class kids and what was wrong with the country. In America, it wasn't from the same kind of anger. I think the same is true for rap."

"The London rap socially doesn't mean anything to a lot of rap lovers in the States," says WBLS New York PD Fred Buggs. "In the '70s, Philadelphia International records may have been liked in Britain because of the beat, but the messages didn't translate."

British rap's dilemma is, in some ways, similar to the problem L.A. rap had back east in the days before Tone Loc and M.C. Hammer. "West Coast rappers weren't accepted on the East Coast at first, but now they are. People will eventually come around," contends PolyGram product manager Gary Beech. "But it's hard to say. Unless the track is completely slamin', it will always be looked on as 'What are those English kids trying to do, infringing on our territory?'"

Nik Myers, international marketing manager for Rebel M.C.'s U.K. label, Fiction/Desire, believes that "although the U.K. rap message tends to be pretty universal, the delivery is often very colloquial. Guys like the Rebel M.C. are talking to their own market and kids in the Bronx can't relate to that."

Myers feels British rap acts are without an easily defined constituency. "European rap tends to get caught in the middle," he says. "A Public Enemy fan would consider the Rebel M.C. too pop, whereas the CHR audience would think he is too hardcore." Urban's Gordon concurs: "It's either got to be blatant pop rap such as Milli Vanilli or completely street credible and sit alongside L.L. Cool J and Public Enemy."

American PDs who have tried the various British raps don't report having had any problems with the artists' accents. ("You have to be listening pretty close to hear an accent on either Rebel M.C. or Betty Boo," says WQXA York, Pa., PD Mark Feather.) But they do say that the previous attempts were too subtle to find an audience. "We played Rebel M.C. and Betty Boo and expected them to react like West Coast rap records with immediate phones, and they're slow to react, if they do at all," says KKLQ San Diego PD Kevin Weatherly. "Even Snap and 2 In A Room are huge club and sales records that don't get a lot of phones. The 18-24 core that are really into them, and maybe into Rebel M.C. and Betty Boo, are not the people who take time to call radio stations."

Tied to that problem is the question of where and when labels should go with British projects. Warner spent a year prepromoting Monie Love to rap fans, teaming her on various projects with Queen Latifah and De La Soul & (Continued on page 80)

# AVC VID AWARDS REFLECT WIDE SUPPLIER BASE

(Continued from page 3)

ple winner with two awards.

Smaller companies were represented by such titles as "Exploring The Himalayas, Nepal And Kashmir" from Encounter Video/Questar Video; "The Feast Of The Gods" from National Gallery Of Art/Home Vision; "Childbirth: From Inside Out" from Video Medicare/V.I.E.W. Video; and "A World Alive" from Sea Studios/Nature Company.

Several hundred programs were submitted for the AVC Awards. Winners were picked on the basis of presentation, originality, and technical quality.

Here is a complete list of the winning tapes with their producers and distribution companies:

Adventure: "Exploring The Himalayas, Nepal And Kashmir" (Encounter Video/Questar Video).

Biography And Personality: "George Jones: Same Ole Me" (Hallway Productions Inc./Frontier Entertainment).

Children's Entertainment: "The Maurice Sendak Library" (Weston Woods Inc./CC Studios Inc.).

Fine Arts: "The Feast Of The Gods" (National Gallery Of Art/Home Vision).

Home Arts & Home Improvement: "Basic Stairbuilding With Scott Schuttner" (Jim Hall/The Taunton Press).

Made For Home Fiction: "They're Still Breathing" (Jeff Forester Productions Inc./MPI Home Video).

Children's Instruction: "Ashpet: An

American Cinderella" (Davenport Films).

Cooking, Food & Wine: "Trucs Of The Trade" (Pro-Media/J2 Communications).

Crafts, Hobbies & Mechanical Skills: "Rue McClanahan: The Dog Care Video Guide" (MRS Enterprises/Paramount Home Video).

Music Entertainment: "Industrial Symphony No. 1" (Warner Reprise Video).

Music Instruction: "Play Rock Guitar Overnight" (Xebec Productions Inc./Thane Marketing Intl.).

Physical & Mental Health: "Childbirth: From Inside Out" (Video Medicare/V.I.E.W. Video).

Documentary: "The Quake Of '89: A Video Chronicle" (KRON-TV).

Education: "Learning Dos" (Morris Video).

Exercise & Fitness: "Now You Can" (Wood Knapp Productions).

Religion & Philosophy: "The Book Of Co-Creation" (Highlight Productions).

Science & Nature: "A World Alive" (Sea Studios/Nature Company).

Sports Instruction: "Deadly Force: Firearms, Self Defense And The Law" (Anite Productions).

Sports Entertainment: "100 Years—A Visual History Of The Dodgers" (Black Canyon/J2 Communications).

Travel: "Cruising Alaska's Inside Passage" (Encounter Video/Questar Video).

Video Art: "Illusion Of Reality... Reality Of Illusion" (Video Reality Productions/Shadow Bechtol Studio).

# 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.

SALES				AIRPLAY					
THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION	THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	LOVE TAKES TIME	MARIAH CAREY	1	1	1	ICE ICE BABY	VANILLA ICE	6
2	2	KNOCKIN' BOOTS	CANDYMAN	11	2	3	LOVE TAKES TIME	MARIAH CAREY	1
3	4	GROOVE IS IN THE HEART	DEE-LITE	4	3	4	MORE THAN WORDS CAN SAY	ALIAS	3
4	3	PRAY	M.C. HAMMER	2	4	2	I DON'T HAVE THE HEART	JAMES INGRAM	9
5	7	FEELS GOOD	TONY! TON! TONE!	12	5	5	PRAY	M.C. HAMMER	2
6	12	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON	5	6	9	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON	5
7	10	MORE THAN WORDS CAN SAY	ALIAS	3	7	11	SOMETHING TO BELIEVE IN	POISON	7
8	9	SOMETHING TO BELIEVE IN	POISON	7	8	7	GIVING YOU THE BENEFIT	PEBBLES	13
9	18	FROM A DISTANCE	BETTE MIDLER	10	9	14	BECAUSE I LOVE YOU (THE POSTMAN SONG)	STEVIE B	8
10	16	BECAUSE I LOVE YOU (THE POSTMAN SONG)	STEVIE B	8	10	13	FROM A DISTANCE	BETTE MIDLER	10
11	5	GIVING YOU THE BENEFIT	PEBBLES	13	11	12	SO CLOSE	DARYL HALL JOHN OATES	14
12	8	UNCHAINED MELODY	THE RIGHTEOUS BROTHERS	28	12	15	GROOVE IS IN THE HEART	DEE-LITE	4
13	17	HIPPYCHICK	SOHO	16	13	6	BLACK CAT	JANET JACKSON	15
14	6	CHERRY PIE	WARRANT	20	14	16	STRANDED	HEART	18
15	15	I DON'T HAVE THE HEART	JAMES INGRAM	9	15	18	IMPULSIVE	WILSON PHILLIPS	19
16	24	TOM'S DINER	DNA FEATURING SUZANNE VEGA	24	16	8	CAN'T STOP	AFTER 7	21
17	23	SO CLOSE	DARYL HALL JOHN OATES	14	17	19	THE WAY YOU DO THE THINGS YOU DO	UB40	17
18	26	THE WAY YOU DO THE THINGS YOU DO	UB40	17	18	22	FREEDOM	GEORGE MICHAEL	26
19	13	BLACK CAT	JANET JACKSON	15	19	23	FEELS GOOD	TONY! TON! TONE!	12
20	39	SENSITIVITY	RALPH TRESVANT	34	20	24	HIGH ENOUGH	DAMN YANKEES	22
21	14	JOEY	CONCRETE BLONDE	29	21	26	MIRACLE	JON BON JOVI	30
22	19	CLOSE TO YOU	MAXI PRIEST	23	22	27	MY LOVE IS A FIRE	DONNY OSMOND	31
23	29	WIGGLE IT	2 IN A ROOM	25	23	10	UNCHAINED MELODY	THE RIGHTEOUS BROTHERS	36
24	11	ICE ICE BABY	VANILLA ICE	6	24	25	HIPPYCHICK	SOHO	16
25	27	B.B.D. (I THOUGHT IT WAS ME)?	BELL BIV DEVOE	32	25	17	CLOSE TO YOU	MAXI PRIEST	23
26	28	STRANDED	HEART	18	26	30	LYIN' TO MYSELF	DAVID CASSIDY	27
27	32	HIGH ENOUGH	DAMN YANKEES	22	27	37	ONE AND ONLY MAN	STEVE WINWOOD	39
28	30	LYIN' TO MYSELF	DAVID CASSIDY	27	28	29	KNOCKIN' BOOTS	CANDYMAN	11
29	38	IMPULSIVE	WILSON PHILLIPS	19	29	35	WIGGLE IT	2 IN A ROOM	25
30	33	THINK	INFORMATION SOCIETY	33	30	40	MILES AWAY	WINGER	38
31	36	MISSUNDERSTANDING	AL B. SURE!	42	31	31	HEART LIKE A WHEEL	THE HUMAN LEAGUE	35
32	22	CAN'T STOP	AFTER 7	21	32	—	TOM'S DINER	DNA FEATURING SUZANNE VEGA	24
33	25	FLY TO THE ANGELS	SLAUGHTER	43	33	21	CHERRY PIE	WARRANT	20
34	21	EVERYBODY EVERYBODY	BLACK BOX	40	34	—	THINK	INFORMATION SOCIETY	33
35	40	HEART LIKE A WHEEL	THE HUMAN LEAGUE	35	35	32	JOEY	CONCRETE BLONDE	29
36	20	SUICIDE BLONDE	INXS	37	36	—	JUSTIFY MY LOVE	MADONNA	46
37	—	FREEDOM	GEORGE MICHAEL	26	37	—	AND SO IT GOES	BILLY JOEL	45
38	—	MIRACLE	JON BON JOVI	30	38	20	SUICIDE BLONDE	INXS	37
39	35	TIC-TAC-TOE	KYPER	63	39	—	B.B.D. (I THOUGHT IT WAS ME)?	BELL BIV DEVOE	32
40	—	I WANNA GET WITH U	GUY	59	40	—	AFTER THE RAIN	NELSON	48

## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
48	AFTER THE RAIN (Matt-Black, ASCAP/Gunster, ASCAP/EMI April, ASCAP/Otherwise, ASCAP/BMG, ASCAP/Second Hand, BMI) HL/WBM
45	AND SO IT GOES (Joel, BMI) HL
75	ANYTHING IS POSSIBLE (Deborah Ann's, ASCAP/Beau-Di-O-Do, BMI/Warner-Tamerlane, BMI)
32	B.B.D. (I THOUGHT IT WAS ME)? (Ronestone, BMI/Your Mothers, BMI/Nia, BMI/Alshamightly, BMI/Strong Island, ASCAP)
8	BECAUSE I LOVE YOU (THE POSTMAN SONG) (Saja, BMI/Mya-T, BMI) HL
15	BLACK CAT (Black Ice, BMI) HL
68	BLAZE OF GLORY (FROM YOUNG GUNS II) (Bon Jovi, ASCAP/Pri, ASCAP) WBM
69	THE BOOMIN' SYSTEM (L.L. Cool J, ASCAP/Marley Marl, ASCAP/Def Jam, ASCAP)
41	(CAN'T LIVE WITHOUT YOUR) LOVE AND AFFECTION (Matt-Black, ASCAP/Gunster, ASCAP/Otherwise, ASCAP/BMG, ASCAP/EMI April, ASCAP) WBM/HL
21	CAN'T STOP (CBS Epic/Solar, BMI/Kear, BMI) HL
20	CHERRY PIE (Virgin Songs, BMI/Dick Dragon, BMI) CPP
23	CLOSE TO YOU (E.G., BMI/W.S., BMI/Chappell & Co., ASCAP/Level Vibes, ASCAP/Colegems-EMI, ASCAP/Forever, PRS) WBM
77	CRAZY (Bull Man, BMI)
86	DIRTY CASH (MONEY TALKS) (MCA, ASCAP/Warner Chappell) HL/WBM
80	DOES SHE LOVE THAT MAN? (Virgin, ASCAP)
91	DOIN' THE DO (Rhythm Kings, PRS/Enquiry, PRS/Carlin, PRS)
58	DO ME! (Willessden, BMI/Low Key, BMI/Baledat, BMI/Slik Star, ASCAP/Unicity, ASCAP)
100	DON'T YOU WANNA BE MINE (Ensign, BMI/Captain Hook, BMI/House At The Corner, BMI) CPP
76	DREAM BOY/DREAM GIRL (Micmaster, BMI/Charlie "Rock", BMI)
62	EACH AND EVERY TIME (Jobete, ASCAP/Romanesque, ASCAP/Yu Gotta, BMI) CPP
40	EVERYBODY EVERYBODY (Lambardoni Edizioni, ASCAP/Intersong U.S.A., ASCAP) HL
44	FAIRWEATHER FRIEND (Kear, BMI/CBS Epic/Solar, BMI/Greenskirt, BMI) HL
93	FALLING TO PIECES (Big Thrilling, ASCAP/Vomit God, ASCAP) CLM
12	FEELS GOOD (Tony Toni Tone, ASCAP/Pri, ASCAP) WBM
49	THE FIRST TIME (Colegems-EMI, ASCAP/Stansbury, BMI) WBM
43	FLY TO THE ANGELS (Topless, BMI/Chrysalis, BMI) CLM
50	FOR YOU (John Spinks, ASCAP/Tony Lewis, ASCAP) HL
26	FREEDOM (Morrison Leahy, ASCAP/Chappell & Co., ASCAP) HL
10	FROM A DISTANCE (Julie Gold, BMI/Wing And Wheel, BMI/Irving, ASCAP) CPP
70	GENTLE (New Trend, BMI)
94	THE GHETTO (Willessden, BMI/Zomba, ASCAP/Atco, ASCAP/Don-Pow, ASCAP)
13	GIVING YOU THE BENEFIT (Kear, BMI/CBS Epic/Ving, BMI) HL
74	GONNA MAKE YOU SWEAT (Virgin, ASCAP/Cole-Civiles, ASCAP)
4	GROOVE IS IN THE HEART (Delovey, ASCAP/Hancock, BMI/Zomba, ASCAP)
53	HANG IN LONG ENOUGH (Philip Collins, ASCAP/Hit & Run, ASCAP) WBM
67	HARD TO HANDLE (Irving, BMI) CPP
35	HEART LIKE A WHEEL (Copyright Control)
96	HEART OF STONE (Jesse Boy, ASCAP/Trippland, BMI/Virgin, ASCAP/Eliot Wolff, ASCAP/Warner-Tamerlane, BMI/Could Be Music, ASCAP) CPP/WBM
22	HIGH ENOUGH (Ranch Rock, ASCAP/Warner-Tamerlane, BMI/Tranquility Base, ASCAP/WB, ASCAP/Broadhead, BMI) WBM
16	HIPPYCHICK (Polygram, ASCAP)
6	ICE ICE BABY (Ice Baby, ASCAP/QPM, ASCAP/Jones, ASCAP/Screen Gems-EMI, BMI/Beechwood, BMI) WBM
9	I DON'T HAVE THE HEART (Music Corp. Of America, BMI/Nelana, BMI/Music By Candlelight, ASCAP/PSO Ltd., ASCAP) CPP/HL
99	I DON'T LOVE YOU ANYMORE (Polygram Int'l, ASCAP/Theobalds, ASCAP) HL
83	I FOUND LOVE (House Of Fun, BMI)
87	IF YOU NEEDED SOMEBODY (Warner Chappell/TJT, ASCAP/Phantom, ASCAP) WBM
92	I'M FREE (Westminster, BMI)
61	I'M NOT IN LOVE (Man-Ken, BMI)
19	IMPULSIVE (EMI April, ASCAP/Stephen A. Kipner, ASCAP/WB, ASCAP/Magnified, ASCAP) WBM/HL
5	I'M YOUR BABY TONIGHT (Kear, BMI/CBS Epic/Solar, BMI) HL
59	I WANNA GET WITH U (Donril, ASCAP/Jamron, ASCAP/Abdur Rahman, ASCAP)
29	JOEY (International Velvet, BMI/Bug, BMI/I.R.S., BMI) CLM
56	JUST ANOTHER DREAM (Colegems-EMI, ASCAP/EMI Blackwood, BMI) HL/WBM
46	JUSTIFY MY LOVE (Miss Bessie, ASCAP)
11	KNOCKIN' BOOTS (Diabetic, ASCAP/Mille Miglia, ASCAP/Windswept Pacific, ASCAP/D/B/A Longitude, BMI/Stone Agate, BMI) CPP/WBM
78	LET'S TRY IT AGAIN (Maurice Starr, ASCAP/EMI April, ASCAP) HL
54	LIVIN' IN THE LIGHT (EMI Blackwood, BMI/Motherman, BMI)
84	LOVE IS A KILLER (Stix N' Lix, BMI/EMI April, ASCAP/Harry Perzigan, ASCAP) HL
90	LOVE IS A ROCK (Dudes Tunes, ASCAP) WBM
88	LOVE IS THE RITUAL (War Bride, BMI/Hampstead, ASCAP/Pink, ASCAP/WB, ASCAP)
1	LOVE TAKES TIME (Vision Of Love, BMI/Been Jamin', BMI)
89	LOVE WILL NEVER DO (WITHOUT YOU) (Flyte Tyme, ASCAP) CPP
27	LYIN' TO MYSELF (WB, ASCAP/Palancar, ASCAP/Intersong U.S.A., ASCAP) HL/WBM
81	ME-U=BLUE (Virgin, ASCAP/Cheesha, ASCAP/Nonpareil, ASCAP/Bee Wee, BMI) CPP/WBM
38	MILES AWAY (Virgin Songs, BMI/Small Hope, BMI/Paul Taylor, BMI) CPP
30	MIRACLE (FROM YOUNG GUNS II) (Bon Jovi, ASCAP/Pri, ASCAP) WBM
42	MISSUNDERSTANDING (EMI April, ASCAP/Across
110th Street, ASCAP/Frank Nitty, ASCAP/Velle Int'l, ASCAP/Ness, Nitty & Capone, ASCAP/AI B. Suret, ASCAP) HL	
3	MORE THAN WORDS CAN SAY (Pasta, ASCAP/De'Mar, ASCAP/Warner-Tamerlane, BMI/Could Be Music, ASCAP/Rico, BMI) WBM
31	MY LOVE IS A FIRE (Music Corp. Of America, BMI/Bayjun Beat, BMI) HL
98	MY, MY, MY (CBS Epic/Solar, BMI/Kear, BMI/Greenskirt, BMI) HL
72	NEVER ENOUGH (Fiction, ASCAP)
64	NEW POWER GENERATION (Controversy, ASCAP/WB, ASCAP) WBM
73	NEW YORK MINUTE (Cass County, ASCAP/Kortchmar, ASCAP/Dobbs, ASCAP) WBM
60	OH GIRL (Unichappell, BMI) HL
39	ONE AND ONLY MAN (F.S., BMI/Warner-Tamerlane, BMI/Freedom, BMI/Warner Chappell) WBM
47	ON THE WAY UP (Gribbles, ASCAP/Controversy, ASCAP/WB, ASCAP/Chrysalis, ASCAP/Michael Anthony, ASCAP/David Z., ASCAP) WBM/CLM
97	OOOPS UP (Taking Care Of Business, BMI/Hanseatic, ASCAP/Intersong U.S.A., ASCAP/Willessden, BMI) HL
85	POLICY OF TRUTH (Emile, ASCAP) MSC
51	PRAYING FOR TIME (Morrison Leahy, ASCAP/Chappell & Co., ASCAP) HL
2	PRAY (Controversy, ASCAP/WB, ASCAP/Bust-It, BMI) CLM/WBM
79	RELEASE ME (EMI Blackwood, BMI/Wilphill, BMI/Braintree, BMI) HL
95	ROCKIN' OVER THE BEAT (BMC, ASCAP/Bogom, ASCAP)
52	ROMEO (Island, BMI/Onid, BMI) WBM
65	SAY A PRAYER (Virgin, ASCAP) CPP
33	SENSITIVITY (Flyte Tyme, ASCAP) WBM
14	SO CLOSE (Hot-Cha, BMI/Careers, BMI/Full Keel, BMI/EEG, ASCAP/Kortchmar, BMI/Full Jersey Underground, ASCAP/Polygram, ASCAP) HL
71	SO HARD (Virgin Songs, BMI) CPP
55	SOMETHING HAPPENED ON THE WAY TO HEAVEN (Philip Collins, PRS/Hit & Run, ASCAP) WBM
7	SOMETHING TO BELIEVE IN (Cyanide, BMI/Willessden, BMI) HL
18	STRANDED (Wrensong, ASCAP) WBM
37	SUICIDE BLONDE (Tol Muziek, ASCAP) HL
36	THINK (T-Boy, ASCAP/INSCO, ASCAP)
33	TICK TOCK (R Mode, BMI/Tommy Jmy, BMI/Warner-Tamerlane, BMI/Hamstein, BMI/Urge, BMI) WBM
63	TIC-TAC-TOE (RSK, BMI/XTC, BMI)
24	TOM'S DINER (Wailersongs, ASCAP/AGF, ASCAP) CLM
36	UNCHAINED MELODY (Frank, ASCAP) HL
28	UNCHAINED MELODY (Frank, ASCAP) HL
17	THE WAY YOU DO THE THINGS YOU DO (Jobete, ASCAP) CPP
57	WHEREVER WOULD I BE (Realsongs, ASCAP) WBM
25	WIGGLE IT (Cutting, ASCAP/Groove On, ASCAP/Dose Rocks, ASCAP)
82	YOU'RE AMAZING (Heavy Nova, ASCAP/Zomba, ASCAP/WB, ASCAP/Sitting Pretty, ASCAP/EMI Blackwood, BMI)



# HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

**"LOVE TAKES TIME"** BY Mariah Carey (Columbia) gains strongly to hold at No. 1 by a large margin. It's No. 1 in sales—certified gold last week—and is a close No. 2 in airplay to "Ice Ice Baby" by Vanilla Ice (SBK). "Ice" is still growing in airplay but sales have collapsed since it was cut out. "Pray" by M.C. Hammer (Capitol) is gaining at No. 2 but not enough to bullet and slips farther behind "Love Takes Time," which is likely to hold next week. The singles by Alias, Deee-Lite, and especially Whitney Houston will compete vigorously to succeed "Time." Houston's "I'm Your Baby Tonight" (Arista) is already the most widely played single at pop radio with 231 out of the 245 reporting stations on it.

**SOME PARTS OF THE** chart are highly competitive. "From A Distance" by Bette Midler (Atlantic) knocks "Knockin' Boots" by Candyman (Epic) right out of the top 10 to No. 11, although "Boots" is still gaining points. "Boots" is huge in sales (No. 2 and certified gold) but lags far behind in airplay points, moving up one place to No. 28. "Livin' In The Light" by Caron Wheeler (EMI) is pushed down to No. 54 despite gaining points and nine top 20 radio reports, such as 20-16 at Power 106 Los Angeles and 11-9 at Z95 Corpus Christi, Texas. The 80s and 90s are unusually tight, as well, with "Love Is A Killer" by Vixen (EMI) holding at No. 84 while gaining points and "If You Needed Somebody" by Bad Company (Atco) moving up only one position to No. 87 despite nine adds and early top 10 reports from WIOG Saginaw, Mich. (8-6), and KMYZ Tulsa, Okla. (2-2). "Falling To Pieces" by Faith No More (Slash) slips one place to No. 93 but registers a small point gain, with early strength at WDFX Detroit (7-7) and KQLZ Los Angeles (14-11).

**THE 10 NEW ENTRIES** include three artists new to the Hot 100. C&C Music Factory is a collaboration from producers Robert Clivilles and David Cole with four vocalists, including Freedom Williams. Its first single, "Gonna Make You Sweat" (Columbia), debuts at No. 74, already a hit at Hot 97 in its hometown of New York (33-19). The Soup Dragons from Glasgow, Scotland, enter at No. 92 with their U.K. hit, "I'm Free" (Big Life). And Oakland, Calif., rapper Too Short makes his Hot 100 bow with "The Ghetto" (Jive), showing early strength at Power 93 Detroit (No. 19) and KGGI Riverside, Calif. (15-12). Will To Power (Epic) has the second-highest entry (after Madonna's "Justify My Love") with a cover of the 10cc No. 2 hit from 1975, "I'm Not In Love."

**QUICK CUTS:** Ralph Tresvant's first solo single, "Sensitivity" (MCA), has taken off like a rocket, winning the Power Pick/Sales by a wide margin with a 14-place jump to No. 34. Early radio activity is strong, also, with top 10 reports from KMEL San Francisco (11-8) and FM102 Sacramento, Calif. (12-8) . . . "Lyn' To Myself" by David Cassidy (Enigma) loses its bullet at No. 27 but is still gaining points and is top five at four radio stations, including WQUT Johnson City, Tenn. (8-5), and WPXR Davenport, Iowa (5-4) . . . Similarly, "On The Way Up" by Elisa Fiorillo (Chrysalis) moves up to No. 47 without a bullet but is strong at Power 93 Tampa, Fla. (11-9) and WLOL Minneapolis. (6-5).

## HOT 100 SINGLES ACTION

### RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 25 REPORTERS	SILVER ADDS 57 REPORTERS	BRONZE/ SECONDARY ADDS 163 REPORTERS	TOTAL ADDS 245 REPORTERS	TOTAL ON
JUSTIFY MY LOVE MADONNA SIRE	20	35	100	155	155
ANYTHING IS POSSIBLE DEBBIE GIBSON ATLANTIC	4	13	62	79	79
YOU'RE AMAZING ROBERT PALMER EMI	2	7	62	71	71
HANG IN LONG ENOUGH PHIL COLLINS ATLANTIC	4	8	35	47	141
I'M NOT IN LOVE WILL TO POWER EPIC	4	12	29	45	91
THE SHOOP SHOOP SONG CHER GEFLEN	3	4	33	40	40
GONNA MAKE YOU SWEAT C & C MUSIC FACTORY COLUMBIA	7	4	25	36	46
THE FIRST TIME SURFACE COLUMBIA	2	5	28	35	117
YOU GOTTA LOVE SOMEBODY ELTON JOHN MCA	2	3	28	33	33
TOM'S DINER DNA/SUZANNE VEGA A&M	7	6	14	27	113

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.

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## LIFELINES

### BIRTHS

Boy, Colin Joseph, to **Joseph and Michele Murray**, Sept. 10 in Philadelphia. She is district manager of the Musicland Group in New Jersey.

Boy, Sean Michael, to **Gary and Peggy Stamler**, Sept. 17 in Los Angeles. He is manager of Crowded House, Tim Finn, Richard Thompson, and Robbie Neville.

Boy, Daniel, to **Ferenc and Ildiko Kaszas**, Sept. 18 in Budapest, Hungary. He is GM of MMC Records, the record division of Multimedia Ltd. there.

Girl, Brittany Lane, to **Butch and Melanie Ford**, Oct. 25 in New York. He is a songwriter and owner of the Midi Room at 321 Studios. She is VP of Crossover Marketing.

Boy, D'Ante Christopher Lee, to **Byron and Cheryl Pitts**, Oct. 29 in Cleveland. He is a promotions manager for RCA Records, Ohio Valley region.

Boy, Winston Marcus, to **Tony and LouAnn Quin**, Nov. 2 in Santa Monica, Calif. He is executive VP of Film House Inc.

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### MARRIAGES

**Ray Woodbury to Kathy Greer**, Oct. 20 in Claremont, Calif. He is president of OuterSpace Records and guitarist for El-Rayo X.

### DEATHS

**John Silva**, 36, after a long illness, Oct. 19 in Menteca, Calif. Silva worked at Motown Record Corp. as director of accounts payable until July 1988, then held the same position at the Gordy Company until October 1990. He is survived by his parents, Rafael and Lydia, and four sisters.

**Mel Foree**, 73, after a long illness, Oct. 28 in Knoxville, Tenn. Foree joined Acuff-Rose Music in 1946 as Nashville's first record promotion man, and later became the company's song plugger, another first for the fledgling Nashville music industry. Foree also wrote songs, many with company co-founder Fred Rose. Foree's songs include "No One Will Ever Know," "All The World Is Lonely Now," "Send Me The Pillow You

Dream On," "Neath A Cold Gray Tomb Of Stone," and "Nobody's Child." Foree's songs were recorded by Hank Williams, Johnny Cash, Tony Bennett, Roy Orbison, Hank Snow, Marty Robbins, Hank Locklin, Jerry Vale, Stonewall Jackson, and most recently the Traveling Wilburys.

**Sipho Madondo**, 39, of an asthma attack, Nov. 2 in Johannesburg, South Africa. Madondo was a rhythm guitarist and vocalist with the Makgona Tsohle Band, the backing group of Mahlathini & the Mahotella Queens.

**Mary Martin**, 76, of cancer, Nov. 3 in Rancho Mirage, Calif. She was a legendary musical theater performer on Broadway. (See story, page 4.)

**Tom Clancy**, 67, of stomach cancer, Nov. 7 in Cork, Ireland. Clancy was a founder of Irish folk group the Clancy Brothers, which recorded about 50 albums and was a major part of the folk revival of the early

'60s. The brothers first recorded in the '50s for Tradition Records; they took off in the early '60s when they were booked on "The Ed Sullivan Show" for a three-minute set and ended up playing for 18 minutes when a headliner fell ill. The Clancy Brothers and friend Tommy Makem were later signed to Columbia Records, for which they recorded for a

decade; they also recorded for Vanguard Records. Tom Clancy was also an actor; he performed off-Broadway in the '50s and, in the '70s and '80s, he appeared on several television series. Aside from his brothers, he is survived by his wife, Blawin; two daughters, Raylin and Cait; and four sisters, Lili, Joan, Peg, and Leish.

## 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.

### NOVEMBER

Nov. 9-11, **Young Black Programmers Conference**, Hyatt Regency, Houston. Lynne Haze, 214-263-9911.

Nov. 11, "Thanksgiving Awards Of The Music Industry" Dinner, presented by the Betty Clooney Foundation for Persons with Brain Injury. Rosemary Clooney will receive the "Wind Beneath Our Wings" award, and MCA chairman Al Teller will receive the "Unsung Hero" award. Loews Santa Monica Beach Hotel, Santa Monica, Calif. Lynn Feldman, 213-859-2725.

Nov. 12, **Music Network Meeting**, The Central, Los Angeles. Tess Taylor, 818-980-2911.

Nov. 13-14, **Video Software Dealers Assn. 1990 Video Expo**, Stouffer Austin Hotel, Austin, Texas. 609-596-8500.

Nov. 15, **Nordoff-Robbins Music Therapy Centre Silver Clef Award Dinner**, Roseland, New York. 212-541-7948.

Nov. 15-17, **21st Annual Loyola Radio Conference**, Holiday Inn Mart Plaza, Chicago. Roy A.

Pura, 312-915-6558.

Nov. 17, **Seventh Annual Music Industry Tennis Party**, sponsored by the T.J. Martell Foundation, National Tennis Center, Flushing Meadow, N.Y. Herb Linsky, 212-247-4422.

Nov. 17, **Big Sisters of Los Angeles Annual Fundraiser**, honoring Dionne Warwick, co-chaired by Arista president Clive Davis, Bonaventure Hotel, Los Angeles. 213-933-5749.

Nov. 20, **International Radio & Television Society Newsmaker Luncheon**, Waldorf-Astoria, New York. 212-867-6650.

Nov. 26, **1990 Billboard Music Awards Taping**, Santa Monica Airport Hangar, Santa Monica, Calif. Colleen Higgins, 212-536-5336.

Nov. 27, **American Women in Radio and Television Celebrity Auction**, the Laugh Factory, Los Angeles. Christi Collier, 818-888-3378.

Nov. 28, **Fifth Annual Salute to the American Songwriter Benefit Concert**, presented by the National Academy of Songwriters, Wilshire Ebell Theater, Los Angeles. 213-463-7178.

Nov. 28-Dec. 1, **Eighth Annual JazzTimes Convention**, Fairmont Hotel, New Orleans. 301-588-4114.

### DECEMBER

Dec. 10, **1990 Billboard Music Awards Broadcast**, Fox Network. Jennifer Walton, 213-396-5200.

## U.K. RAP TRYING TO TAP INTO U.S. RADIO

(Continued from page 78)

the Jungle Brothers. Ken Greenbaum, GM of Love's U.K. label, Cooltempo, says his act is "more aware of what's going on in America [than most U.K. rappers]. She's worked very hard in the States to build her reputation and appeared on a lot of TV shows."

On the other hand, PolyGram's Beech says that when the Cookie Crew album came out in America, "We went right to radio and when radio wasn't immediately receptive, there was nowhere else to go. We should have gone to the street instead."

Reprise director of promotion Rich Fitzgerald also worries that "in our excitement, we went too early to pop radio with Betty Boo; we didn't spend enough time nurturing the video and dance base." Fitzgerald hopes to keep "Doin' The Do" alive with several adds a week until "Vanilla Ice and M.C. Hammer fade out and people

have a slot for this genre that I can slip into."

Notably, Fitzgerald sees the strength of Hammer and Ice as a bigger obstacle than the resistance to any rap that exists in some radio quarters. Says WBBM-FM Chicago PD Dave Shakes, "Betty Boo is a good record, but look at what it has to compete with. Most stations, if they even play rap... get to the point where they can't play anymore. 'Ice Ice Baby' and 'Wiggle It' are both in power rotation now, so how much room is there for other rap records?"

WBL's Buggs says, "There was already the East Coast influence, then the acceptance of West Coast rap. Now there's a lot of talk about Southern rap—2 Live Crew and the Houston groups. When you've got that much stuff happening in the States, it's hard for other music to come in and be accepted."

## NEW IMMIGRATION BILL SINGLES OUT ARTISTS

(Continued from page 4)

this country would also be eased.

The bill is not expected to affect the Recording Industry Assn. of America's computerized clearinghouse for foreign entertainers. This clearinghouse provides foreign artists with photo identification cards that can be used in place of a passport and employment authorization

form.

"It doesn't affect [the plan] one way or another," says RIAA associate general counsel Clemon Williams. "The purpose of the IRCA [Immigration Reform and Control Act] registration that RIAA is doing is just to streamline it so artists don't have to walk around with so many important papers and so it's easier for businesses to keep track of."

In cooperation with the INS, the RIAA launched the first IRCA registration drive last spring (Billboard, Jan. 13) and is planning a new registration drive in the next few months.

President Bush is expected to sign the bill into law in the next few weeks.

## MARY MARTIN LEAVES RECORDED, VIDEO LEGACY

(Continued from page 4)

sang while seated on stools on a bare stage, was often repeated by other performers.

Martin also left a modest but impressive legacy of recordings, many of which are on compact disc.

On CD, there are reissues of "South Pacific" and "The Sound of Music," both on Columbia, and recordings of "Peter Pan" and "I Do! I Do!" on RCA Victor, which also has "Jennie" in the can. Her RCA Victor performance of "Peter Pan," with a score by Moose Charlop & Carolyn Leigh and Jule Styne & Betty Comden & Adolph Green, is from the original 1954 production, the source of her later TV triumph, which appeared before videotape came into use on TV. It was taped in color in 1960, and it is this version that is the source of the GoodTimes video.

Decca Records recorded original-cast selections from "One Touch Of Venus" and "Lute Song," a 1946 production, and released them in the early days of the LP, but they have not

yet been transferred to CD.

In the mid-'50s, Martin also recorded a studio version of "Annie Get Your Gun"—she toured in the Irving Berlin hit—for Capitol Records, but that set has long been out of print.

There are also several nonshow albums of note. Recently marketed by RCA Victor was a now classic 1957 album, "Mary Martin Sings, Richard Rodgers Plays," while DRG Records has a teaming of Martin and Noel Coward in a 1955 TV appearance, "Together With Music."

Also in the '50s, Martin recorded a 10-inch LP of pop standards for Columbia, now part of a full album rerelease by Columbia Special Products, and a similar collection for Disneyland Records, no longer available. Also no longer available is a 1946 London cast album on British Decca of "Pacific 1860," in which she starred with Noel Coward, its author. A 1938 performance of "My Heart Belongs To Daddy" was recorded by Columbia Records.

"BLUES, FOOD FOR THE SOUL" by WILLIE WILLIS on SOUL STAFF RECORDS and TAPES



"I MADE IT" by GREGORY PERKINS BOWEN on SECRED STAFF RECORDS & TAPES



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## FOR THE RECORD

Triad Artists booked this past summer's double bill of Kenny G and Michael Bolton. The wrong booking agency was credited in the Oct. 20 issue.

Before Sylvia Rhone's appointment as president/CEO of East West America (Billboard, Nov. 3), she was a senior VP of Atlantic Records. Mark Schulman is senior VP/GM of Atlantic, and Doug Morris is president and chief operating officer of the label. Val Az-zoli's title and areas of responsibility at Atlantic have yet to be announced.



# Hot Adult Contemporary

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	1	1	7	FROM A DISTANCE ATLANTIC 4-87820	◆ BETTE MIDLER 3 weeks at No. 1
2	2	2	10	LOVE TAKES TIME COLUMBIA 38-73455	◆ MARIAH CAREY
3	4	5	11	RHYTHM OF THE RAIN FULL MOON 34-73513/EPIC	◆ DAN FOGELBERG
4	3	3	12	I DON'T WANT TO TALK ABOUT IT WARNER BROS. 4-19999	ROD STEWART
5	6	9	7	BETTER NOT TELL HER ARISTA 2083	◆ CARLY SIMON
6	10	16	6	IMPULSIVE SBK 07337	◆ WILSON PHILLIPS
7	9	19	7	MORE THAN WORDS CAN SAY EMI 50324	◆ ALIAS
8	13	20	6	SO CLOSE ARISTA 2085	◆ DARYL HALL JOHN OATES
9	7	7	16	SOMETHING HAPPENED ON THE WAY... ATLANTIC 4-87885	◆ PHIL COLLINS
10	5	4	12	SAY A PRAYER A&M 1519	◆ BREATHE
11	14	17	8	STRANDED CAPITOL 44621	◆ HEART
12	20	29	3	YOU GOTTA LOVE SOMEONE MCA 53953	◆ ELTON JOHN
13	11	11	9	SOUL INSPIRATION ELEKTRA 4-64935	◆ ANITA BAKER
14	8	6	13	UNCHAINED MELODY VERVE 871 882-4/POLYDOR	THE RIGHTEOUS BROTHERS
15	16	15	11	CLOSE TO YOU CHARISMA 4-98951	◆ MAXI PRIEST
16	12	8	20	OH GIRL COLUMBIA 38-73377	◆ PAUL YOUNG
17	15	13	16	STOP RUNNING AWAY A&M 1514	◆ BRENDA RUSSELL
18	18	12	25	I DON'T HAVE THE HEART WARNER BROS. 4-19911	◆ JAMES INGRAM
19	22	24	5	I'M YOUR BABY TONIGHT ARISTA 2108	◆ WHITNEY HOUSTON
20	17	18	9	TOO COOL TO FALL IN LOVE MCA 53938	◆ JILL SOBULE
21	21	14	15	HEART OF STONE ARISTA 2057	◆ TAYLOR DAYNE
★ ★ ★ POWER PICK ★ ★ ★					
22	36	—	2	NEW YORK MINUTE GEPFEN 4-19660	DON HENLEY
23	30	40	3	ONE AND ONLY MAN VIRGIN 4-98892	◆ STEVE WINWOOD
24	19	10	12	PRAYING FOR TIME COLUMBIA 38-73512	GEORGE MICHAEL
25	26	28	9	NEVER IN A MILLION YEARS ATLANTIC 4-87865	LAURA BRANIGAN
26	23	23	9	CAN'T STOP VIRGIN 4-98961	◆ AFTER 7
27	27	27	7	TEAR IT UP REPRISE 4-19710	MICHAEL MCDONALD
28	29	33	5	LOST SOUL RCA 2704	◆ BRUCE HORNSBY & THE RANGE
29	24	21	21	RELEASE ME SBK 05342	◆ WILSON PHILLIPS
30	33	38	4	WHERE DOES MY HEART BEAT NOW EPIC 34-73536	◆ CELINE DION
31	25	22	18	AND SO IT GOES COLUMBIA 38-73442	◆ BILLY JOEL
32	28	31	7	SHOW ME HEAVEN GEPFEN 4-19674	◆ MARIA MCKEE
33	35	35	5	LYIN' TO MYSELF ENIGMA 4-75084	◆ DAVID CASSIDY
34	34	36	5	FIRES OF EDEN COLUMBIA LP CUT	◆ JUDY COLLINS
35	40	42	3	I COULDN'T HELP MYSELF ELEKTRA 4-64930	◆ SARA HICKMAN
36	31	26	21	KING OF WISFUL THINKING EMI 50307	◆ GO WEST
37	32	25	20	COME BACK TO ME A&M 1475	◆ JANET JACKSON
38	41	49	3	BECAUSE I LOVE YOU (THE POSTMAN SONG) LMR 2724/RCA	◆ STEVIE B
39	48	—	2	FREEDOM COLUMBIA 38-73559	◆ GEORGE MICHAEL
40	39	34	25	VISION OF LOVE COLUMBIA 38-73348	◆ MARIAH CAREY
41	37	32	16	TIME FOR LETTING GO REPRISE 4-19743	◆ JUDE COLE
42	43	—	2	JOEY I.R.S. 73014	◆ CONCRETE BLONDE
43	47	—	2	THE FIRST TIME COLUMBIA 38-73502	◆ SURFACE
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
44	NEW	1	1	GET HERE FONTANA 878 476-4/MERCURY	◆ OLETA ADAMS
45	NEW	1	1	THE SHOOP SHOOP SONG (IT'S IN HIS KISS) GEPFEN 4-19659	◆ CHER
46	42	37	25	CUTS BOTH WAYS EPIC 34-73395	◆ GLORIA ESTEFAN
47	NEW	1	1	CRAZY IN LOVE REPRISE LP CUT	KENNY ROGERS
48	44	—	2	KEEP OUR LOVE ALIVE MOTOWN 1990	◆ STEVIE WONDER
49	38	30	13	GEORGIA ON MY MIND COLUMBIA 38-73490	◆ MICHAEL BOLTON
50	45	43	4	JUST HAVING TOUCHED R&A 10521-4	MARK EDWARDS

Records with the greatest airplay gains this week. ◆ Videoclip availability. © 1990, Billboard/BPI Communications, Inc.

## LIVE HOME VIDEO LAUNCHING A NEW BUDGET LINE

(Continued from page 3)

has been the aggressive studio with \$14.95 catalog product.

Avid will be based in Denver and headed by Steve Prust, previously executive VP of Emcom Productions in Minneapolis. Thomas A. Shively, a marketing consultant who also has a background at G.E. Capital, will be VP and GM.

Among initial under-\$15 titles are "Eddie & The Cruisers II," "Millennium," "Wired," "Happy Together," "1984," "Counterforce," "Cook & Peary," "Terrible Joe Moran," "The Brain," "Meatballs III," "Pass The Ammo," "The Lady's Not For Burning," "Welcome To Spring Break," "Rude Awakening," "Strike Commando," "Hollywood Hot Tub II," "Arch Of Triumph," and others. Titles will be released every month.

All titles are drawn from the LIVE catalog, but Mount says Avid "will acquire product independently as well as sublicense. If we acquire additional catalog, like Vestron, there may be additional opportunities. Since that deal [with Vestron] is not signed, I don't want to speculate. But Avid will obtain product outside the catalog as well as work our own titles."

The label will be based in Denver, he says, "as we wanted to create a separate identity and sales force. You have to look at this as a label deal, somewhat analogous as to what goes on at record companies. The label will focus on midline product. The product will need its own focus and in some cases will involve different customers. The LIVE sales force has its

own product to be concerned with"

Mount adds that he sees the \$10-\$15 video area as an "impulse business," with major retailers continuing to devote more shelf space and prime store locations to the category on a year-round basis. "The inventory is turning over for them," he says.

Duplication of product will "be a mix," he says. "We'll probably have an option. For those accounts that insist on standard play, there may be an option at a slightly higher cost. But when you get into under-\$10 video, the savings from a different mode is what makes that business work. And most of our customers don't have a problem with that."

Shifting gears back to "Teenage Mutant Ninja Turtles: The Movie," Mount says, "Our research shows that we have already moved 5 million through to consumers. And we have the bulk of our national advertising yet to run. We ran some things around street date but we have more than 7 million in hard media dollars that are being spent the last six weeks of the year."

At the same time, Pizza Hut, LIVE's promotional partner with the movie, is now putting its own promo plans into gear, which include three mailings of 40 million each to consumers, along with signage and place mats inside Pizza Hut restaurants.

LIVE also has network TV, cable TV, and spot TV in the top 25 markets, "which will reach 70% of all U.S. households eight or more times," and a national print ad campaign set to

kick in this month. "The title may have even more potential as a gift item than the immediate-gratification purchases which occurred after street date," he says.

Figuring in the six animated "Turtles" titles along with the live-action movie, Mount says that LIVE has moved close to 24 million units in North America alone. LIVE also shipped its first four animated "Turtles" cassettes in the U.K. and has already surpassed the 1-million-unit mark, he says. A new animated "Turtles" title—"The Attack Of The Big Mac"—is due out in January in North America. When the movie's sequel hits theatrically next spring, adds Mount, a video sales spike should also occur.

Addressing "Total Recall," Mount says, "We're pleased with the initial reaction. Some accounts have sold out and reordered. We're ahead of our target. There have been some reports that the cassette was a forgotten title. But our goal was always to do 'Lethal Weapon' business. We felt if we did no worse than 'Lethal Weapon' then it was still the right decision. People make the mistake of comparing these big R-rated films to 'Peter Pan' or 'Turtles' numbers, which are broader-audience, children's-related films. Our analysis indicated that 2.8 million units was about the equivalent gross profit for us of selling about 400,000 at regular [rental] price. Anything north of that is a home run."

# Crossover Radio Airplay

TOP 40/DANCE						TOP 40/ROCK					
THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
Based on airplay reports from stations combining top 40, dance and urban music.						Based on airplay reports from stations combining top 40 and rock music.					
1	1	ICE ICE BABY SBK 07335	VANILLA ICE	1	2	HIGH ENOUGH WARNER BROS. 4-19595	DAMN YANKEES	1	1	SOMETHING TO BELIEVE IN ENIGMA 44617/CAPITOL	POISON
2	2	LOVE TAKES TIME COLUMBIA 38-73455	MARIAH CAREY	2	1	MILES AWAY ATLANTIC 4-87824	WINGER	2	3	CHERRY PIE COLUMBIA 38-73510	WARRANT
3	5	FEELS GOOD WING 877 436-4/POLYDOR	TONY! TONI! TONE!	3	4	MORE THAN WORDS CAN SAY EMI 50324	ALIAS	3	7	MIRACLE MERCURY 878 392-4	JON BON JOVI
4	8	BECAUSE I LOVE YOU (THE POSTMAN SONG) LMR 2724/RCA	STEVIE B	4	3	STRANDED CAPITOL 44621	HEART	4	5	FLY TO THE ANGELS CHRYSALIS 23527	SLAUGHTER
5	4	PRAY CAPITOL 44609	M.C. HAMMER	5	7	HARD TO HANDLE DEF AMERICAN 4-19668/GEPFEN	THE BLACK CROWES	5	10	I DON'T LOVE YOU ANYMORE CAPITOL 44588	THE LONDON QUIREBOYS
6	7	GROOVE IS IN THE HEART ELEKTRA 4-64934	DEEE-LITE	6	11	THUNDERSTRUCK ATCO LP CUT	AC/DC	6	12	SUICIDE BLONDE ATLANTIC 4-87860	INXS
7	3	I DON'T HAVE THE HEART WARNER BROS. 4-19911	JAMES INGRAM	7	6	SAME OL' SITUATION (S.O.S.) ELEKTRA 4-64942	MOTLEY CRUE	7	16	AFTER THE RAIN DGC 4-19667	NELSON
8	9	KNOCKIN' BOOTS EPIC 34-73450	CANDYMAN	8	5	SO CLOSE ARISTA 2085	DARYL HALL JOHN OATES	8	18	GIVE IT TO ME GOOD MECHANIC 53863/MCA	TRIXTER
9	10	I'M YOUR BABY TONIGHT ARISTA 2108	WHITNEY HOUSTON	9	15	LOVE IS THE RITUAL A&M 1525	STYX	9	11	BLACK CAT A&M 1477	JANET JACKSON
10	6	GIVING YOU THE BENEFIT MCA 53891	PEBBLES	10	13	IMPULSIVE SBK 07337	WILSON PHILLIPS	10	25	SOMETHING HAPPENED ON THE WAY TO HEAVEN ATLANTIC 4-87885	PHIL COLLINS
11	11	WIGGLE IT CUTTING 4-98887/CHARISMA	2 IN A ROOM	11	10	FALLING TO PIECES SLASH 4-19563/REPRISE	FAITH NO MORE	11	21	IF YOU NEEDED SOMEBODY ATCO 4-98914	BAD COMPANY
12	14	THE WAY YOU DO THE THINGS YOU DO VIRGIN 4-98978	UB40	12	28	LOVE IS A KILLER EMI 50332	VIXEN	12	29	TICK TOCK EPIC 35-73576	VAUGHAN BROTHERS
13	15	FAIRWEATHER FRIEND MOTOWN 2049	JOHNNY GILL	13	20	CAN'T GET ENUFF ATLANTIC 4-87886	WINGER	13	26	ONE AND ONLY MAN VIRGIN 4-98892	STEVE WINWOOD
14	16	B.B.D. (I THOUGHT IT WAS ME?) MCA 53897	BELL BIV DEVOE	14	27	FOR YOU MCA 53935	THE OUTFIELD	14	28	CANDY VIRGIN 4-98900	IGGY POP
15	17	THINK TOMMY BOY 4-19591/REPRISE	INFORMATION SOCIETY	15	29	WHEREVER WOULD I BE EPIC 34-73580	CHEAP TRICK	15	30	CONCRETE AND STEEL WARNER BROS. LP CUT	ZZ TOP
16	23	TOM'S DINER A&M 1529	DNA FEATURING SUZANNE VEGA	16	23						
17	27	SENSITIVITY MCA 53932	RALPH TRESVANT								
18	24	JUST ANOTHER DREAM POLYDOR 877 962-4	CATHY DENNIS								
19	—	THE FIRST TIME COLUMBIA 38-73502	SURFACE								
20	25	FREEDOM COLUMBIA 38-73559	GEORGE MICHAEL								
21	19	HIPPYCHICK ATCO 4-98908	SOHO								
22	—	JUSTIFY MY LOVE SIRE 19485/WARNER BROS.	MADONNA								
23	20	MISSUNDERSTANDING WARNER BROS. 4-19590	AL B. SURE!								
24	12	CAN'T STOP VIRGIN 4-98961	AFTER 7								
25	13	BLACK CAT A&M 1477	JANET JACKSON								
26	29	ON THE WAY UP CHRYSALIS 23599	ELISA FIORILLO								
27	—	GENTLE ISLAND 878 472-4	DINO								
28	22	EACH AND EVERY TIME ATCO 4-98906	SWEET SENSATION								
29	28	LIVIN' IN THE LIGHT EMI 50286	CARON WHEELER								
30	—	I'LL GIVE ALL MY LOVE TO YOU VINTERTAINMENT 64915-4/ELEKTRA	KEITH SWEAT								

Records with the greatest airplay gains this week. © 1990, Billboard/BPI Communications Inc.



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
				★★ NO. 1 ★★ 2 weeks at No. 1	
1	1	2	9	VANILLA ICE SBK 95325* (9.98)	TO THE EXTREME
2	2	1	37	M.C. HAMMER <sup>▲</sup> CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM
3	4	4	21	MARIAH CAREY <sup>▲</sup> 2 COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
4	3	3	7	AC/DC ATCO 91413 (9.98)	THE RAZORS EDGE
5	11	37	3	PAUL SIMON WARNER BROS. 26098 (9.98)	RHYTHM OF THE SAINTS
6	9	33	3	ZZ TOP WARNER BROS. 26265 (9.98)	RECYCLER
7	5	7	32	WILSON PHILLIPS <sup>▲</sup> 3 SBK 93745 (9.98)	WILSON PHILLIPS
8	6	6	7	INXS ATLANTIC 82140 (9.98)	X
9	7	8	6	VAUGHAN BROTHERS ASSOCIATED 46225/EPIC (9.98 EQ)	FAMILY STYLE
10	8	5	8	GEORGE MICHAEL <sup>▲</sup> COLUMBIA 46898 (10.98 EQ)	LISTEN WITHOUT PREJUDICE VOL. 1
11	10	10	33	BELL BIV DEVOE <sup>▲</sup> 2 MCA 6387 (10.98)	POISON
12	18	25	6	BETTE MIDLER ATLANTIC 82129 (9.98)	SOME PEOPLE'S LIVES
13	12	9	8	WARRANT <sup>▲</sup> COLUMBIA 45487 (9.98 EQ)	CHERRY PIE
14	14	13	17	POISON <sup>▲</sup> 2 ENIGMA 91813/CAPITOL (9.98)	FLESH AND BLOOD
15	13	12	9	GARTH BROOKS <sup>▲</sup> CAPITOL 93866* (9.98)	NO FENCES
16	19	34	33	SOUNDTRACK <sup>▲</sup> 2 EMI 93492 (10.98)	PRETTY WOMAN
17	15	11	9	QUEENSRYCHE EMI 92806 (9.98)	EMPIRE
18	40	—	2	LED ZEPPELIN ATLANTIC 82144 (54.98)	LED ZEPPELIN
19	17	15	13	JON BON JOVI <sup>▲</sup> MERCURY 8464734 (10.98)	BLAZE OF GLORY/YOUNG GUNS II
20	23	58	3	AL B. SURE! WARNER BROS. 26005 (9.98)	PRIVATE TIMES... AND THE WHOLE 9!
21	28	35	10	DEEE-LITE ELEKTRA 60957 (9.98)	WORLD CLIQUE
22	26	20	70	MICHAEL BOLTON <sup>▲</sup> 3 COLUMBIA 45012 (9.98 EQ)	SOUL PROVIDER
23	16	14	12	SOUNDTRACK <sup>●</sup> VARESE SARABANDE 5276*/MCA (9.98)	GHOST
24	25	21	8	TOO SHORT JIVE 1348/RCA (9.98)	SHORT DOG'S IN THE HOUSE
25	35	46	35	THE BLACK CROWES <sup>●</sup> DEF AMERICAN 24278/GEFFEN (9.98)	SHAKE YOUR MONEY MAKER
26	22	19	40	SLAUGHTER <sup>▲</sup> CHRYSALIS 21702* (9.98)	STICK IT TO YA
27	24	18	39	FAITH NO MORE <sup>▲</sup> SLASH 25878/REPRISE (9.98)	THE REAL THING
28	20	16	7	L.L. COOL J DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT
29	27	22	8	SOUNDTRACK WARNER BROS. 26316* (9.98)	TWIN PEAKS
30	21	17	5	IRON MAIDEN EPIC 46905 (9.98 EQ)	NO PRAYER FOR THE DYING
31	31	31	8	RANDY TRAVIS WARNER BROS. 26310* (9.98)	HEROES & FRIENDS
32	30	26	7	JUDAS PRIEST COLUMBIA 46891 (9.98 EQ)	PAINKILLER
33	NEW ►	1	1	THE CURE ELEKTRA 60978 (9.98)	MIXED UP
34	33	24	5	MEGADETH CAPITOL 91935 (9.98)	RUST IN PEACE
35	32	27	18	ANITA BAKER <sup>▲</sup> ELEKTRA 60922 (9.98)	COMPOSITIONS
36	29	23	51	PHIL COLLINS <sup>▲</sup> 3 ATLANTIC 82050 (9.98)	... BUT SERIOUSLY
37	38	39	8	PEBBLES MCA 10025 (9.98)	ALWAYS
38	36	28	18	NELSON <sup>●</sup> DGC 24290/GEFFEN (9.98)	AFTER THE RAIN
39	42	42	59	JANET JACKSON <sup>▲</sup> 4 A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
40	NEW ►	1	1	TRAVELING WILBURYS WILBURY 26324/WARNER BROS. (10.98)	VOL. 3
41	43	41	15	WINGER ATLANTIC 82103 (9.98)	IN THE HEART OF THE YOUNG
42	37	29	33	DEPECHE MODE <sup>▲</sup> SIRE 26081/REPRISE (9.98)	VIOLATOR
43	39	30	21	KEITH SWEAT <sup>▲</sup> VENTUREMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
44	41	38	22	NEW KIDS ON THE BLOCK <sup>▲</sup> 3 COLUMBIA 45129 (10.98 EQ)	STEP BY STEP
45	34	32	63	THE RIGHTEOUS BROTHERS <sup>●</sup> VERVE 823662*/POLYDOR (6.98)	THE RIGHTEOUS BROTHERS GREATEST HITS
46	71	—	2	LYNCH MOB ELEKTRA 60954* (9.98)	WICKED SENSATION
47	51	68	34	DAMN YANKEES <sup>●</sup> WARNER BROS. 26159 (9.98)	DAMN YANKEES
48	47	44	29	JOHNNY GILL <sup>▲</sup> MOTOWN 6283 (8.98)	JOHNNY GILL
49	48	47	16	MAXI PRIEST CHARISMA 91384 (9.98)	BONAFIDE
50	45	43	6	INDIGO GIRLS EPIC 46820 (9.98 EQ)	NOMADS INDIANS SAINTS
51	55	51	7	THE ROBERT CRAY BAND FEATURING THE MEMPHIS HORNS MERCURY 846 652 (9.98 EQ)	MIDNIGHT STROLL
52	44	36	10	LIVING COLOUR <sup>●</sup> EPIC 46202 (9.98 EQ)	TIME'S UP
53	49	50	12	N.W.A RUTHLESS 7224/PRIORITY (6.98)	100 MILES AND RUNNIN'
54	52	45	11	PRINCE <sup>●</sup> PAISLEY PARK 27493/WARNER BROS. (12.98)	GRAFFITI BRIDGE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
55	46	40	4	SLAYER DEF AMERICAN 24307/GEFFEN (9.98)	SEASONS IN THE ABYSS
56	66	72	26	TONY! TONI! TONE! <sup>●</sup> WING 841 902/POLYDOR (8.98 EQ)	THE REVIVAL
57	53	48	28	GARTH BROOKS <sup>▲</sup> CAPITOL 90897 (8.98)	GARTH BROOKS
58	59	62	31	HEART <sup>▲</sup> CAPITOL 91820 (9.98)	BRIGADE
59	50	49	11	JANE'S ADDICTION WARNER BROS. 25993 (9.98)	RITUAL DE LO HABITUAL
60	60	66	6	CARLY SIMON ARISTA 8650 (9.98)	HAVE YOU SEEN ME LATELY?
61	70	69	4	DARYL HALL JOHN OATES ARISTA 8614 (9.98)	CHANGE OF SEASON
62	54	52	8	NEIL YOUNG & CRAZY HORSE REPRISE 26315 (9.98)	RAGGED GLORY
63	57	54	9	REBA MCENTIRE <sup>●</sup> MCA 10016 (9.98)	RUMOR HAS IT
64	56	60	15	BLACK BOX RCA 2221 (9.98)	DREAMLAND
65	61	59	24	CONCRETE BLONDE I.R.S. 82037*/MCA (9.98)	BLOODLETTING
66	74	101	4	CANDYMAN EPIC 46947 (9.98 EQ)	AIN'T NO SHAME IN MY GAME
67	65	61	61	MOTLEY CRUE <sup>▲</sup> 3 ELEKTRA 60829 (9.98)	DR. FEELGOOD
68	64	63	4	STYX A&M 5327 (8.98)	EDGE OF THE CENTURY
69	NEW ►	1	1	EDIE BRICKELL & NEW BOHEMIANS GEFFEN 24304 (9.98)	GHOST OF A DOG
70	67	64	76	CLINT BLACK <sup>▲</sup> 2 RCA 9668 (8.98)	KILLIN' TIME
71	NEW ►	1	1	PET SHOP BOYS EMI 94310* (9.98)	BEHAVIOR
72	58	53	11	ANTHRAX MEGAFORCE 846480/ISLAND (9.98)	PERSISTENCE OF TIME
73	63	56	49	THE KENTUCKY HEADHUNTERS <sup>▲</sup> MERCURY 838 744 (9.98 EQ)	PICKIN' ON NASHVILLE
74	75	76	7	CARRERAS - DOMINGO - PAVAROTTI LONDON 430433*/POLYDOR (9.98 EQ)	CARRERAS-DOMINGO-PAVAROTTI IN CONCERT
75	73	77	18	HARRY CONNICK, JR. <sup>●</sup> COLUMBIA 46146 (9.98 EQ)	WE ARE IN LOVE
76	79	91	45	UB40 <sup>●</sup> VIRGIN 91324 (9.98)	LABOUR OF LOVE II
77	89	123	3	INFORMATION SOCIETY TOMMY BOY 26258/REPRISE (9.98)	HACK
78	77	67	17	VINCE GILL <sup>●</sup> MCA 42321 (8.98)	WHEN I CALL YOUR NAME
79	90	97	12	TRIXTER MECHANIC 6389/MCA (9.98)	TRIXTER
80	62	55	23	SNAP <sup>●</sup> ARISTA 8536 (9.98)	WORLD POWER
81	78	75	15	LUKE FEATURING THE 2 LIVE CREW <sup>●</sup> LUKE 91424/ATLANTIC (9.98)	BANNED IN THE U.S.A.
82	NEW ►	1	1	BIG DADDY KANE COLD CHILLIN' 26303/REPRISE (9.98)	TASTE OF CHOCOLATE
83	72	74	8	TAKE 6 REPRISE 25892 (9.98)	SO MUCH 2 SAY
84	76	73	4	TESTAMENT MEGAFORCE 82143*/ATLANTIC (9.98)	SOULS OF BLACK
85	84	83	57	AFTER 7 <sup>●</sup> VIRGIN 91061 (9.98)	AFTER 7
86	80	71	27	BILLY IDOL <sup>▲</sup> CHRYSALIS 21735 (9.98)	CHARMED LIFE
87	132	—	2	DEEP PURPLE RCA 2421 (9.98)	SLAVES AND MASTERS
88	88	86	71	DON HENLEY <sup>▲</sup> 2 GEFFEN 24217 (9.98)	THE END OF THE INNOCENCE
89	94	98	18	STEVIE B LMR 2307/RCA (9.98)	LOVE & EMOTION
90	83	70	12	KEITH WHITLEY RCA 52277* (9.98)	GREATEST HITS
91	85	80	9	KATHY MATTEA MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS
92	86	85	34	ALAN JACKSON <sup>●</sup> ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
93	69	65	11	RATT ATLANTIC 82127 (9.98)	DETONATOR
94	92	95	17	ERIC JOHNSON CAPITOL 90517 (9.98)	AH VIA MUSICOM
95	81	78	60	AEROSMITH <sup>▲</sup> 3 GEFFEN 24254 (9.98)	PUMP
96	68	57	6	GRATEFUL DEAD ARISTA 8634 (19.98)	WITHOUT A NET
97	87	82	30	EN VOGUE <sup>▲</sup> ATLANTIC 82084 (9.98)	BORN TO SING
98	105	107	5	THE SOUP DRAGONS BIG LIFE 842 985/MERCURY (8.98 EQ)	LOVEGOD
99	93	90	25	GEORGE STRAIT <sup>●</sup> MCA 6415 (9.98)	LIVIN' IT UP
100	103	106	13	URBAN DANCE SQUAD ARISTA 8640 (9.98)	MENTAL FLOSS FOR THE GLOBE
101	82	79	33	SINEAD O'CONNOR <sup>▲</sup> 2 ENSIGN 21759/CHRYSALIS (9.98)	I DO NOT WANT WHAT I HAVEN'T GOT
102	102	172	3	10,000 MANIACS ELEKTRA 60962* (9.98)	HOPE CHEST
103	104	111	6	ROBERT JOHNSON COLUMBIA 46222 (11.98 EQ)	THE COMPLETE RECORDINGS
104	108	104	21	BAD COMPANY ATCO 91371 (9.98)	HOLY WATER
105	91	92	26	VAN MORRISON <sup>●</sup> MERCURY 841 970 1 (9.98 EQ)	THE BEST OF VAN MORRISON
106	96	84	6	THE REPLACEMENTS SIRE 26298*/WARNER BROS. (9.98)	ALL SHOOK DOWN
107	NEW ►	1	1	VARIOUS ARTISTS CHRYSALIS 21799* (10.98)	RED HOT & BLUE
108	114	126	55	BILLY JOEL <sup>▲</sup> 3 COLUMBIA 44366 (9.98 EQ)	STORM FRONT
109	97	89	13	BOOGIE DOWN PRODUCTIONS <sup>●</sup> JIVE 1358/RCA (9.98)	EDUTAINMENT

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. \*Asterisk indicates vinyl LP unavailable. Suggested list price is for cassette and LP. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. © 1990, Billboard/BPI Communications, Inc.



*Because  
you just  
can't get  
enough...*

FREDDIE



JACKSON

DO  
ME  
AGAIN

*The romance never  
stops on the seductive  
new album featuring  
the first single and video  
"Love Me Down"*

**Freddie rocks the charts.**

1985: Freddie debuts with **Rock Me Tonight**.  
The multi-platinum album goes #1 yielding two  
#1 hits, "Rock Me Tonight" and "You Are My Lady."

**Freddie does it Just Like The First Time.**

1986/87: With four #1 singles, "Tasty Love," "Hate You Ever  
Loved Somebody," "I Don't Want To Lose Your Love" and  
"Jam Tonight," Freddie once again tops the charts  
with the multi-platinum #1 album **Just Like The First Time**.

**Freddie doesn't let it slip away.**

1988/89: After a 9-month world tour, Freddie  
Freddie Jackson hits again with **Don't Let Love Slip Away**.  
The #1 album yields yet another pair of #1 singles  
with "Nice 'N' Slow" and "Sexy Lover."

**Freddie's ready to do it again**

1990: As one of the top artists of the eighties, Freddie  
is ready to put some romance back into the nineties.  
**Do Me Again**. Pure, unadorned Freddie at his  
silky-voiced best.



ON CAPITOL CASSETTES, COMPACT DISCS AND RECORDS

Produced by Barry J. Eastmond, Paul Lawrence, and David Teitelbaum  
Management: Hush Productions





# BORN OUT OF WEDLOCK!



AGI and Ivy Hill are proud to announce it's legitimate! The DIGIPAK®: a bouncing new one spine, two ounce recycled paper and plastic CD-5 cradle that even Mother Nature could love! But that's not all! The Warner Music Group has adopted it and there are plenty of other DIGIPAKS® available for a song! And, if that's not enough, AGI and Ivy Hill have been at it again! So, stay tuned for their newest labor of love! It's expected any day now!

## THE DIGIPAK.® THE PERFECT CRADLE FOR CD-5'S!



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**IVY HILL**  
A TIME WARNER COMPANY



# Billboard® Top Pop Albums™ *continued*

FOR WEEK ENDING NOVEMBER 17, 1990

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
110	107	103	76	<b>BOB MARLEY AND THE WAILERS</b> ▲ <sup>2</sup> TUFF GONG 422-846-210/ISLAND (9.98 EQ)	LEGEND
111	106	109	117	<b>NEW KIDS ON THE BLOCK</b> ▲ <sup>8</sup> COLUMBIA 40985 (9.98 EQ)	HANGIN' TOUGH
112	101	105	84	<b>BONNIE RAITT</b> ▲ <sup>2</sup> CAPITOL 91268 (8.98)	NICK OF TIME
<b>(113)</b>	<b>NEW</b>		1	<b>JIMMY BUFFETT</b> MCA 10022* (9.98)	FEEDING FRENZY
<b>(114)</b>	120	125	19	<b>GARY MOORE</b> CHARISMA 91369* (9.98)	STILL GOT THE BLUES
115	98	96	11	<b>DINO</b> ISLAND 846481 (9.98)	SWINGIN'
116	113	114	69	<b>THE 2 LIVE CREW</b> ▲ LUKE 107 (9.98)	AS NASTY AS THEY WANNA BE
117	95	81	37	<b>LISA STANSFIELD</b> ▲ ARISTA 8554 (9.98)	AFFECTION
118	116	131	3	<b>HANK WILLIAMS, JR.</b> WARNER BROS. 26453* (9.98)	AMERICA (THE WAY I SEE IT)
119	100	88	8	<b>BOB DYLAN</b> COLUMBIA 46794 (9.98 EQ)	UNDER THE RED SKY
120	123	118	14	<b>WHISPERS</b> CAPITOL 92957 (9.98)	MORE OF THE NIGHT
121	119	99	7	<b>COCTEAU TWINS</b> 4.A.D. 93669/CAPITOL (9.98)	HEAVEN OR LAS VEGAS
<b>(122)</b>	127	136	7	<b>ALIAS</b> EMI 93908* (9.98)	ALIAS
123	109	87	9	<b>RUSH</b> MERCURY 838 936* (19.98 EQ)	CHRONICLES
124	110	102	24	<b>MADONNA</b> ▲ <sup>2</sup> SIRE 26209/WARNER BROS. (10.98)	I'M BREATHLESS
125	129	141	6	<b>VARIOUS ARTISTS</b> NARADA 63095*/MCA (9.98)	THE NARADA WILDERNESS COLLECTION
126	121	112	23	<b>THE JEFF HEALEY BAND</b> ● ARISTA 8632 (9.98)	HELL TO PAY
<b>(127)</b>	165	—	2	<b>THE CHARLTANS U.K.</b> BEGGAR'S BANQUET 2411/RCA (9.98)	SOME FRIENDLY
<b>(128)</b>	<b>NEW</b>		1	<b>GO-GO'S</b> I.R.S. 447 970 059*/A&M (9.98)	GO-GO'S GREATEST
129	115	113	13	<b>THE NEVILLE BROTHERS</b> A&M 5312 (8.98)	BROTHER'S KEEPER
130	124	127	68	<b>NEW KIDS ON THE BLOCK</b> ▲ <sup>3</sup> COLUMBIA 40475 (6.98 EQ)	NEW KIDS ON THE BLOCK
131	117	120	7	<b>JAMES INGRAM</b> WARNER BROS. 25924 (9.98)	IT'S REAL
<b>(132)</b>	151	151	4	<b>MARK CHESNUTT</b> MCA 10032* (9.98)	TOO COLD AT HOME
133	118	122	26	<b>PAULA ABDUL</b> ▲ VIRGIN 91362 (9.98)	SHUT UP AND DANCE
134	99	93	53	<b>TAYLOR DAYNE</b> ▲ ARISTA 8581 (9.98)	CAN'T FIGHT FATE
135	112	100	9	<b>ROGER WATERS</b> MERCURY 846 611 (19.98 EQ)	THE WALL - LIVE IN BERLIN
136	138	157	3	<b>DAVID CASSIDY</b> ENIGMA 7-73554* (9.98)	DAVID CASSIDY
<b>(137)</b>	171	176	3	<b>CHET ATKINS &amp; MARK KNOPFLER</b> COLUMBIA 45307* (8.98 EQ)	NECK & NECK
138	143	135	50	<b>KENNY G</b> ▲ ARISTA 13-8613 (13.98)	LIVE
139	142	133	4	<b>CARON WHEELER</b> EMI 93497 (9.98)	UK BLAK
140	135	138	5	<b>HOUSE OF LORDS</b> SIMMONS 2170/RCA (9.98)	SAHARA
<b>(141)</b>	<b>RE-ENTRY</b>	19	<b>NEW KIDS ON THE BLOCK</b> ▲ <sup>2</sup> COLUMBIA 45280* (8.98 EQ)	MERRY MERRY CHRISTMAS	
142	125	129	7	<b>THE PARTY</b> HOLLYWOOD 60980*/ELEKTRA (9.98)	THE PARTY
<b>(143)</b>	158	173	3	<b>JASMINE GUY</b> WARNER BROS. 26021 (9.98)	JASMINE GUY
<b>(144)</b>	166	146	13	<b>YANNI</b> PRIVATE MUSIC 2067* (9.98)	REFLECTIONS OF PASSION
145	149	153	8	<b>THE JUDDS</b> CURB 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE
146	137	149	96	<b>SOUNDTRACK</b> ▲ <sup>2</sup> ATLANTIC 81933 (9.98)	BEACHES
147	139	121	20	<b>BRUCE HORNSBY &amp; THE RANGE</b> ● RCA 2041 (9.98)	A NIGHT ON THE TOWN
148	111	110	10	<b>DON DOKKEN</b> GEFEN 24301 (9.98)	UP FROM THE ASHES
149	128	119	13	<b>BRANFORD MARSALIS QUARTET/T. BLANCHARD</b> MUSIC FROM "MO' BETTER BLUES" COLUMBIA 46792* (9.98 EQ)	
<b>(150)</b>	161	—	2	<b>DANA DANE</b> PROFILE 1298 (9.98)	DANA DANE 4-EVER
<b>(151)</b>	185	—	2	<b>THE BYRDS</b> COLUMBIA 46773* (29.98 EQ)	THE BYRDS
152	130	115	13	<b>EXTREME</b> A&M 5313 (8.98)	EXTREME II PORNOGRAFFITTI
153	145	140	4	<b>VARIOUS ARTISTS</b> ELEKTRA 60940* (19.98)	RUBAIYAT
154	155	170	9	<b>STEEL HEART</b> MCA 6368 (9.98)	STEEL HEART
155	122	117	9	<b>LOS LOBOS</b> SLASH 26131/WARNER BROS. (9.98)	THE NEIGHBORHOOD

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)*	TITLE
156	140	134	34	<b>TRAVIS TRITT</b> ● WARNER BROS. 126094 (9.98)	COUNTRY CLUB
157	148	147	24	<b>STEVE VAI</b> ● RELATIVITY 1037 (9.98)	PASSION AND WARFARE
158	144	128	14	<b>VIXEN</b> EMI 92923* (9.98)	REV IT UP
159	126	130	9	<b>DAN FOGELBERG</b> FULL MOON 45059*/EPIC (9.98 EQ)	THE WILD PLACES
160	134	132	6	<b>TEENA MARIE</b> EPIC 45101 (9.98 EQ)	IVORY
161	152	148	122	<b>PAULA ABDUL</b> ▲ <sup>7</sup> VIRGIN 90943 (9.98)	FOREVER YOUR GIRL
162	146	145	69	<b>GLORIA ESTEFAN</b> ▲ <sup>2</sup> EPIC 45217 (9.98 EQ)	CUTS BOTH WAYS
<b>(163)</b>	<b>NEW</b>		1	<b>DWIGHT YOAKAM</b> REPRISE 26344* (9.98)	IF THERE WAS A WAY
164	141	116	9	<b>BREATHE</b> A&M 5320 (8.98)	PEACE OF MIND
165	167	—	2	<b>KING'S X</b> MEGAFORCE 82145*/ATLANTIC (9.98)	FAITH HOPE LOVE BY KING'S X
166	164	194	3	<b>MARY-CHAPIN CARPENTER</b> COLUMBIA 46102* (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK
167	159	163	37	<b>ORIGINAL LONDON CAST</b> POLYDOR 8315631 (10.98 EQ)	PHANTOM OF THE OPERA HIGHLIGHTS
168	156	144	57	<b>LINDA RONSTADT (FEA.A.NEVILLE)</b> ▲ CRY LIKE A RAINSTORM, HOWL LIKE THE WIND ELEKTRA 60872 (9.98)	
169	133	94	11	<b>SOUNDTRACK</b> MCA 8039 (10.98)	PUMP UP THE VOLUME
170	136	124	25	<b>ICE CUBE</b> ● PRIORITY 57120 (9.98)	AMERIKKA'S MOST WANTED
171	153	175	38	<b>BASIA</b> ● EPIC 45472 (9.98 EQ)	LONDON WARSAW NEW YORK
172	160	168	6	<b>TODAY</b> MOTOWN 6309 (9.98)	THE NEW FORMULA
173	150	143	17	<b>IGGY POP</b> VIRGIN 91381 (9.98)	BRICK BY BRICK
174	168	183	144	<b>ORIGINAL LONDON CAST</b> ▲ POLYDOR 831 273 (17.98 EQ)	PHANTOM OF THE OPERA
<b>(175)</b>	<b>NEW</b>		1	<b>ROSANNE CASH</b> COLUMBIA 46079* (9.98 EQ)	INTERIORS
176	147	137	12	<b>PIXIES</b> 4.A.D. 60963/ELEKTRA (9.98)	BOSSANOVA
<b>(177)</b>	<b>NEW</b>		1	<b>DONNY OSMOND</b> CAPITOL 94051 (9.98)	EYES DON'T LIE
<b>(178)</b>	<b>NEW</b>		1	<b>BASIC BLACK</b> MOTOWN 6307 (9.98)	BASIC BLACK
<b>(179)</b>	194	—	2	<b>HINDU LOVE GODS</b> GIANT 24406/REPRISE (9.98)	HINDU LOVE GODS
<b>(180)</b>	<b>NEW</b>		1	<b>EVERY MOTHER'S NIGHTMARE</b> ARISTA 8633 (9.98)	EVERY MOTHER'S NIGHTMARE
<b>(181)</b>	196	152	11	<b>STRYPYR</b> ENIGMA 73527* (9.98)	AGAINST THE LAW
182	163	160	10	<b>BOB MOULD</b> VIRGIN 91395 (9.98)	BLACK SHEETS OF RAIN
183	131	108	4	<b>THE BOYS</b> MOTOWN 6302 (9.98)	THE BOYS
184	162	139	40	<b>RICKY VAN SHELTON</b> ● COLUMBIA 45250 (8.98 EQ)	RVS III
185	157	167	14	<b>GENE LOVES JEZEBEL</b> BEGGAR'S BANQUET 24260/GEFFEN (9.98)	KISS OF LIFE
186	169	161	4	<b>DAVID BENOIT</b> GRP 9621 (9.98)	INNER MOTION
187	183	—	2	<b>THE CONNELLS</b> TVT 2580 (8.98)	ONE SIMPLE WORD
188	175	155	16	<b>CHEAP TRICK</b> EPIC 46013 (9.98 EQ)	BUSTED
<b>(189)</b>	197	—	2	<b>JOHN DENVER</b> WINDSTAR 53334*/AMERICAN GRAMAPHONE (10.98)	FLOWER THAT SHATTERED THE STONE
<b>(190)</b>	<b>NEW</b>		1	<b>SOUNDTRACK</b> WALT DISNEY 60007* (13.98)	FANTASIA
<b>(191)</b>	200	174	12	<b>OLETA ADAMS</b> FONTANA 846-346/MERCURY (9.98)	CIRCLE OF ONE
<b>(192)</b>	<b>NEW</b>		1	<b>JELLYFISH</b> CHARISMA 91400* (9.98)	BELLY BUTTON
193	173	156	13	<b>DREAD ZEPPELIN</b> I.R.S. 82048*/MCA (9.98)	UN-LED-ED
194	191	171	5	<b>THE GETO BOYS</b> DEF AMERICAN 24306 (8.98)	THE GETO BOYS
195	154	162	25	<b>X-CLAN</b> 4TH & B'WAY 444 019/ISLAND (9.98)	TO THE EAST, BLACKWARDS
196	178	188	116	<b>AC/DC</b> ▲ <sup>10</sup> ATLANTIC 16018 (6.98)	BACK IN BLACK
197	180	182	4	<b>THE WATERBOYS</b> ENSIGN 21768*/CHRYSALIS (9.98)	ROOM TO ROAM
198	188	—	2	<b>CARL STALLING PROJECT</b> WARNER BROS. 26027* (9.98)	MUSIC FROM WARNER BROS. CARTOONS 1936 - 1958
199	170	178	10	<b>SWEET F.A.</b> MCA 6400 (9.98)	STICK TO YOUR GUNS
200	190	198	18	<b>D.J. MAGIC MIKE</b> CHEETAH 9403 (9.98)	BASS IS THE NAME OF THE GAME

## TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

10,000 Maniacs 102	Garth Brooks 15, 57	John Denver 189	Don Henley 88	Living Colour 52	Donny Osmond 177	Beaches 146	UB40 76
The 2 Live Crew 116	Jimmy Buffett 113	Depeche Mode 42	Hindu Love Gods 179	Los Lobos 155	The Party 142	Fantasia 190	Urban Dance Squad 100
Paula Abdul 133, 16	The Byrds 151	Dino 115	Bruce Hornsby & The Range 147	Luke Feat. The 2 Live Crew 81	Pebbles 37	Ghost 23	Steve Vai 157
AC/DC 4, 196	Candyman 66	Don Dokken 148	House Of Lords 140	Lynch Mob 46	Pet Shop Boys 71	Pretty Woman 16	Vanilla Ice 1
Oleta Adams 191	Mariah Carey 3	Dread Zeppelin 193	Ice Cube 170	Madonna 124	Pinxies 176	Pump Up The Volume 169	VARIOUS ARTISTS
Aerosmith 95	Carl Stalling Project 198	Bob Dylan 119	Bob Dylan 119	Bob Marley And The Wailers 110	Poison 14	Twin Peaks 29	The Wilderness Collection 125
After 7 85	Mary-Chapin Carpenter 166	En Vogue 97	Ice Cube 170	Kathy Mattea 91	Iggy Pop 173	The Soup Dragons 98	Red Hot & Blue 107
Alias 122	Carreras - Domingo - Pavarotti 74	Gloria Estefan 162	Indigo Girls 50	Maxi Priest 49	Information Society 77	Lisa Stansfield 117	Rubaiyat 153
Anthrax 72	Rosanne Cash 175	Every Mother's Nightmare 180	James Ingram 131	Prince 54	Reba McEntire 63	Steel Heart 154	Vaughan Brothers 9
Chet Atkins & Mark Knopfler 137	David Cassidy 136	Extreme 152	INXS 8	Queensryche 17	Megadeth 34	Stevie B 89	Vixen 158
Bad Company 104	The Charltans U.K. 127	Faith No More 27	Iron Maiden 30	Bonnie Raitt 112	George Michael 10	George Strait 99	Warrant 13
Anita Baker 35	Cheap Trick 188	Dan Fogelberg 159	Janet Jackson 39	Ratt 93	Bette Midler 12	Stryper 181	Roger Waters 135
Basia 171	Mark Chesnutt 132	Alan Jackson 92	Alan Jackson 92	Gary Moore 114	Gary Moore 114	Styx 68	The Waterboys 197
Basic Black 178	Cocteau Twins 121	Jane's Addiction 59	Jane's Addiction 59	Van Morrison 105	Van Morrison 105	Keith Sweat 43	Caron Wheeler 139
Bell Biv DeVoe 11	Phil Collins 36	Jellyfish 192	Jellyfish 192	Motley Crue 67	Motley Crue 67	Sweet F.A. 199	Whisper... 120
David Benoit 186	Concrete Blonde 65	Billy Joel 108	Billy Joel 108	Bob Mould 182	Bob Mould 182	The Righteous Brothers 45	Keith Whitley 90
Black Box 64	The Connells 187	Eric Johnson 94	Eric Johnson 94	N.W.A 53	N.W.A 53	The Robert Cray Band 51	Hank Williams, Jr. 118
The Black Crowes 25	Harry Connick, Jr. 75	Robert Johnson 103	Robert Johnson 103	Nelson 38	Nelson 38	Linda Ronstadt 168	Wilson Phillips 7
Clint Black 70	The Cure 33	Judas Priest 32	Judas Priest 32	The Neville Brothers 129	The Neville Brothers 129	Rush 123	Winger 41
Michael Bolton 22	D.J. Magic Mike 200	The Juds 145	The Juds 145	New Kids On The Block 44, 111, 130, 141	New Kids On The Block 44, 111, 130, 141	Ricky Van Shelton 184	X-Clan 195
Jon Bon Jovi 19	Damn Yankees 47	Big Daddy Kane 82	Big Daddy Kane 82	Sinead O'Connor 101	Sinead O'Connor 101	Carly Simon 60	Yanni 144
Boogie Down Productions 109	Dana Dane 150	The Kentucky Headhunters 73	The Kentucky Headhunters 73	ORIGINAL LONDON CAST	ORIGINAL LONDON CAST	Paul Simon 5	Dwight Yoakam 163
The Boys 183	Taylor Dayne 134	The Jeff Healey Band 126	The Jeff Healey Band 126	Phantom Of The Opera 174	Phantom Of The Opera 174	Slaughter 26	Neil Young & Crazy Horse 62
Brantford Marsalis Quartet 149	Deee-Lite 21	Heart 58	Heart 58	Phantom/Highlights 167	Phantom/Highlights 167	Slayer 55	ZZ Top 6
Breathe 164	Deep Purple 87					Snap 80	
Edie Brickell & New Bohemians 69						SOUNDTRACK	



## AT NARM, TALK OF EVERYTHING BUT SLACKING SALES

(Continued from page 1)

• Steven Strome, president of Handleman Co., the nation's largest rackjobber, issued a veiled warning to home-video suppliers to discourage them from selling video directly to rackjobbers' account bases, thus bypassing wholesalers.

• The racks again raised the topic of the functional discount, which many label executives view as history. There was talk about a recent U.S. Supreme Court decision involving Texaco Oil that seemed to reduce legal restrictions on such discounts.

• The future of CD packaging was also discussed, with the consensus pointing to some kind of alternative to the longbox, rather than no outer package at all.

On the indie distribution front, the competition between INDI and Landmark heated up as the two raced to set up a national distribution network.

INDI, which already includes California Record Distributors, appeared to be close to a deal with Long Island City, N.Y.'s Malverne Distributors, and both INDI and Landmark were said to be hotly pursuing other indie wholesalers. Despite the discussion their competition engendered, none of the distributors at the conference would publicly admit to being in ne-

gotiations with either party.

### SEGMENTED MEETING

Unlike most other national meetings where formal programs dominate the agenda, the wholesalers' conference, which is divided into three segments—one each for rackjobbers, one-stops, and independent distributors—most of the time was devoted to private one-on-one meetings between manufacturers and wholesalers.

During the one-stop portion, which ran from Nov. 4-6, the main issue, according to both label and one-stop executives, was the possibility of raising cassette single list prices to \$3.49 and maybe even \$3.99 from their current level of \$2.99. Some one-stops suggested that if the labels implemented such increases, the profits could offset album sales lost to cassette singles.

One senior label executive said the record companies were intrigued by the one-stops' request, but they had to be careful not to violate antitrust laws. "All I know is that raising prices on hit singles, which is what MCA tried with Bell Biv DeVoe, doesn't work," he said. "All it does is leave them out there on a limb to catch all the flack. If there is a price

increase, it would have to be across the board."

On Nov. 2, the opening night of the convention, Handleman's Strome gave a speech in which he seemed to be alerting video manufacturers to the perils of selling directly to mass merchants. According to attendees' interpretations of the Strome speech, he was warning the studios not to bypass rackjobbers.

Strome said he was definitely addressing the video manufacturers in the audience, but he never once referred to direct selling, nor did he mention any specific manufacturer. Instead, he gave an in-depth description of the role that the rackjobber fulfills in supplying home video product to its account base.

Among those who believed Strome had sent a message to manufacturers considering more direct distribution was Herb Fischer, senior VP of sales and manufacturing for MGM/UA Home Video, who followed Strome to the podium. "There's no doubt that [Strome] was aiming at the manufacturers, but he dodged it somewhat," said Fischer.

Strome declined to comment to Billboard on whether his speech was a message on direct sales, but he added, "I hope the message wasn't lost."

## ONE-STOPS HOPE TO GAIN FROM LABELS' LOOSE-PIECE PRICING

(Continued from page 6)

points more, the hike would discourage small chains from buying so many loose goods and therefore throw more business in the one-stop direction.

Another one-stop official, however, was upset by the price increase and did not see any merit to the theory that business from small chains would offset the price increase.

However, any change in the CBS policy regarding loose goods was firmly denied by CBS' Smith, who said he was not surprised that other

labels here were expressing interest in such a policy.

One-stop principals joined with racks in asking for more policies that would result in what used to be the so-called functional discount.

In fact, Bruce Ogilvie, head of Abbey Road Distributors, led off a one-stop night panel by saying, "there's that 'F' word again," as he launched into a plea for the functional discount.

Another one-stop veteran, Jerry Richman, head of Richman Bros.

Records, said the CBS loose-goods policy "is a functional discount in a way." Richman continued, "The reason for the 7% figure is that is what it costs us, the one-stop, to break open full boxes and fill orders."

Some one-stop executives said they thought CBS was merely exploring how a price increase on loose goods would fly. "They're denying it when you push it. I wish they would do it; I like it," said Stan Myers, the veteran from Baker & Taylor.

## MGM/UA VID STAFF FACES CUTS AFTER PATHE DEAL

(Continued from page 3)

Warner to Pathé is only an initial advance. Warner said in a statement that it would "provide additional advances for all new productions."

Also providing financing to help Pathé complete the acquisition was Turner Broadcasting System Inc., which bought the rights to televise on its cable station and network nearly 1,000 MGM and United Artists films for 10 years for a reported \$200 million.

Before those deals were made, Pathé had placed \$353 million in escrow to guarantee the merger. The remainder of the financing—between \$600 million and \$700 million—was said to come from European companies in which Parretti owned stakes. A spokesman for Pathé declined to give specifics about that investment.

About a week after the merger was completed, Cannon Pictures Inc. said it would buy both Pathé's 60% interest in the company and the Cannon headquarters for about \$14 million. The Pathé spokesman said this transaction was unrelated to the MGM/UA financing.

### FALTERING STUDIO

Pathé is taking over an MGM/UA studio that has been faltering in recent years because management's focus has been on selling the company

rather than on developing films. Moreover, analysts are skeptical about Pathé's ability to turn MGM/UA around because of the enormous costs involved in making and marketing movies.

Pathé's stock, which trades on the New York Stock Exchange, fell 37.5 cents a share at press time and closed at \$3.50. Its 52-week range is \$2.25 to \$6.375.

MGM/UA's stock is no longer listed on the exchange, since all of it is owned by Pathé. However, two MGM/UA junk bond issues are still publicly traded.

The new company will be named MGM-Pathé Communications Co. and will be headed by Parretti, chairman and CEO; Yoran Globus, president and chief operating officer; and Florio Fiorini, chairman of the board.

The acquisition caps more than two years of attempts by Kirk Kerkorian, who owned more than 71% of MGM/UA's shares, to sell the company—efforts that involved most of the biggest entertainment companies.

Last year a buyout deal with the Australian entertainment company Qintex Group fell apart at the last minute over financing.

MGM/UA states in public documents that by April 1988 it had "received inquiries regarding a possible

acquisition of all or a portion of its assets."

MCA Inc. was one of the first companies to express interest in buying MGM/UA. Then came PolyGram N.V., which said it was interested only in "foreign ancillary rights." Later in the year, Sony Corp. made a bid for MGM/UA. Others that indicated interest or made buyout proposals included Paramount Communications Inc., The Walt Disney Co., and Rupert Murdoch's 20th Century Fox Inc.

Pathé, then known as The Cannon Group, first contacted MGM/UA in April 1988. In June, it made a proposal to acquire MGM/UA assets for \$600 million. That also included an 18-month option to acquire United Artists for \$650 million.

Warner Communications, now Time Warner, also made a bid for MGM/UA in 1988. At first Warner proposed making a \$175 million equity investment in MGM/UA in exchange for home video distribution rights. By December, the parties were discussing a possible merger of the two companies. Warner terminated the discussions after it was unable to "reach agreements with third parties as to the disposition of certain MGM/UA assets," according to the MGM/UA documents.

On the audio side, rackjobbers reportedly urged the labels in private meetings to restore the functional discount. Many label executives had regarded the issue as dead after last year's conference, at which Frank Hennessey, the former president of Handleman, declared that, without the functional discount, audio was in danger of losing its space in discount department stores to video. Despite his warning, label executives said at the time that the functional discount, which the majors phased out about three years ago, was a thing of the past because it violates antitrust laws.

But, according to NARM executive VP Pam Horovitz, the Supreme Court ruling in June said that companies no longer have to justify a functional discount on the basis of cost. Fewer legal barriers have to be crossed to provide a functional discount, she said.

### GROSS MARGINS

In a panel discussion, rackjobbers hammered again and again that gross margins on music are not enough and that video will continue to eat into the space devoted to audio.

For instance, Bill Hall Sr., president of Sight & Sound Distributing in Portland, Ore., said during the dinner meeting between rackjobbers and record manufacturers that "people in this room have not recognized that we go in locations with a lot of traffic. But you don't give us margin and video does."

Don Weiss, the president of Cleveland-based Arrow Distributing, added, "If we didn't have video, we might not be existing" in the stores of the mass merchant today.

The convention also provided a forum for the NARM packaging committee to meet and review progress on longbox alternatives. "The meeting did exactly what it was supposed to do," Horovitz said. The refinements that were suggested at the earlier packaging committee meeting in August were in place on the various packages displayed in Palm Springs, which was very encouraging, she said.

Security continues to be the big concern among merchandisers, according to Rob Simonds, Rykodisc CEO and founder of the Ban the Box coalition, who attended the meeting.

"NARM took the position that even though they're no longer saying we have to have a longbox, their membership wants an alternative that will fit into their current fix-

tures," Simonds said. They don't even want to talk about [a jewel box-only solution]."

### STICKERING MONSTER

As for stickering, NARM president Pat Moreland, who heads up Los Angeles-based City One-Stop, told attendees at a dinner for independent distributors and manufacturers, "Lyric labeling is a giant that merely lies sleeping. It's a giant that's a continuing threat as state legislatures reconvene. The industry must follow through on its commitment or this is a giant that will be back, ready to attack."

She voiced concern that the sticker may actually become an agent of censorship, particularly in malls. But she also urged industry leaders to avoid using the sticker for misguided, sensational purposes. "I hope very much that we're not using stickering as a promotional in-store merchandising tool," she said.

It won't be long before the nation's "defenders of morality" target music video, too, Moreland warned. It's time the industry takes a stand, she said. "The MPAA won't touch this, and we must take responsibility here before someone does it for us."

Another issue that raised attendees' hackles was the growing threat of counterfeiting. Jay Perloff of Universal Record Distributors in Philadelphia said the issue has reached the crisis stage. He said one-stops were frustrated by the perception that no one is doing anything about it.

Fred Munao, president of Select Records and the force behind Artists Against Counterfeit Tapes, also noted that counterfeiters have successfully cracked the CD realm.

The organization has hired a public relations firm to spearhead an awareness campaign with posters, stickers, and public service announcements that teach consumers how to identify bogus product, Munao says.

## NARM SETS VID BOARD

(Continued from page 6)

those customers are not members of VSDA. It's really a chance to open up an industry dialog and talk about industry problems. NARM has a video advisory board for the record labels. This is just an advisory board for the video side."

Assistance in preparing this story was provided by Jim McCullough in Los Angeles.

## RECORD COMPANIES' PROFIT MARGINS RISE

(Continued from page 6)

group, had revenues of \$765 million.

Veronis, Suhler's survey shows that total annual revenues for the six publicly owned companies—which also include the relatively small K-tel International Inc.—rose 18.4% over the previous year to \$5.3 billion. This represented 80% of total record industry sales, the bankers said.

Suhler attributed the revenue growth to continued brisk sales of compact discs, strong international operations, and "a positive environment in developing countries."

The record company with the highest operating cash flow—which is defined as profit before interest, taxes, depreciation, and amortization—was Time Warner, at \$500 million. That

was more than double the earnings of the second-place company, PolyGram, which had operating cash flow of \$233.4 million. Many industry sources, however, believe that both Sony's and BMG's worldwide music profits were higher than PolyGram's.

Time Warner had the highest operating cash flow margin (cash flow as a percentage of revenues), at 19.6%, while PolyGram was next at 12.1%.

The only profitability ranking that Time Warner did not lead was pretax operating income margin (cash flow less depreciation and depreciation as a percentage of revenues). PolyGram topped the list at 11.1%. Time Warner was next at 9.0%.



## W.H. SMITH PLANS TO PURCHASE ASSETS OF WALL TO WALL RETAIL CHAIN

(Continued from page 3)

Wall To Wall's ownership, and management of that chain said it will continue to look for a buyer. Additionally, Wall To Wall has closed some 20 stores since filing Chapter 11 documents.

In addition to Trans World, sources cited N. Canton, Ohio-based Camelot Music as a possible bidder for the remaining Wall To Wall stores and whatever outlets W.H. Smith decides to sell. Before Wall To Wall reached an agreement with W.H. Smith, Camelot, sources say, was interested in buying part, but not all, of the New Jersey-based chain. Camelot officials were unavailable for comment.

W.H. Smith will finance the acquisition from proceeds generated during the last 18 months from the sale of other assets, Bamford says.

"We had sold businesses that didn't fit our portfolio," including a bookstore and card shop chain in Canada, a small New York-based publishing company, and an Atlanta-based magazine wholesaler, he explains. "Our parent is using the proceeds from these sales to reinvest in this busi-

ness."

Bamford declines to say whether any debt was also used to finance the acquisition. But he adds, "We are part of a large corporation that has been operating quite conservatively in financing."

In North America alone, W.H. Smith, in addition to the Wee Three chain, runs more than 800 newsstands and 200 bookstores.

The acquisition will increase Wee Three's penetration of Pennsylvania and New Jersey, the two states where most of the 57 stores are located. With its past acquisitions, Wee Three's trade area now extends from Virginia to New York. Wee Three plans to open an additional two stores before Christmas, Bamford says.

W.H. Smith, which operates more than 300 Our Price music stores in the U.K., entered the U.S. with its acquisition of Wee Three. In November 1989, the company subsequently bought seven stores from the 18-unit chain run by Pensauken, N.J.-based Richman Bros. Record Distributors, and in August 1990, eight of the 11

stores operated by Chesapeake, Va.-based Variety Co.

Wee Three recently moved into a new headquarters in Philadelphia to accommodate the chain's growth. With the latest acquisition, "it will be a bit of a squeeze" to operate out of Wee Three's current headquarters, so the company will also use Wall To Wall's New Jersey facilities for several months, Bamford says.

As for Wall To Wall personnel, Bamford says the New Jersey chain already reduced its payroll as it downsized. Moreover, others left of their own accord, he adds. "The reality is we need to take on some of [the Wall To Wall] people," he says. "How many and who they are has to be resolved yet."

Jerome Shulman, Wall To Wall president and CEO, and Lee Sweed have four-year agreements with W.H. Smith to serve as consultants.

Under that agreement, there are certain noncompete restrictions, Shulman says. But he adds there are certain circumstances where he could operate as a music retailer, which "is

the end of the business I love."

The chain's "trouble started when it got into home electronics," Shulman adds.

Of the sale to W.H. Smith, Shulman says, "It was the best deal we could get for the estate. The creditors will be very well taken care of."

## DANCE IMPORTS ARE HOT IN U.S. MARKET

(Continued from page 1)

strong here, U.S. A&R execs at major labels and club jocks are being guided almost completely by chart and club activity abroad.

According to a source at Warner Bros., up to 75% of the dance-oriented acts being signed to the label have been tested first in the U.S. market via import releases.

Dave Costanza, director of dance music at Epic Records, says imports have "become the name of the game in dance music at the moment."

"A&R people and DJs are paying more attention to what's going on over there right now than [what is happening] in their own backyard," he says. "I think there's a real danger of hurting the flow of creativity among American-born artists."

Joey Carvello, Atlantic's director of dance music, shares Costanza's concern.

"We have to be more conscious of the music that is being made here," he says. "DJs are missing a lot of great records here because they spend so much time and money investing in imports. I'd love to see just one DJ spend \$5 on an American 12-inch single rather than the 15 [dollars] they do on an import."

Despite their objections, both Costanza and Carvello are actively promoting former import hits at the moment. In fact, Epic's "Found Love," by Italian house act Double Dee Featuring Dany, is currently No. 1 on Billboard's Club Play chart.

Promoting a single that has already been popular here as an import can be a hit-or-miss deal. In the case of the Double Dee record, providing fresh remixes of the song was enough to maintain DJ interest.

Other times, extensive predomestic play can backfire. One of the bigger misfires this year was a cover of "Strawberry Fields Forever" by U.K. group Candy Flip on Atlantic. Carvello blames the single's lackluster showing on a slow licensing process.

From an A&R perspective, it has become so difficult for U.S. dance-music artists to get a deal here that some artists are moving overseas to gain recognition. While this trend has

been under way for several years, it is happening more frequently now than in the past.

For example, Charisma Records recently signed newcomer Denya Versailles based on the attention her single "One More Night" has received here as a French import. Versailles was actually born in Brooklyn, N.Y., and failed to muster any interest from U.S. labels with the same track while she was living here.

"We simply decided that it was useless to sit here in America and moan," says Versailles' manager, Patrick Conseil. "Having a record out in France gave [Versailles] a cooler image, and both the labels and DJs here responded to that."

Despite the current surge of import activity, its grip on stateside jocks and labels may loosen soon, because international licensing fees are beginning to skyrocket.

"The amount of money you pay to put out an Italian record here has almost doubled within the past two months," says Costanza. "Given the fact that not all of these records translate into big radio adds or retail sales, the incentive [to license imports] may start to decrease very soon."

Although only a third of the European hits now climbing the Club Play chart are licensed from independent labels, the cost of bidding for these tracks has become unrealistically inflated. Licensing fees for indie records are said to have doubled over the past two months.

"The days of getting a record for a couple of grand are history," says George Hess, director of dance music at Arista Records. "These people know that the possibility of striking gold with a Soho or a Double Dee is there and they want their piece of the pie."

Costanza counters: "[The bidding war] is putting an extreme premium on what we're able to sign through the dance department. Given the fact that not all of these records translate into big radio adds or retail sales, the incentive [to license imports] may start to decrease very soon."

## HOUSTON'S 'BABY' DELIVERS STRONG INITIAL SALES

(Continued from page 3)

anywhere near as strong as we thought it would be," says president Carl Rosenbaum. "We had five new releases yesterday, and Whitney came in fifth" with sales of 150 units, less than those of Paul McCartney, the Scorpions, Phil Collins, or Steve Winwood. Rosenbaum says he expects the Houston album to be a strong release, particularly through Christmas, but not to surpass her previous sales.

At the 800-store Musicland chain, based in Minneapolis, first-day sales of Houston's album were "so-so," says VP of merchandising Dick Odette. He suggests that Election Day might have affected sales.

In contrast, Lew Garrett, VP of purchasing at 277-store Camelot Enterprises, based in North Canton, Ohio, says the album had "an exceptional first couple of days. It looks like it's going to fall in the pattern of the first two records."

Also optimistic is Troy, Mich.-based rackjobber the Handleman Company. "We expect it to be an absolute smash," says senior VP Mario DeFilippo. "We've had tremendous success with her two previous albums, and Whitney is very compatible with

our customer base."

The album's title single, which was released in October, is at No. 5 on Billboard's Hot 100 chart and No. 8 on the R&B singles chart. The video is in rotation on MTV, VH-1, BET, Friday Night Videos, "virtually every video outlet in America," says Arista senior VP of sales Rick Bleiweiss.

Arista is supporting the album with print, radio, and TV advertising, with most of the TV ads going to national video networks. Most of the local co-op ads are in print, he says. Arista is also running circulars, display contests, and special "artist-of-the-month" promotions and "Whitney Houston Days" with some chains, and is supplying tapes and CDs of the album to retailers for in-store play, along with a sampler of Arista's current product. "There is nothing any chain in America does that we haven't plugged into for the next couple of months," says Bleiweiss.

In the weeks before the album's release, Arista sent "coming soon" posters and "get well" cards to retailers. The card bore a message along the lines of "If your sales are soft and you're sick of that tune/ We've

got the prescription to get well soon." Inside was a photo of the album and the message, "Just what the doctor ordered."

In addition, Houston did personal appearances with members of retail, press, radio, and video in Washington, D.C., New York, Chicago, and Los Angeles in October, and Arista president Clive Davis did album presentations in New York and L.A.

However, despite the promotional campaign, retailers were not encouraged to order heavily on the album. Arista asked the retailers to cut their orders back, "because we wanted to see reorders on this and not give everyone a two-month supply," says Bleiweiss.

The album, which was not covered by BMG's general buy-in program (Billboard, Sept. 8), was offered to retailers with only a 3% discount, say retailers.

Even so, the album shipped platinum-plus, says Bleiweiss. "It's our belief there's five or more top 10 or No. 1 singles from this album. So we have an 18-month to two-year game plan for it."

## CANADIAN COURT PONDERS MUSIC OBSCENITY TRIAL

(Continued from page 5)

lence, or crime. The definition is wide enough, however, to allow defendants to argue their work has artistic merit and does not offend community standards.

In her summation, defense lawyer Marlyss Edwardh asked the jury members to look beyond their own experiences. To define an appropriate moral standard, she said, one must consider all of Canadian society, from a fishing village in Newfoundland to cushy Toronto suburbs to rowdy bars in Yellowknife, Northwest Territories.

Time and again in her argument, Edwardh said that what an individual considers good taste was not an issue in the case.

Instead, she framed the issue in this way: "Would we permit others to

see and hear it, even if we found it distasteful, even if we never wanted to see and hear it?"

If the answer is yes, she said, then charges cannot be upheld against two companies owned by retailer Ben Hoffman, Fringe Product Inc., and its distribution arm, Record Peddler. Those companies were charged in July 1988 with distribution and possession for the purpose of distribution of obscene material.

The case began when a Nepean police officer found his 14-year-old daughter listening to the albums. The three-man band, whose members' names are Cretin, Jesus Bonehead and Couch Potato, has not been charged in the case. The members maintain that their expletive-laden songs, some of which describe violent

acts, are parodies and not to be taken literally.

Hoffman has already incurred about \$100,000 in legal fees to defend himself. He says the charges have prevented him from releasing other product, partly because he fears the consequences and partly because his finances have been scuttled.

Broadcaster Daniel Richler was called as an expert witness in the case. He said the songs are ironic and not literal. Dorval questioned his ability to assess moral standards in the community.

A retailer in London, Ontario, is to appear in court Nov. 19 on obscenity charges for selling 2 Live Crew's "As Nasty As They Wanna Be." His case is not expected to go to trial for a long time.

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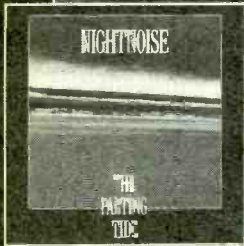


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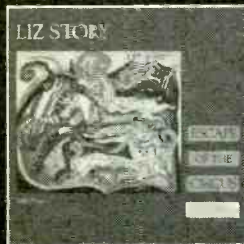


"Nightnoise is an amazing celebration of things that go chirp in the night." *The Napa Register*

The graceful and distinctive ensemble sound of Nightnoise straddles the continents in its cultured voice while successfully fusing Celtic and American styles. *The Parting Tide* solidifies the group's position as a premier world ensemble.

## LIZ STORY

On her return to Windham Hill, Liz Story also returns to the solo piano form that gave way to her best-selling album, *Solids Colors*. Her latest work, *Escape of the Circus Ponies*, features nine brand new, unaccompanied compositions.



"One hears echoes of Chopin, Debussy, Gershwin, Scott Joplin, the minimalist side of Keith Jarrett and even Joni Mitchell in her compositions." *The New York Times*



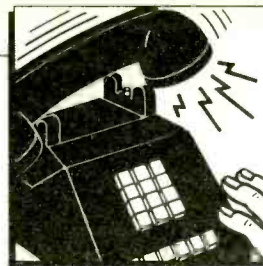
### AA American Airlines PRESENTS THE WINTER SOLSTICE CONCERTS

Both Liz Story and Nightnoise are currently joining labelmate Philip Aaberg on *The Winter Solstice Tour*. Covering over forty national markets in four months, the artists will showcase works from the *Winter Solstice* collections, traditional holiday music fare, and original material. For tour dates, call 1-800-888-8544.

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# INSIDE TRACK



Edited by Irv Lichtman

**HEAVY-DUTY STARTUP:** Terry Ellis is personally guaranteed \$1 million to \$2 million annually for as long as seven years under his joint-venture label deal with BMG, according to sources. BMG is also said to be giving the former Chrysalis co-principal an A&R budget of \$100 million over the next two or three years. Although Ellis' term as president of the **British Phonographic Industry**, the U.K. trade group, doesn't expire until next June, funding for the label will reportedly start by the end of this year. Ellis was unavailable and BMG had no comment at press time.

**ANNOUNCEMENT** is expected next week of the long-awaited international deal between MCA and BMG, covering most territories outside North America, the U.K., and Japan.

**FASCINATING LINKS:** Thorn-EMI's share price in London advanced Nov. 8, reportedly on rumors it may be acquiring a piece of PolyGram. Under this scenario, the company would turn over its \$660 million lighting division to Philips in exchange for a stake in PolyGram. However, a Thorn spokesman in London termed the rumor "rubbish," while an official at Philips' HQ in Eindhoven, the Netherlands, said the company never commented on speculation.

**TRACK HEARS** that MCA Home Video is close to a deal to distribute Media Home Entertainment, although a Media representative denies any distribution is in the works. Other sources indicate that discussions with various studios, including Paramount, have been under way for several weeks, but that MCA has surfaced as the clear front-runner.

**THE CHAIRMAN & BOARD MEMBERS:** Frank Sinatra is the common denominator behind two intriguing album projects said to be in the works. One would team him with Columbia Records' superstars **New Kids On The Block** for an album to be released early next year on Warner/Reprise, with Kids mentor Maurice Starr and veteran producer Joel Diamond handling production chores. The other, which is more likely, would pair Sinatra with Harry Connick Jr. for Columbia. Connick, by the way, has just recorded a song for the "Godfather III" soundtrack, which is coming from Columbia.

**HOMECOMING:** New Kids On The Block will give a pay-per-view concert in their native New England Dec. 7 at the Providence Civic Center to follow up on the Nov. 20 release of their latest disc, "No More Games/The Remix Album." **SET Pay Per View** president Scott Kurnitt announced that his company and the **Billboard Entertainment Marketing Group** are creating a radio network for the show on barter terms, with a "Pajama Party" promotion package for local stations and giveaways of New Kids albums and merchandise. "New Kids On The Block—Live! No More Games" will reach a potential cable audience of 15 million.

**THE COLORS OF 'HELL':** Fans of Run-D.M.C. can purchase the rap group's new **Profile** album, "Back From Hell," in three different jacket colors (orange, green, and blue) when it hits the streets Nov. 19. The multicover release mirrors the packaging of Run-D.M.C.'s third album, 1986's "Raising Hell," which arrived in two combos (red type on a green background and green type on a purple background). Profile has taken pains to pack each box with an equal number of copies of each cover and to ensure that the CD jewel-box booklets match the CD longboxes.

**OBSCENITY CHARGES** against the **Sound Warehouse** chain were dropped Nov. 8 in Dallas in return for the retail web agreeing not to sell 2 Live Crew's "As Nasty As They Wanna Be" there anymore. The Dallas DA had brought the charges against Sound Warehouse in July. The company's lawyer, Jerry Goldstein, said the album had been out of its Dallas stores since last summer, although some other chain outlets carry it.

**WORD ON THE STREET** is that Gary Routenberg,

currently Warner Home Video sales manager at WEA's L.A. branch, will be named to supervise video distribution for the giant wholesaling system. This would be a first for WEA and points toward further direct sales of video product.

**POWER IS ON, FOR NOW:** **Power Station**, the U.K. satellite music service, has been given at least a six-month reprieve. The service was launched in April by British Satellite Broadcasting, but had not been expected to survive BSB's merger with rival **Sky Television**. Sky transmits MTV to the U.K., and observers feel the new station does not have room for two music services. A decision will be made next year.

**NAVARRE SUING LIEBERMAN?** Track hears that the former shareholders of distributor/one-stop Navarre Corp. have sued rackjobber **Lieberman Enterprises** and its parent company, video distributor **LIVE Entertainment Inc.** While a LIVE source confirms that the suit "relates to the acquisition" last year of Navarre by Lieberman, it was not clear at press time what the specific charges of the complaint were. Stay tuned . . .

**NEW BLUEPRINT?** Track hears that **Capitol-EMI Music** and **Enigma Entertainment** are engaged in discussions to work out a restructuring of their joint venture in Enigma.

**BETTER THAN EVER:** **Billboard Books** has just published the sixth edition of a classic industry tome, **Sidney Shemel** and **William Krasilovsky's** "This Business Of Music," which first appeared in 1964. New goodies are latest copyright information, updated forms, and an all-new section on work-for-hire.

**HISTORIC 'CROSSROADS':** PolyGram's Eric Clapton retrospective, "Crossroads," has emerged as the first four-disc boxed set to be certified platinum. The box was marketed in April 1988.

**MCA BEAMS UP RILEY:** MCA Records has signed an exclusive production and label deal with artist/producer **Teddy Riley**. Under the agreement, Riley will produce acts exclusively for MCA, which will distribute product on Riley's new label, **The Future Enterprise**.

**BOBS TO Q:** Acclaimed producers **Bob Ezrin** and **Bob Clearmountain** have joined **Archer Communications'** board of directors and will serve as consultants for **QSound**, the new 3D-like sound technology.

**AND THE SURVEY SAYS:** One in three consumers plans to buy an audio hardware product next year, and 11% expect to purchase a CD player, according to the Audio Consumer Research Study released Nov. 8 by the **Electronic Industries Assn.'s Consumer Electronics Group**. The study, based on a sample of 2,722 respondents 18-69 years old surveyed in March and April 1990, includes ownership statistics and purchase plans.

**HMV'S TWO NEW** locations in Manhattan, set to open this month, will house **Personics** taping systems in the firm's largest installations yet. Each store will have a special Personics department with two tapemakers and three listening posts, which will include six independent auditioning stations. Personics currently has systems in 255 retail outlets.

**A HUGE FIRE**, spread by 50-mile-per-hour wind gusts, raged through the **Universal Studios** back lot in Universal City, Calif., on the night of Nov. 6. Losses in the blaze, which leveled film sets used in "Dick Tracy" and the "Back To The Future" series, were initially estimated in the millions of dollars. An MCA security guard was arrested early Nov. 7; **Michael Huston**, 40, was charged with arson, and bail was set at \$1 million. Universal Amphitheatre, the Universal Studios tour, and parent company MCA's corporate headquarters, all located adjacent to the Universal lot, were not affected, and the studio's film vaults were not damaged. An MCA Records spokesman says that the fire will have no impact on label business.

**LISTEN LATER:** **George Michael**, citing the need to work on his "Listen Without Prejudice, Vol. 2" album for a late summer release, has postponed a seven-city charity tour originally set for February (Billboard, Nov. 3). The shows will be incorporated into a full-scale North American arena tour in late 1991.



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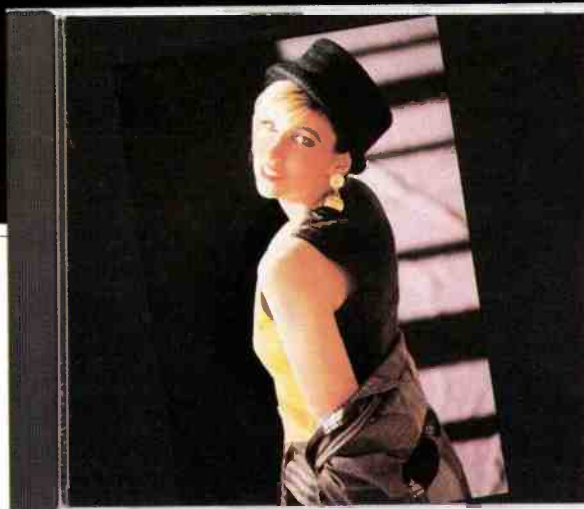


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