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THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT DECEMBER 15, 1990



In This Issue

THE GIANT STEPS OF NEW KIDS ON THE BLOCK

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Here's To
The Kids
In All
Of Us.

Billboard

NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

VSDA Applauds Legalized Rental Of Video Games

BY DAVE DIMARTINO

LOS ANGELES—The right of video retailers to rent out video games became law Dec. 1 when President Bush signed the Video Software Rental Amendments Act.

Thus ends a nearly two-year struggle between the Video Software Dealers Assn. and Nintendo, the video-game manufacturing giant, which had opposed the bill. But the controversy is not necessarily over.

The new law makes it illegal to rent most computer software, but exempts video games and allows them to continue to be rented by the public.

According to a survey cited by VSDA, the video-game market represented 7.7% of 1989's gross
(Continued on page 82)

Indie Promo: New Realities Sink In Cautious Labels Keep Prices In Check

BY CHRIS MORRIS

LOS ANGELES—The independent promotion field—the subject of renewed scrutiny this year as a result of promo man Joe Isgro's trial here on payola-related charges and Fredric Dannen's scathing depiction of indies in the best-selling book "Hit Men"—has weathered a period of crisis and emerged leaner, yet relatively healthy.

The ranks of the indies have thinned since the pivotal 1986 NBC News report that focused on their practices. The promoters do not command the same clout with major radio stations they did in past years, according to insiders contacted for this story. And fees paid to independents have not reached the astronomical levels hit during the indies' heyday in the early- and mid-'80s (one estimate says expenditures reached \$60 million in 1985 alone).

But, despite the somewhat tarnished image of the indies in recent years, most major labels are now

dealing directly with the promoters, rather than using the alternative practice of funneling payments for promotion through individual artists' management companies (Billboard, Oct. 15, 1988). The use of indies remains a commonplace expenditure, with most labels continuing to contract outside promoters extensively as a supplement to their own promotion staffs, which generally were expanded following most labels' suspension of indie promo-

tion in 1986.

Although the charges against Isgro were dismissed in September after a federal judge accused prosecutors of "outrageous misconduct," his indictment and media allegations of mob ties to indie promoters made the industry nervous for a time. But in the long run, some executives say, the attention focused on the indies may ultimately have been good for the health of the busi-
(Continued on page 80)

Vanilla Ice Disc Speeds To Certs Mark

BY PAUL GREIN

LOS ANGELES—Vanilla Ice's debut album, "To The Extreme," has emerged as the fastest-selling album of the past six years. The SBK title sold 5 million copies in the U.S. in its first 12 weeks, according to Recording Industry Assn. of America sales certifica-

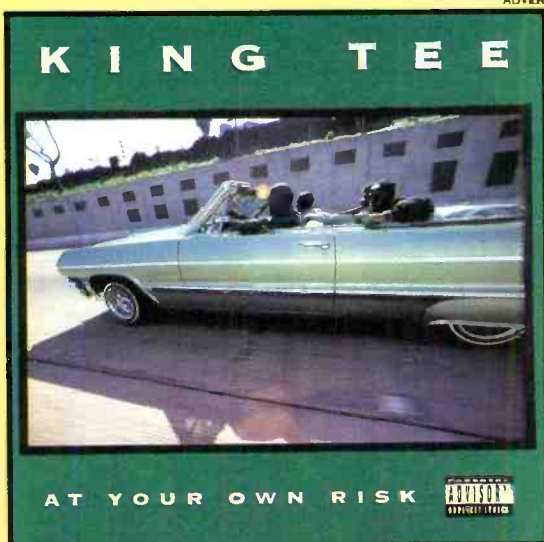
tions. It is the best out-of-the-box showing by any album since Prince's "Purple Rain" soundtrack sold 8 million copies domestically in its first 20 weeks in 1984.

Released Sept. 10, "To The Extreme" was certified gold, platinum, double-platinum, and triple-platinum Nov. 19. It was certified quadruple-platinum the next day.

It is the first album to reach all five certification levels in the same month since the RIAA introduced multiplatinum awards in October 1984.

"To The Extreme" was certified for U.S. sales of 5 million copies Dec. 3. Bob Cahill, SBK's VP of sales, says the album had passed the 5.3 million mark by Dec. 4.

Sales of Ice's album are especially impressive considering that SBK is just now launching the sec-
(Continued on page 83)



Yo! Get it straight from the street with the best rap this side of Compton. KING TEE lays down the word on his new album AT YOUR OWN RISK. A lethal dose of rap that features the new single and video "Diss You" KING TEE on Capitol.



DANCEHALL STYLEE: The Best of Reggae Dancehall Music Vol. 2 (PRO-1291), the second installment in the hot Profile compilation series. Includes this year's hottest tracks from Shabba Ranks, Ninjaman, Nardo Ranks, Barrington Levy and more!

NAACP: Let's Give Minorities More Music-Vid Work

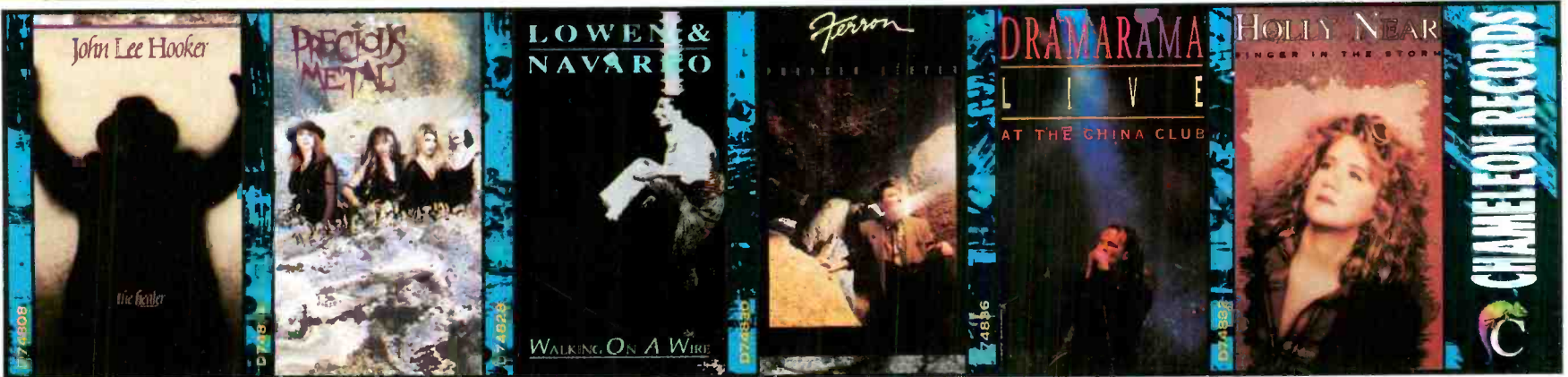
BY MELINDA NEWMAN and JANINE McADAMS

NEW YORK—Minorities are being excluded from the video-making process, according to the NAACP, which has begun working with record labels and production companies to change the situation.

"We received complaints from African American video production firms about getting access to the market," says the NAACP's Michael Fletcher, who is heading a task force to
(Continued on page 83)

No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ BECAUSE I LOVE YOU (THE POSTMAN SONG)	STEVIE B (LMR)
TOP POP ALBUMS	
★ TO THE EXTREME	VANILLA ICE (SBK)
HOT R&B SINGLES	
★ SENSITIVITY	RALPH TRESVANT (MCA)
TOP R&B ALBUMS	
★ PLEASE HAMMER DON'T HURT 'EM	M.C. HAMMER (CAPITOL)
HOT COUNTRY SINGLES	
★ I'VE COME TO EXPECT IT FROM YOU	GEORGE STRAIT (MCA)
TOP COUNTRY ALBUMS	
★ NO FENCES	GARTH BROOKS (CAPITOL)
TOP VIDEO SALES	
★ PRETTY WOMAN	(TOUCHSTONE HOME VIDEO)
TOP VIDEO RENTALS	
★ PRETTY WOMAN	(TOUCHSTONE HOME VIDEO)



ADVERTISEMENT



HARRY...

GOLD ON COLUMBIA...

"We Are In Love"—the sensational vocal album of Harry Connick, Jr.'s original songs shot straight to Gold. So did "Singin' & Swingin'," his home video debut. And the hit film soundtrack, "When Harry Met Sally..." is fast approaching Platinum.

SRO ON TOUR...

Harry's spectacular stage show dazzled sold-out crowds around the country and couldn't go a night without a standing ovation. *The New York Times* predicted stardom: "The talent is major—the prospects unlimited." *The L.A. Times* agreed: "Connick's star has only just begun to rise."

A HIT IN HOLLYWOOD...

The rave reviews for Harry's "Memphis Belle" film debut created great expectations for his role in the upcoming "Little Man Tate" with Jodie Foster. And his haunting rendition of Promise Me You'll Remember (Love Theme From "The Godfather Part III") is the pop hit of the film soundtrack. Next up? The All-Star tribute to Frank Sinatra, airing December 16 on CBS Television, and in January, the release of "Swinging Out Live," the complete 80-minute home video of Harry's sold-out Dallas concert.

Harry Connick, Jr.
The complete entertainer.

COLUMBIA

CMV

On Columbia and CMV Home Video.

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DECEMBER 15, 1990

TOP 40s TRY CLASSIC MANEUVER

Can "Ice Ice Baby" coexist with "Sunspot Baby"? Some top 40 programmers say yes, and believe their mix of currents and classic rock hits is the recipe for success. Sean Ross has the story. **Page 12**

1990 BILLBOARD MUSIC AWARDS

Who were the top acts in 1990? How many awards can Janet Jackson carry at once? And what's Sinead O'Connor wearing now? Find out Monday (10) at 8 p.m., when "The 1990 Billboard Music Awards Show" airs on Fox Broadcasting Co. stations. Can't wait? Take a sneak peek at the excitement—which includes performances by Randy Travis, M.C. Hammer, and many more—captured on film at the recent taping. **Pages 30-31**

VIDEO NOT FEELING BOX-OFFICE BOOM

The public has been flocking to movie theaters lately—and that means things are pretty rosy for home video, too, right? Not necessarily, notes Jim McCullough, who explores the apparent box office/home video anomaly in this week's Backlot Beat column. **Page 46**

TAKING 'A ACTION' AGAINST PIRATES

Artists Against Counterfeit Taping, a group of artists and indie labels, is aiming to enlist the majors in its battle. Craig Rosen reports. **Page 84**

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CLASSIFIED/REAL ESTATE

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Calif. One-Stop Indicted On Obscenity Latest Target Of Federal Crackdown

■ BY BILL HOLLAND

WASHINGTON, D.C.—In the latest series of federal indictments against distributors and producers of X-rated films and videos, the Justice Department announced Dec. 3 that a major California X-rated one-stop and its subsidiaries have been indicted by a federal jury in Dallas on charges of conspiracy and transportation of obscene material.

Charged in the eight-count indictment are California Publishers and Liquidating Corp., Video Team Inc., and Great Western Litho & Bindery, the operators of the three companies, and three employees.

CPLC, based in Los Angeles, is one of the largest wholesale distributors of sexually explicit product in the country.

Spearheading the federal probe was the Justice Department's Child Exploitation and Obscenity Section (see story, page 5).

Using Title 18 of the U.S. Code, the federal agents seized all real property and contents belonging to the businesses.

If convicted, the defendants face maximum penalties of 35 years in jail and \$1.75 million in fines. Corporate defendants face a total of \$3.5 million in fines.

This is the second indictment of Los Angeles-area businesses to result from a series of searches coordinated here by the department's aggressive Obscenity Section and

conducted earlier this year by the FBI and the Los Angeles Police Department, and, in the CPLC case, also the Dallas Police Department.

The first, in October, brought indictments against Cal Vista, a major producer of adult videos (Billboard, Oct. 20).

In a statement, Attorney General Dick Thornburgh termed the latest action "another significant step in our aggressive pursuit of the large-

scale national distributors of illegal hard core pornography," and added that "by stopping production at the source, we intend to reduce the flow of obscene materials throughout the country."

The Dec. 3 indictment alleges that CPLC operated the company as a one-stop wholesale business for the purpose of interstate distribution of sexually explicit magazines, books, (Continued on page 82)

VSDA Names Steve Berns To Board Of Directors

■ BY PAUL VERNA
and EARL PAIGE

NEW YORK—The Video Software Dealers Assn. has appointed Steve Berns, president and CEO of 36-store, New York-based RKO/Warner Video, to its board of directors. The move reflects the trade group's efforts to increase the representation of large chains in its policy-making bodies.

"It's an appointment that continues to signal that the best way VSDA can get any message across is by having a whole broad spectrum of retailers represent-

ed on the board," Berns says. "The industry is made up of one- and two-store operators and they have representation, as they should. But the industry is also made up of major chains."

The VSDA recently increased the number of appointed seats on the board from three to five, while at the same time lifting a restriction that prohibited any appointed member from becoming president of the board (Billboard, Sept. 22). The other appointees on the board are Lou Fogelman of Show Industries and Richard Abt of West Coast/Na- (Continued on page 82)

B'buster Has Time On Its Hands For Trade Offers Free TV Spot For Generic Ad To Push Rentals

■ BY PAUL SWEETING

NEW YORK—The video industry awareness campaign could receive a big boost later this month courtesy of Fort Lauderdale, Fla.-based Blockbuster Video.

Blockbuster has offered the industry 30 seconds of free advertising time during the Dec. 28 broadcast of the Blockbuster Bowl, a college football showcase the chain will sponsor for the first time this year. Blockbuster has offered the time for a spot to promote video rental generically.

The VSDA has indicated it is pre-

pared to go ahead with placing a spot on the bowl broadcast if the manufacturers agree to go along and agree to provide promotional clips from which to compile the spot, according to Blockbuster senior VP Ron Castell.

The offer was to be taken up at meetings Dec. 5-6 in New York between the newly formed VSDA Retailers Advisory Committee and two committees composed of manufacturers: the Manufacturers Advisory Committee (for major studio representatives) and the newly created Independent Manufacturers Advisory Committee.

While the meetings were still under way at press time, several studio executives contacted indicated their companies would likely participate in the spot, although in what manner and to what extent is still to be worked out.

Work on the spot—as well as development of a theme and format—would have to be completed by Dec. 17, when advertising materials for the broadcast must be delivered.

The bowl will not be carried by any of the major television networks, but it will be syndicated nationally by Raycom Sports Network. Advertising during the broadcast will cost \$75,000 for 30 seconds.

Despite the lack of a network contract, the bowl is expected to draw high ratings. The game will pit Penn State against Florida State Univ., currently ranked No. 6 and No. 7.

According to Castell, Raycom has cleared the broadcast in more than 90% of the country.

The Blockbuster Bowl will be played for the first time this year. The game was originally to be known as the Sunshine Bowl to coincide with the Sunshine Festival in Fort Lauderdale. But by kicking in \$2.5 million to sponsor the game, Blockbuster was able to change the name.

The Blockbuster Bowl will be the sixth-largest college bowl in the country in terms of the purse. Each team will be paid \$1.25 million to appear.

Blockbuster has a three-year contract for the game, Castell says, with options that could extend the relationship for an additional 10 years. (Continued on page 82)

3 Majors Take Rare Step With December Buy-Ins

■ BY ED CHRISTMAN

NEW YORK—Three music-industry majors, in moves some dealers characterize as somewhat unusual for this time of year, are offering deals on hit and catalog product for certain periods this month.

All three deals began Dec. 3; deals from Uni Distribution Corp. (the renamed MCA distribution unit) and CBS Records Distribution run through Friday (14), a PGD program ran for one week.

Typically, the fall buy-in programs from the six majors are long over by the time December comes

around, and the only product offered with incentives during this month are titles that are being worked by the labels.

Some retailers suggest that the majors, aware that many chains are experiencing flat sales so far in this holiday season, offered the deals to help stimulate sales. But while executives from PGD, Uni, and CBS each had other reasons for offering deals now, they also seemed to indirectly agree with the retailers' suggestion.

"We did this strictly as a response to the accounts," says CBS VP of (Continued on page 80)

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IFPI Prez: East Needs Copyright Aid Urges Education Before Pirates Gain Ground

BY JEFF CLARK-MEADS

LONDON—The head of the international record industry's trade association is advocating direct action over the lack of copyright expertise in Eastern Europe. He says executives from the infant independent Eastern recording business should be brought to the West and educated.

IFPI president Sir John Morgan feels such a learning process is more vital than ever following news that the East's pirates are preparing to move to territories with no copyright law.

The IFPI is pressing hard for effective copyright legislation and enforcement in Eastern Europe. However, Morgan says he has heard that one of the biggest Polish pirates is preparing to move to the Soviet Union should such measures be introduced in his home country.

"This guy is already testing out the territory in the Soviet Union because he knows his life could be made very difficult in Poland."

The Soviet Union is likely to be a haven for pirates for some time because, Morgan acknowledges, new copyright law is rightly very low on the Soviet Union's political agenda.

The IFPI hopes, though, that pirates are becoming more marginalized. "The East wants legitimacy," Morgan says. "They want the image they have in the West as being a gang of pirate hoods to give way to the idea of being a flourishing market which is playing the game by the international rules."

Morgan feels that process will be assisted by Eastern executives being tutored by their more experienced Western colleagues. He points to courses organized by the World International Property Organization that are already popular

with record company staffs from the developing nations in South America and Africa. He hopes that Eastern Europeans will also take advantage of the IFPI-run and subsidized seminars on copyright.

"We need to get people over here and teach them about copyright and the other things they need to know when running a record company. We're not talking about anything difficult; we're talking about telling them what a balance sheet looks like."

For its part, the IFPI is building its own organization in the East. A national group has been established in Czechoslovakia and now has offices and permanent staff. The organization is also becoming more active in Poland and Hungary. It has limited representation in Romania and Bulgaria but is analyzing a report from a fact-finding mission in those countries.



RCA Says 'Hi.' Jive recording group Hi-Five celebrates the release of its self-titled debut album and meets the staff of RCA at a record release party held at BMG's Studio B. Shown, from left, are Butch Waugh, VP of promotion, RCA; Miller London, VP of product development/black music, RCA; Randy Goodman, VP of product development, RCA; Tony Thompson, Hi-Five; Barry Weiss, senior VP, Jive Records; Pete Jones, president, BMG Distribution; Russell Neal and Tristan Erby, Hi-Five; and Joe Galante, president, RCA Records.

EXECUTIVE TURNTABLE

BILLBOARD. Christine Chinetti is named European sales and marketing manager for Billboard in London. She formerly handled European marketing for Music Business International.

RECORD COMPANIES. Daniel Glass is promoted to executive VP/GM of SBK Records in New York. He was senior VP of promotion for the company (see story, this page).

PolyGram Records in Nashville names Bobby Young VP of national country promotion and Kevin Herring manager of national country promotion. They were, respectively, director of national country promotion, and Midwest regional promotion manager for the company.

Tom Corson is appointed VP of international artist development at Capitol Records in Los Angeles. He was VP of marketing at A&M Records.

Bert de Ruiter is named European marketing director, U.S. repertoire, for A&M Records in London. He was European marketing manager at

Noted Composer Aaron Copland Dead At Age 90

BY IS HOROWITZ

NEW YORK—Aaron Copland, whose music came to be accepted throughout the world as quintessentially American, died Dec. 2 of respiratory failure in North Tarrytown, N.Y. He was 90 years old.

Although his fame rested largely on a dozen or so works, their wide dissemination through live performances and recordings made them known to more listeners than the music of any other American composer of classical music.

Copland's influence, however, penetrated far beyond his own work. Throughout his career he was a devoted supporter of colleagues, whatever their expressive idiom. He used his considerable influence to promote new music, often by composers whose creative impulses differed markedly from his own.

Copland's most popular score is undoubtedly his ballet "Appalachian Spring," written in 1944 and still the subject of frequent new recordings. Other of his ballet scores, such as "Rodeo" and "Billy The Kid," command almost as much affection, and are joined by such works as "El Salon Mexico," "Lincoln Portrait," "Fanfare For The Common Man" as among the most-performed pieces in the standard concert repertoire.

Leonard Bernstein once called "Fanfare," also quoted in Copland's Third Symphony, the "world's leading hit tune."

Also among Copland's most accessible works are scores he wrote for such films as "Our Town" and "The Red Pony." He won an Oscar for his score to the 1948 film "The Heiress."

Copland's more esoteric works, including several using serial techniques, are less widely known
(Continued on page 81)

BMG, Terry Ellis Slate New Imago Records Imprint

BY PAUL VERNA

NEW YORK—The Bertelsmann Music Group and Terry Ellis, co-founder of Chrysalis Records and current chairman of the British Phonographic Industry, have formed a joint-venture label called the Imago Recording Co.

The announcement was made by Michael Dornemann, BMG's president, chairman, and CEO, at a BMG reception Nov. 30 in New York. It ended months of speculation that a deal between Ellis and the German conglomerate was being negotiated.

The British-born Ellis, who established Chrysalis in 1968 with partner Chris Wright and left the label in 1985, temporarily retiring from the music industry, says he will stay on as BPI chairman until June 1991, when his two-year term expires (see story, page 62). He says he does not plan to remain involved with the

trade group thereafter.

The Imago arrangement with BMG, according to Ellis, is for distribution in the U.S. and licensing in the rest of the world. In the States, he says, "Imago will be an entirely stand-alone company. It will have its own promotion, sales, and marketing team, while BMG will handle distribution."

He adds that the label will field a staff of "about 25 to start," with specific appointments to be announced after Jan. 1.

Ellis says Imago, which will be headquartered in New York, with additional A&R offices in London, Sydney, and Los Angeles, will debut in April 1991 with a release by King

(Continued on page 79)



ELLIS

Glass Is SBK's Exec VP/GM Oversees Label Promo, Mktg., Sales

BY IRV LICHTMAN

NEW YORK—Daniel Glass, a key player in the remarkable first-year success of SBK Records, has assumed direct, day-to-day responsibilities for the hot label's promotion, sales, and marketing functions.

Glass, with the label as senior VP of promotion since it was organized in April 1989, has been promoted to executive VP/GM.

In little more than a year after its debut under the CEMA distribution banner, SBK has had three No. 1 singles from hit albums by Techno-tronic, Wilson Phillips, and Vanilla Ice, as well as the hit Teenage Mutant Ninja Turtles soundtrack.
In dollar terms, the company ex-



GLASS

pects to gross more than \$80 million for calendar 1990, twice the amount it had projected, according to Glass.

"Charlie [Koppelman] and Marty [Bandier] wanted one person for day-to-day responsibilities," says Glass, referring to the label's chairman/CEO, and president/chief operating officer, respectively. Koppelman and Bandier founded the label as part of their sale of the SBK music publishing catalog to Thorn-EMI.

Glass, who left Chrysalis Records as promotion VP to join SBK, will oversee a staff of 65 in the promotion, sales, and marketing divisions.

Reporting to Glass are his major aides: top 40 promotion head Ken Lane, marketing head Ken Baumstein, and VP of sales Bob Cahill. Glass also directs public relations under Elliot Hubbard and an international section. The label's A&R head, Don Rubin, continues to report to
(Continued on page 72)



CHINETTI



CORSON



DE RUITER



WYNN

PolyGram.

Danny Wynn is promoted to VP of business affairs, East Coast, for CBS Records in New York. He was director of business affairs for the company.

RCA/Nashville appoints Eddie Mascolo VP of national country promotion and Bruce Shindler director of national country promotion. They were, respectively, VP of country promotion at Mercury/PolyGram, and manager of national promotion at RCA Nashville. In other appointments, RCA in



ANDERSON



CORFIELD



KING



PARRES

New York names Bob Anderson Northeast regional director. He was sales manager of distribution at BMG's Boston branch.

Virgin Records in Los Angeles names Gemma Corfield VP of A&R, and Diana Fried, Mike Rosenberg, and Sheila Coates product managers. They were, respectively, director of A&R, director of national singles sales, and East Coast regional sales manager, all for the label, and promotion director for KSOL San Francisco.

Rincon Recordings in Los Angeles appoints Ralph King president and Fred Meyerson VP/GM. They were, respectively, executive VP/GM of Enigma Entertainment, and president of Ariel Entertainment.

PUBLISHING. John M. Parres is appointed director of film and television music at BMG Music Publishing in Los Angeles. He was co-manager of A&R, film/television, for Warner Special Products.

DISTRIBUTION. Independent National Distributors Inc. in Los Angeles appoints Jeffrey High controller of California Record Distributors, a division of INDI. He was an auditor with the firm of Laventhol & Horwath. Jerry Winston is named to the board of directors of INDI; he remains president of Malverne Distributors, whose ownership has been transferred to INDI.

RELATED FIELDS. Vinnie Longobardo is promoted to executive producer of MTV production for MTV: Music Television in New York. He was senior producer at the company.

Hammer, Aerosmith, Ice Tops In Nov. Certs

Ronstadt, New Kids, Brooks Have Lucrative Month

■ BY PAUL GREIN

LOS ANGELES—The year's best-selling album, M.C. Hammer's "Please Hammer Don't Hurt 'Em," topped the 7-million mark in U.S. sales in November. That matches the sales volume of the top-selling albums of the past two years. The "Dirty Dancing" soundtrack sold 7 million copies in 1988; New Kids On The Block's "Hangin' Tough" sold 7 million in 1989. (Both albums subsequently added to those totals.)

Vanilla Ice's "To The Extreme" was certified gold, platinum, double-platinum, triple-platinum, and quadruple-platinum in November, becoming one of the fastest-selling albums in the history of the music business. (The album was further certified quintuple platinum on Dec. 3. See story, page 5.)

Garth Brooks' "No Fences" became the fastest-selling country blockbuster since the Recording Industry Assn. of America introduced multiplatinum awards six years ago. Brooks' album

topped the 2-million-sales mark in its first three months. The post-1984 country sales champ, Randy Travis' "Always And Forever," took nine months to top the 2-million mark.

Aerosmith's "Pump" topped the 4-million mark last month, becoming the veteran band's top-selling studio album since "Toys In The Attic," which was released in 1975. That album, which included "Walk This Way," eventually topped the 5-million-sales mark.

Linda Ronstadt's current album, "Cry Like A Rainstorm, Howl Like The Wind," topped the 2-million-sales mark. It is Ronstadt's first double-platinum album since "What's New" in 1983. It is also her first pop-oriented

(Continued on page 81)



Romo At The Top. Singer/songwriter Daniela Romo re-signs an exclusive long-term worldwide recording agreement with EMI Music. At the re-signing ceremony, Romo is presented with gold certification for U.S. sales of her recent "Quiero Amanecer Con Alguien" album. Pictured, from left, are Jose Behar, VP/GM, Capitol/EMI Latin; David Stockley, managing director, International, EMI Music; Joe Smith, president and CEO, Capitol/EMI Music; Charles Andrews, managing director, Latin America, EMI Music; Romo; Tina Galindo, Romo's manager; Julio Saenz, managing director, EMI Capitol de Mexico; and Mario Ruiz, A&R and marketing director, Latin America, EMI Music.

Retailers Report Mixed Bag Of Results In Early Going

■ BY PAUL VERNA and ED CHRISTMAN

NEW YORK—Two weeks after Thanksgiving, music and video retailers are still emitting mixed signals regarding their holiday business. While some report moderate increases, others admit that sales are flat, reflecting the recessionary mood of the economy (Billboard, Dec. 8).

Most of the retail executives who

claim their business is up acknowledge that the increases are in the low single digits. "Overall, same-store sales are up maybe 5%," says Stan Goman, senior VP of retail operations at West Sacramento, Calif.-based Tower Records/Tower Video, a 62-store chain. "Christmas will be fine. Don't forget, there is an extra week of shopping this year."

Tower's video rental business is soft, he says, adding, "For some reason, I think video renters are a little tired of renting and are buying instead. Sell-through video is strong—laserdiscs are going

(Continued on page 83)

States Can Now Be Sued Over Copyright Infringement

WASHINGTON, D.C.—The U.S. Congress, at the urging of a copyright coalition that includes songwriters and music publishers as well as authors and book publishers, has made a fundamental copyright revision that now makes states liable for copyright infringement violations.

The bill, the Copyright Remedy Clarification Act, was signed into law Nov. 15 by President Bush.

Passed by Congress at the end of session, the legislation amends the U.S. Code to clarify that the states, as well as their agencies and employees, are subject to suit in federal court for infringement of copyright and exclusive rights in musical works.

The new law voids a June 1989 divided ruling by the Supreme Court upholding a lower-court decision that

the states are not liable because they are covered by the larger protection of sovereign immunity granted by the Eleventh Amendment.

The new law makes clear sovereign immunity does not extend to protection against copyright infringement.

The coalition, according to BMI lobbyist Jim Free, of Walker Associates, had worked "quietly for more than a year" with the Congress for hearings in the Senate and House, and to gain support for the bill.

The new provisions give the music and literary community legal remedies and protection from activities that violate fair use on the state level. These activities include the use of unlicensed music and widespread photocopying of books and magazine articles.

BILL HOLLAND

George Jones Leaves Epic Singer Expected To Sign With MCA

■ BY EDWARD MORRIS

NASHVILLE—George Jones, commonly regarded as the most expressive male singer in country music, has left CBS/Epic Records after 18 years on the label. He is expected to sign with MCA Records, although the deal is not yet final.

"We're all friends," says Roy Wunsch, CBS senior VP/GM. "I have the utmost respect for [George]. We want the absolute best for him, and I think it's working out best for George and CBS—and I hope for

MCA."

Wunsch would not comment on whether the split came at the end of Jones' contract or during it, deferring to Jones on that question. He asserts, though, that the dissolution was "very amicable."

Neither Jones nor his manager and wife, Nancy, could be reached for comment.

Jones is the third legendary performer to depart from CBS in recent years. Johnny Cash—who had been with Columbia Records for 28

(Continued on page 80)

Looks Like A Merry Christmas For Manilow; Yanni, Cinderella Also Post Princely Gains

CHRISTMAS IS still two weeks away, but candy canes—or lumps of coal—are already showing up in selected artists' stockings.

Whitney Houston may have to settle for a few Baby Ruths this year instead of her usual Godiva chocolates. The superstar's third album, "I'm Your Baby Tonight," dips to No. 4 on the Top Pop Albums chart after reaching No. 3 last week. It's pushed down by the resurgent "Mariah Carey," the debut album by the Houston-esque singer who's starting to have a Houston-esque career.

And there's no treat at all for Steve Winwood, whose "Refugees Of The Heart" dips to No. 29 after reaching No. 27 last week. The Grammy winner's two previous studio albums both reached the top three.

Scorpions' stockings are also looking a little bare as "Crazy World" falls to No. 33 after hitting No. 28 last week. The metal band's three previous studio albums reached the top 10.

And those candy canes? Cinderella gets a nice big one as "Heartbreak Station" leaps from No. 69 to No. 27 in its second week. It's likely to become the band's third straight top 10 album.

It's like visions of Christmases past for Barry Manilow, whose "Because It's Christmas" vaults from No. 81 to No. 49 in its third week. The album leapfrogs over New Kids On The Block's "Merry Merry Christmas" to become the highest-charting Christmas album on the current chart.

And new age star Yanni could open a candy store with all his goodies as "Reflections Of Passion" leaps from No. 71 to No. 40.

M.C. HAMMER's "Please Hammer Don't Hurt 'Em" logs its 32nd consecutive week at No. 1 or No. 2 on the pop albums chart. That's the longest uninterrupted run in the top two by any album since Billboard merged the separate stereo and mono charts in 1963.

The album has been in the top two every week since May 12, when it began a four-week run at No. 2 behind Sinead O'Connor's "I Do Not Want What I Haven't Got." In June it began a 21-week run at No. 1, which was interrupted when it fell to No. 2 for one week behind New Kids On The Block's "Step By Step." For the past six weeks, the album has finished second to Vanilla Ice's "To The Extreme."

CAPITOL IS HEDGING its bets on Paul McCartney's new, double-CD live album, "Tripping The Live Fantastic." Though the \$24.98-list album has been out for just a month—and is listed at a healthy No. 32 on

this week's chart—Capitol has already released a one-CD album of highlights from the concert. That \$10.98-list title enters the chart this week at No. 157.

Capitol's goal, of course, was to make the project accessible to fans who might be put off by the relatively high ticket price of the double CD. But the danger is that the album of highlights will cannibalize sales of the original, definitive release.

Warner Bros. had a similar goal earlier this year when it issued an album of excerpts from Rod Stewart's "Storyteller" compilation, though there are two key differences. That compilation was a four-CD boxed set, increasing the need for a lower-priced alternative. And Warner waited until the set had been out for four months and had dropped out of the top 100 before springing "Selections From 'Storyteller.'"

FAST FACTS: Female soloists and groups account for four of the top five singles and five of the top 10 albums on this week's pop charts. Contributing to both tallies: Bette Midler, Whitney Houston, Madonna, and Wilson Phillips.

"Ralph Tresvant" leaps from No. 49 to 23 in its second week on the pop albums chart. It is off to an even faster start than either of the year's two previous New Edition offshoot albums. "Johnny Gill" was No. 27 after two weeks; "Bell Biv DeVoe" was No. 30. Also, Tresvant lands his first No. 1 solo hit on the Hot R&B Singles chart with "Sensitivity."

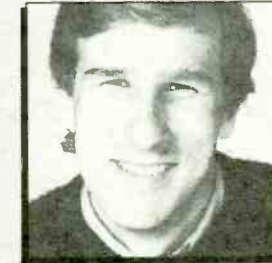
Damn Yankees' "High Enough" jumps to No. 10 on the Hot 100, giving lead singer Ted Nugent his first top 10 hit. The gonzo rocker's biggest single as a solo artist, "Cat Scratch Fever," peaked at No. 30 in 1977.

Frank Sinatra's three-CD "The Capitol Years" jumps from No. 192 to No. 152; his four-CD "The Reprise Collection" enters the chart at No. 164. How many current acts will stand the test of time like Sinatra has? Damned few.

WE GET LETTERS: William Simpson of Los Angeles notes that New Kids On The Block is the first act to have five albums on the pop chart at the same time since U2 scored with seven in the fall of 1987.

Vincent M. Vero and Jarrett E. Nolan of WHTZ (Z100) New York, note that Cinderella's "Shelter Me" is the third song to make the Hot 100 that includes a direct reference to MTV. It follows Dire Straits' "Money For Nothing" and George Michael's current "Freedom." The irony? In each case the MTV reference is less-than-flattering, yet in each case the videos were played in heavy rotation.

CHART BEAT



by Paul Grein

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COMMENTARY

His Plea For Love & Peace Still Echoes

LENNON HAD LASTING IMPACT ON WORLD

BY DAVID FLITNER JR.

The news of John Lennon's death, 10 years ago on Dec. 8, hit like an emotional tornado. Fragments of memories, impressions, and jagged ideas flew about in wild fury, to be scattered at random far from home. And there were questions: Who would do such a thing? Why must the bright young lights so often be extinguished? What will it take to move our legislators to enact meaningful gun controls that comport with those of the rest of the civilized world?

In retrospect, many of the impressions remain unsettled, many of the questions unanswered. But we know that John Lennon was important because he was more than an entertainer, more than an artist. "He wasn't a great musician," said Beatles producer George Martin, "but he was a great man."

The fact is that, for those now in their 20s, 30s, and even 40s, the primary cultural models have been musicians and a select few political figures. John Lennon was one of the most influential people in the growth of this generation's cultural identity. His death at age 40 was like some incredible slap in the face that left one reeling in disbelief and disorientation. It was an event that people will remember for a long time, recalling their whereabouts when they heard the news that sad Monday night.

In the beginning, we came to know John Lennon through the infectious, electric exuberance of the Beatles' music and their triumphant arrival in the U.S. to appear on "The Ed Sullivan Show." The message of the Bea-

ties' music, and of the Beatles themselves, was simple and irresistible: Enjoy life. The Beatles were in the vanguard of the vertiginous social cacophony of the '60s. They encouraged fun, love, irreverence, a shaking-off of inhibition, and large doses of music. And they did this without hurting anyone.

As the '60s increasingly became a time of turmoil, conflict, and confron-



'John Lennon was important because he was more than an artist'

David Flitner Jr. is a composer, musician, and free-lance writer in the Boston area.

tation, the Beatles sang and spoke more substantively of world peace, of love among all peoples. With Yoko Ono, John became increasingly visible and active politically, speaking out against war and holding widely publicized demonstrations to dramatize their call for peace and social justice. John's lyrics, as a Beatle and later as a solo performer, call for taking seriously a renunciation of materialism, for telling the truth, and for giving peace "a chance."

He wouldn't let up. He kept challenging, crying out, living his values.

By the '70s, Lennon felt the time had come for the young to grow beyond the frolicking and mythologizing about the Beatles. "The dream is over," he said ominously. "And I'm not just talking about the Beatles, I'm talking about the generation thing. The dream is over. It's over and we gotta—well I have personally—get down to so-called reality." At that time, "reality" to Lennon meant

sign of his own peace of mind that John's music sounded more like the Beatles than anything else he had done as a solo artist.

Then, murder. Grotesque, absurd, numbing to a generation grown shell-shocked to eulogizing such a high percentage of those it admired.

This first decade since "what happened," as Yoko Ono puts it, has been a sobering time; more shootings, greed made fashionable, war. But 1989 saw the Velvet Revolution in Eastern Europe and the end of the Cold War. Czechoslovakia's new playwright/president Vaclav Havel has called John Lennon one of the great figures of this century. During East Germany's first free election, in March, "Imagine" was played at campaign rallies. And what was one to make of a banner held above the jubilant crowd at the opening of the Brandenburg Gate in Berlin last year? It said "Come Together"—in English. This is the kind of thing social scientists love to dismiss as "anecdotal"—therefore, irrelevant—evidence. But people who know music know better. John Lennon had something to do with this.

For many years following the group's dissolution, there had been hopes of a final Beatles gathering, just one more touch of grace from the magical, mythical mandala. There will be no Beatles reunion. What remains is a prolific catalog of recordings, compositions, and memories. And a message as potent, relevant, and inescapable as it has always been: "All you need is love."

Thank you, John Lennon.

raising a family, building a marriage, sticking close to home, and giving precedence to the private personality over the public.

But in 1980, John re-emerged. It was a contented and maturing person who reached out anew; who could say, "Well, you make your own dream. That's the Beatles' story, isn't it? ... Produce your own dream ... It's quite possible to do anything."

It was good to see him and to hear, once again, his distinctive voice raised in song—a satisfying and reassuring sensation. Perhaps it was a

Letters to the Editor

mons is hardly somebody we need in the fight against censorship.

Richard Warren
Bronx, N.Y.

pull a stunt like this again.

Elaine Sculnick
Tel Aviv, Israel

SHOCKED AND OUTRAGED

I was shocked and outraged to learn of the scandal involving Milli Vanilli. I just can't believe that some musicians today are willing to sacrifice artistic integrity for easy profits.

As a dedicated audiophile since my childhood, I have watched musical trends come and go over the years, and I realize that music has to change and move with the times. However, when record companies try to insult the intelligence of the record-buying public, then I fear that I cannot be silent anymore and I must comment.

There have been prior instances where studio musicians got together, called themselves a certain name, and put out albums of their studio sessions: the Alan Parsons Project and Steely Dan were two such groups. Their music has been enjoyable, and everyone knew that they were just studio guys trying to make some good music. They did not pretend to be anything they weren't, and they deserved every kudo they received.

I'm very sorry the Milli Vanilli fiasco had to happen, and I do hope that record producers and talent impresarios will think twice before they try to

AMEN TO ARRENDALL

I say "amen" to Edward C. Arrendell's "Porn Degrades Free Speech" (Billboard Commentary, Nov. 3). He expresses what a lot of lay people think but do not know exactly how to say.

I have mixed feelings about censorship and who decides how far it should go. When Clark Gable said his famous line in the movie "Gone With The Wind," it opened the door for something worse to follow. It always does. I shudder to think what will follow 2 Live Crew, No Face, and others out there in the recording business and on MTV.

I suggest that the recording industry pay attention to what Arrendell has to say about this subject. I do not carry the "crap music" that Arrendell spoke of and will not sell it in my store. I would also like to suggest that Billboard code the music charts to identify albums that bear warning stickers so that I can monitor my inventory more closely.

Archie Burkhead
The Record Shop
Asheboro, N.C.

BRAVO TO BILLBOARD!

A platinum star should be awarded

to each and every member of the Billboard staff who made the 1990 Billboard Music Awards possible! It is about time (and long overdue) that there was an awards show whose nominations and nominees represent every aspect (pop, R&B, dance, etc.) of public opinion as shown by the music charts.

It is awards shows like this and the Soul Train Awards that will become more popular over the years because they represent and respect the public opinion in each category.

It is nice to win one of these awards; however, it is much nicer to win (or should I say earn) a gold or platinum single or album.

Sean A. Beatty
Brooklyn, N.Y.

Editor's Note: The 1990 Billboard Music Awards will air at 8 p.m. Monday (10) on Fox Broadcasting Co. stations.

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

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Can Top 40 Really Play Classic Rock?

■ BY SEAN ROSS

NEW YORK—Can a top 40 station play "Shooting Star" by Bad Company? "Sunspot Baby" by Bob Seger? "Dear Prudence" by the Beatles?

At a time when many top 40 PDs are unsure how well *current* rock mixes with dance music, WOKI (1100) Knoxville, Tenn., PD Clay Gish is on his third year of mixing a lot of classic rock titles, including the above, with such currents as "Ice Ice Baby" and "Biscuit's In The House."

Gish may be the most extreme example of a top 40 PD using classic rock oldies to target adults. But he is not alone. WXKS-FM (Kiss 108) Boston stepped up its use of both rock and pop oldies several years ago when WODS (Oldies 103) began threatening its adult demos. It still plays an occasional "Happy" by the Rolling Stones or "Take Me To The River" by the Talking Heads, even with mainstream WZOU having become more of a factor recently.

KMYZ Tulsa, Okla., is one of a handful of E. Alvin Davis top 40 rockers that play '70s classics. It was up 7.7-10.3 in the summer Arbitron, well ahead of its more mainstream rival. (See PD Of The Week, page 18.) CHED Edmonton, Alberta, has been playing classic rock songs—some of them dating back to the '60s—for almost a year now. WKXX (Kix 106) Birmingham, Ala., used classic rock oldies heavily in its first weeks under OM Mason Dixon, although it has since backed off.

And "adult top 40" KHMx (Mix 96.5) Houston, which went 3.8-5.3 in the first fall Arbitron, has made ample use of '70s and '80s rock oldies, ranging from "Peaceful Easy Feeling" to "Thunder Island."

SOUTHERN COMFORT ZONE?

WOKI's mix confounds most industry observers. But under Gish, I100 has gone from last among the city's five major FMs to second. And his only format rival, the more conventionally focused WTNZ, went dark shortly after I100 altered its format.

As Gish sees it, "The failure of top 40 is its failure to provide listener comfort. What does a top 40 have for

a guy who's 32 years old? I just drove across the country and most of the top 40s I listened to had nothing that would appeal to [adults].

"In the summer, [album competitor] WIMZ's weekly came in their target demo of 12-plus men was 111,000. We're reaching 104,000 adult men. On the other end of the scale, AC WMYU has 122,000 women. We reach 139,500 women."

More than any other station listed here, WOKI's currents extend onto the "adult rock" turf of most present-day album rock stations. Currents Gish has played in recent months include "Pretending" and "No Alibis" by Eric Clapton, "Concrete & Steel" by ZZ Top, "Brickyard Road," by

oldies—the bulk of which are from the White Album—are used as morning-drive novelties.

LOC'S WILD THING MEETS THE TROGGS

In Canada, where top 40 is still a primarily AM format, CHED PD Wayne Bryant began throwing the Rolling Stones, CCR, Clapton, and even "Wild Thing" by the Troggs into his mix last January and says it "seems to have made an impression in the market in terms of variety and lack of repetition." By day, CHED plays four classic rock titles an hour. It starts phasing out the gold at 4 p.m., becoming all-current by 6 p.m.

KHMx, on the other hand, tends to start its harder titles in the afternoon. PD Guy Zapoleon's initial plan was to go back to 1977, but he now goes back as far as "Maybe I'm Amazed" by Paul McCartney.

Playing "Cold As Ice" or "Running On Empty" explains why KHMx appeared to draw listeners from top 40s KRBE and KKBQ, AC KLTR, and classic rock KZFX, Zapoleon says. "KZFX's female audience listened to them because it was the best choice they had available. KZFX is good, but... we [can do] a better job of targeting their women."

Like early gold-based AC programmers, Zapoleon allows that oldies are getting KHMx more attention than his currents. He is not sure whether the same listeners who call for Mariah Carey are the ones calling for "The Load Out/Stay," but he says that both genres of music are getting equal phones. And that "Hotel California" is one of his top requests.

WKXX's experiment with classic rock stemmed from a weeklong sign-on stunt in which it parodied a different Birmingham FM each day. On the day that Kix took on classic-leaning WZRR, the reaction was so strong that Dixon and PD Brian Christopher "were looking at each other wondering if WZRR wouldn't be a better target, as opposed to our original plan of being between the other CHR and the AC in the market."

Eventually, however, Dixon backed the rock oldies down to morning drive, an oldies show, and an occasional spike record in middays. There is enough top 40 music from the last 10 years that he does not feel he has to go outside the format boundaries often, Dixon says. Yet his willingness to throw in an occasional "Sweet Home Alabama" means "we will pull audience from our CHR competitor, our AC competitor, and our classic rock competitor. And our demos will be better than [top 40] WAPI-FM," says Dixon.

AVOIDING TRAIN WRECKS

But does classic rock fit on a current-based top 40? Zapoleon would not play most of his gold titles on a mainstream top 40—yet. "It's really hard to play 'Feels Like The First Time' then play 'Rub You The Right Way.' They just aren't compatible.

But the current music scene is changing with the Bon Jovis and Nelsons. By next spring, we're going to be back into an era of balanced music. The funk and rap is going to be gone for the most part, and then you can dig into this stuff."

Similarly, longtime classic rock consultant Gary Guthrie would never mix classic rock and top 40 "because I don't think the production values are the same. If I were going to pick something from the '70s, I would go to 'Best Of My Love' by the Emotions or 'September' before 'Shooting Star' or 'Can't Get Enough.' And definitely no '60s rock."

Yet, Guthrie admits that his client WZLX Boston does share with Kiss 108 "because they're a family station and appeal to more family members than a classic rock station. Not only do the mother and her teenagers listen, when they play 'Maggie Mae' or 'Hotel California,' they can also drag in the husband for five minutes."

The difference between Kiss 108 and others that might follow its example, Guthrie says, is that Kiss PD Sunny Joe White "is an artist. He can make these things fit and make them an acceptable part of the flow. With a lot of people you have 'train-wreck' segues all over the place."

WKXX's Dixon will always use a produced stager, or a listener request "so that we have a reason" for playing rock oldies. Dixon makes a point of putting his classic rock titles next to Jude Cole, Winwood, Wilson Phillips, or the like. I100's Gish goes further, saying "every record on this station is a transition record. You'll hear Vanilla Ice, Tina Turner, and then Rod Stewart."

Having taken over a station that was faltering with a less unusual music mix, Gish denies that I100 would be vulnerable if another top 40 rode into town targeting teens. "We're playing Vanilla Ice, M.C. Hammer, and some of the alternative things like Concrete Blonde or Information Society. We're as hip sounding as any top 40 in the United States."

Gish admits that a "Sunspot Baby" gets only upper-demo requests. "But we had people vote for their favorite group a couple of months back, and the No. 1 group as voted on by over 500 people was Led Zeppelin, and that included a lot of teens."

CHED does not have a mainstream top 40 competitor either. And Bryant admits that had he been contending with one, "it definitely would have affected the decision-making process" last year. But his requests for oldies "run pretty much across the board, including teens. And I've had maybe two complaint letters and two phone calls from teens."

"Our latest research shows an increase in teens. So while we've been concerned about teens moving to FM, if the latest research is accurate, we've been increasing in teens—especially the male ones who would be the first to go to FM."

'What does a top 40 have for a guy who's 32?'

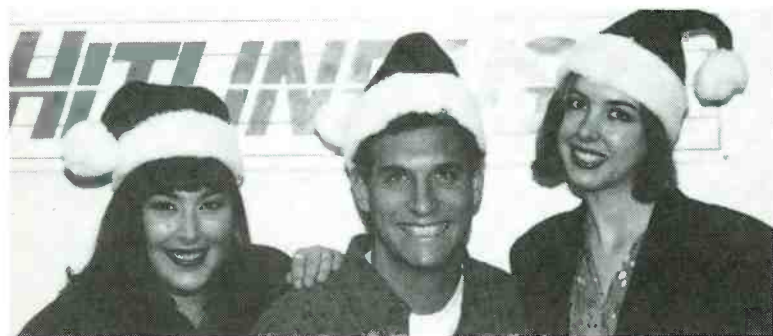
Johnny Van Zant, and Roger Waters & Cyndi Lauper's "Another Brick In The Wall." as well as Tony! Toni! Toné!, Black Box, and Deee-Lite.

Similarly, Gish's 35 core artists include Van Halen, ZZ Top, Steve Winwood, Tom Petty, Heart, Foreigner, Fleetwood Mac, the Eagles, AC/DC, Aerosmith, and Led Zeppelin—all acts that one might expect from WIMZ. They also include the non-WIMZ likes of Prince, Madonna, Cher, and the Beach Boys.

Gish's philosophy is, by his own admission, carried over from his days at top 40 KRBE Houston, which, in the late '70s, played Jethro Tull album cuts. His "superstar CHR" theory may sound familiar to those who worked top 40 in the '70s, but it has not been heard much since the song-driven top 40 revival of the mid-'80s.

"The acts we play are big tour acts and these are the songs they play to huge crowds. I don't consider them classic rock. I consider them core songs from core artists. We don't play Janis Joplin or Jimi Hendrix or the Doors or acts that aren't still around and viable."

Gish will play some classic-leaning titles all day. Others, like his Beatles



Santa's Helpers. Sisters Carnie, left, and Wendy Wilson, right, who comprise two-thirds of the group Wilson Phillips, recently taped a segment of Hitline USA's Christmas show that is set to air Dec. 23. Pictured with the Wilsons is Hitline USA production elf Dean Gross.

Infinity Gets 'Stern' Rebuke; Will Fight Fine

■ BY BILL HOLLAND

WASHINGTON, D.C.—The FCC announced Nov. 30 that it had fined Infinity Broadcasting \$6,000 for what it decided were indecent segments of the now well-publicized excerpts from Howard Stern's "Christmas Party" broadcast of Dec. 16, 1988. The commission fined each of the stations that simulcast the morning show \$2,000: WXRK New York, WYSP Philadelphia, and WJFK Washington, D.C.

The FCC said that the Stern show, which included bits about orgasm-by-hypnosis and a man who played piano with his penis, "fit squarely" within its rules against indecent broadcasting during hours when children would be listening.

WASHINGTON ROUNDUP

The commission said the fines, which could have been much larger, were reached, in part, due to Infinity's "asserted good-faith conduct." And it noted that WYSP was previously issued a warning in 1987 for material on the Stern show.

Infinity, unlike some other recently cited groups, says it will not pay the fine and will challenge the decision within 30 days.

INDECENCY APPEAL CASE COMING

The U.S. Court of Appeals in Washington will hear oral arguments Jan. 8 on the constitutionality of a 24-hour ban against indecent broadcasts. That ban has been on the law books since 1988, but was legally challenged at once.

Late in the 1988 congressional session, Sen. Jesse Helms, R-N.C., attached the measure to the appropriations bill, which was signed by the President. The FCC, under law, then adopted the ban Dec. 21, 1988, displacing its traditional "safe harbor" late-night-hours rule for the programming. Broadcast and First Amendment groups that challenged the action argued that such speech is constitutionally protected and can be broadcast. The appeals court decision is expected in the spring, and it will almost certainly be appealed to the Supreme Court.

NAB: NO SATELLITE CD DAB

The National Assn. of Broadcasters, in reply comments to the FCC Nov. 30, called on the commission to discard a request by Strother Communications' Satellite CD Radio for an application to construct and operate a DAB system using two space satellites. The NAB has an ally in a TV-group-owners trade group, which claims Strother's DAB test, on UHF frequencies, would cause TV interference. They want those frequencies set aside for TV and HDTV uses only.

Second Arbitrend: Will It Be A Lite Fall? Calderone To WDRE; Slew Of AC Changes

LOOK FOR A TIGHT finish when the fall Arbitron ratings come back next month. In the second Arbitrend, AC WLTW was up 5.1-5.2, just ahead of urban WRKS, which was off 5.2-5.1. Oldies WCBS-FM (4.9-4.7) was third, unless you count WPAT-AM-FM as a simulcast, in which case they go 5.0-5.1. Top 40 WHTZ (4.3-4.5) rebounded slightly in fourth place.

Other New York numbers of note: Dance WQHT (Hot 97) 3.6-4.2, after an abnormally soft month; urban WBSL (3.8-3.9); album WNEW-FM (3.9-3.7) and WXRK (3.1-3.4); AC WNSR (3.4-3.3); N/T WABC (2.8-3.1); country WYNY (2.3-3.0); and top 40 WPLJ (2.6-2.5). Adult standards WNEW—which has added a lot of soft AC-type material in recent months—was stable 1.7-1.8.

In Los Angeles, AC KOST still leads 6.4-5.7, but it's closer than usual as top 40 KIIS-AM-FM rises 5.0-5.4. Album KLOS posts its best ranker showing in some time, finishing in third place, 4.3-4.5. N/T KABC holds at fourth (4.4-4.4). KPWR (Power 106) rebounds slightly, 4.1-4.3. Also: AC KBIG (3.7-3.9); Spanish KLVE (3.0-3.7); urban KKBT (3.7-3.5); top 40/rock KQLZ (3.1-2.8).

In Chicago, N/T WGN opens its lead over urban WGCI: 8.8-9.7 to 7.0-7.3. The big story remains the ascent of top 40/dance WBBM-FM (B96), which goes 5.6-6.1. Also: album WLUP-FM (4.9-4.5) and WCKG (4.4-4.5); urban/AC WVAZ (4.2-4.0); country WUSN (3.0-3.4); N/Ts WLUP-AM (2.3-2.7) and WLS (2.5-1.9).

GREASE SUIT OVER

The Washington Post reports that a \$10.7 million civil suit against the owners of WWDC-FM (DC101) and its morning star, *Greaseman*, has been dismissed. The suit stemmed out of a wakeup call that *Greaseman* made to a listener's girlfriend. She charged that *Greaseman* aired a bogus call suggesting that another man had answered and handed the phone to her. The plaintiffs broke up over the phone call.

The Charlotte, N.C., Observer says that WRFK is airing anti-drug PSAs from morning man John-Boy Isley as part of his plea bargain following his arrest on drug charges. Isley is currently in rehab, and must also submit to random drug testing and perform 80 hours of community service. The PSAs will air indefinitely on WRFK eight-10 times daily.

PROGRAMMING: CALDERONE TO LI.

WHFS Washington, D.C., OM Tom Calderone is the new PD at modern WDRE Long Island, N.Y., replacing Denis McNamara, now officially with PolyGram. Across the Island at AC WALK, operations director Bill Edwards is upped to station manager. Mark Daniels, who had been assistant OD since Gene Michaels' promotion to PD, is now OD.

At AC KODA Houston, PD David McKay is gone and can be reached at 713-890-8830. PD Bruce Buchanan is out at AC WAXY Miami. No replacement has been named. Jeff McMurray makes the big jump from the PD job at classic rock KZTR Ventura, Calif., to the PD job at KSEG

(Eagle 96.9) Sacramento, Calif.

At AC WEZI (94 Lite) Memphis, former production manager Ira Watson is named OD. AM sister WNWZ has dropped easy listening and returned to Unistar N/T.

KBEQ Kansas City, Mo., GM Bob Laurence is returning to the VP/programming job with parent Noble Broadcasting; GSM Dave Gorman is now GM. At crosstown KMBR, which recently segued from easy to AC Lite 99, Jim Welch relinquishes his PD, but remains MD/mornings. OM Brad Waldo oversees both KMBR and N/T KMBZ.

Adult standards WXTZ Indianapolis is now simulcasting classic rock sister WFXF. PD Bill Mondary



by Sean Ross with
Craig Rosen & Phyllis Stark

stays on for traffic reports. Six staffers are gone. Also, Michael O'Riley joins The Fox for mornings from WAQX Syracuse, N.Y. At modern WXVX (X15) Pittsburgh, PD Dave Calabrese exits for Geffen Records; GM Ken Vehec is out also.

Wes Longino from KBRD Seattle is the new PD at easy rival KEZX. He replaces Payton Mays, now doing mornings at crosstown KKNW. Also, Jim LaMarca is out as PD at oldies KBSG. At top 40 KKYK Little Rock, Ark., Hollywood Haze joins as OM/MD from KKSS Albuquerque, N.M.; morning man Craig O'Neil is upped to PD.

SMN Traditional C&W affiliate WHOO Orlando, Fla., taps Rick Humphrey from crosstown WSSP as its new PD, replacing Earl Harvey. In addition, format veteran Clay Daniels joins the station as morning drive goes local. Also, WMYX (My 97) Albany, N.Y., is on the air doing SMN's mainstream country format—not TC&W as written elsewhere.

Country WPLA Tampa, Fla., is now all sports WFNS under new PD/middays Rick Sarro from crosstown WTKN. Doing late afternoons is another ex-WTKN host, Nanci Donnellan. Former New York Mets pitcher Wild Bill Denehy is doing middays. Darcel Schouler, last with crosstown WFLZ, joins for promotions.

With legendary jazz station WBBY Columbus, Ohio, going away at the end of the year, urban WCKX has switched to jazz in middays and overnights, presumably as a feeler for a bigger change. Weekender Leon Robinson is now full-time in middays. He replaces Marlon Saunders. Across town, Steve Cantrell returns to country WMNI as PD; he replaces Damon Sheridan, now PD of rival WCLT-FM.

Elsewhere in the partial format change department, album WRNO New Orleans picks up SMN Z-Rock

for nights and overnights. Night jock Kenny Vest goes to afternoons. PD Michael Costello comes off the air. At top 40 WZAT (Z102) Savannah, Ga., Ralph Wimmer is the new PD/morning man. That leaves rival WHTK with a similar opening.

Green Bay, Wis., gets a new top 40 outlet as WQZZ returns to the air as Satellite Music Network "The Heat" station WHET. WHET is co-programmed by Ray Ross with FM AC WOZZ and oldies AM WQWM. David Louis from KKRC Sioux Falls, S.D., joins for mornings.

Oldies WCWA Toledo, Ohio, has picked up SMN Kool Gold format. PD Ron Sobczak stays on, as does Ken Cahoo. The rest of the staff is gone. Kim Travis is now consulting top 40 KFBQ Cheyenne, Wyo. KHTT Santa Rosa, Calif., PD Jeff Cochran is the new PD of top 40 KIOC (K106) Beaumont, Texas; owner Ken Stevens reclaims GM duties from Gary Teaney.

PD Scooter B. Stevens has been upped to GM at top 40 KKMG Colorado Springs, Colo., replacing GM Rod Beaugren. KKMG has entered into a time-brokerage agreement with crosstown classic rocker KKFM. GSM Ed Doyle and his staff will sell time for KKMG. Damon Scott joins WTIC-FM Hartford, Conn., as production director.

At country WTNT Tallahassee, Fla., MD Bill Kelly is upped to PD. David Lowe from WNOG Naples, Fla., is the station's new GM following an ownership transfer. Also, simulcast WTNT-AM is now SMN Traditional C&W affiliate WNLS. Across town, SMN picks up simulcast AC WBGM as new Heart & Soul R&B/oldies affiliate WHBT. MD Michael Cross is upped to PD at album KJKJ Grand Forks, N.D.

At top 40 WKHI (Power 99.9) Ocean City, Md., GM Choppy Layton and OM Wayne Powell are out. GSM Steve Michaels is now GM. PD J.J. "Hitman" McKay adds OM stripes. Slick Chris Kelly becomes APD/MD/p.m. drive from nights. Across town at AC WQHQ, Lee Edwards comes from AC WCEM-FM Cambridge, Md., for nights, replacing Mike Poole. And Karen Milbourne joins adult standards AM WLWV.

After months of rumors that WQXR-AM New York would go to a business-news format, Business Radio Network has instead signed a pact with the station that will put one-minute hourly summaries into newscasts on its AM and FM. In other network news, ABC N/T host Tom Snyder has signed a new multi-year contract with the network. Besides his nightly show, he will launch a new 90-second commentary.

PEOPLE: WHO HIRED J.R.?

At top 40 WZOU Boston, John "J.R." Edwards from the late KROY Sacramento, Calif., joins the morning show replacing Scott Mackenzie. Former WAPW (Power 99) Atlanta night jock The Janitor is now official in nights at top 40 WDFX Detroit; this means that Domino is now official in nights again in Atlanta.

After several weeks of rumors, veteran KDAY Los Angeles person-

newsline...

JAY COOK, president of Gannett Radio, has added GM duties at its KIIS Los Angeles on a permanent basis. The move means that GM Lynn Anderson is now officially "no longer with Gannett," something the company had initially refused to confirm.

JAY MEYERS has been named VP of Sherman Broadcasting. He is the former GM of WRMM Rochester, N.Y.

JOHN LATON is named executive VP of WEEI Boston, replacing Michael Wheeler. Laton was chief operating officer of the Sunshine Group.

DEBORAH PARENTI-MANN is the new VP/GM at Stoner's WWSN Dayton, Ohio. She replaces Bruce Dodge, who transfers to the same job at WIMZ Knoxville, Tenn., replacing Kerry Lambert.

CASEY STANGL is the new GM of N/T KGU Honolulu and has an option to purchase the station in the next four months. Also, KGU PD Billi Gillman has resigned, and has not been replaced.

OTHER APPOINTMENTS: Skip Broussard is the new GM of WCAW/WVAF Charleston, W.Va., replacing Earle Buck. He was GM of KAYI (K107) Tulsa, Okla.; Erica Farber Viola goes from executive VP/radio development of Interep Radio Store to VP/marketing of its newly acquired Schubert Radio Sales.

ARBITRON'S RADIO ADVISORY COUNCIL has named the following new reps: WHYT Detroit GM John Cravens (chairman); WAPI Birmingham, Ala., GM Bernie Barker (vice chairman); Eastman Radio's Charles Sisen (research director); WFLC Miami GM Mike Disney (major-market AC rep); Summit Broadcasting's Owen Weber (urban, all-market rep); WIL St. Louis' Dick Williams (major-market country rep); and WEAT West Palm Beach, Fla.'s Jim Connor (medium-market easy rep).

BEDFORD BROADCASTING buys RKO General's last property, KFRC San Francisco, for \$8 million.

ality Lisa Canning joins rival KJLH for nights. Now You Definitely Can't See Their Lips Move: Ventriloquist act Willie Tyler & Lester are the latest celebrity part-timers on KKDA (Soul 73) Dallas. At urban KKFZ Seattle, promotion director/midday jock Nikki Hill is named MD.

Former WWWW (Z93) Charleston, S.C., PD B.J. Lewis is the new morning man at urban WBLK (Power 94) Buffalo, N.Y., where he joins Lou St. James. In other changes at the station, Lee Pettigree goes from afternoons to middays. Debbie Sims goes from middays to late nights.

Paul Kramer, last MD of top 40/dance WMXP Pittsburgh, joins Lou Simon as morning co-host of top 40 KZHT Salt Lake City. Former WHTZ (Z100) New York jock Pat McKay is now doing weekends and some production work at top 40 KDWB-FM Minneapolis.

KATM Colorado Springs, Colo., APD/morning man Bob Majors goes to afternoons at country WHKO (K99.1) Dayton, Ohio, replacing Jake Kincaid. KKYK Little Rock, Ark., night jock Joe Mama becomes the latest staffer to follow Brian Bridgeman to KHAK St. Louis where he'll do nights, replacing Mike Shannon.

At WJMH (102 Jamz) Greensboro, N.C., Tim Stephens joins for the p.m. drive from KRFD (FM100) Chico, Calif. At urban rival WQMG (Power 97), Greg Allen joins the morning team from overnights at crosstown AC WMAG. WQMG still needs a MD/p.m. driver. Also, album WSHE Miami needs p.m. driver—preferably one with PD aspirations.

Former N/T WMAL Washington, D.C., midday jock John Lyon has resurfaced in swing at crosstown easy outlet WGAY. Former WGTR Miami overnights Gaby "Sister Squeeze" Rios moves to Japan for

afternoons at top 40 FM Osaka. WLLZ Detroit overnights Jim Ellis joins album KSHE St. Louis for the same slot replacing Bill Poole.

Top 40 KHFI (K96.7) Austin, Texas, hires Bob Lanier & Mike Stikes from album WVRK Columbus, Ga., to replace Kevin Conner. He has gone to crosstown KGSR. Also at KHFI, morning team member Beth Youngblood goes from mornings to middays. Porsche from rival KBTS (B93) joins for overnights replacing Julian Evans. Kelly D'Angelo moves to weekends. At B93, overnights C.C. Cruz and sports director Jose Brown are out.

At album KTYD Santa Barbara, Calif., Keith Hansen from KRZR Fresno, Calif., joins for mornings. Jeff Hanley, former KLOS Los Angeles part-timer, is the new p.m. driver. Sherry Rodrigues is named promotion director. Johnny Burke, last with WUFY Buffalo, N.Y., is the new morning man for WHNN (Oldies 96) Saginaw, Mich.; he replaces Larry McLaine, now with WOOD Grand Rapids, Mich. WHXT (Hot 99.9) Allentown, Pa., MD/night jock Eric Stryker heads for the APD/morning co-host slot at WPXR Quad Cities, Iowa/Ill.

WFQX Winchester, Va., MD/morning man Kevin Edmonston joins album WWTR Ocean City, Md., as MD/p.m. drive. He replaces Colleen Carew who will continue in swing at WYYW Baltimore. Top 40 WNNK Harrisburg, Pa., MD Ed August is out. Morning man Ron Stryker is upped to MD at album WHMH St. Cloud, Minn. WPRR Altoona, Pa., OM Scott St. John is now doing weekends at top 40/dance WMXP Pittsburgh as well. Julio Flores goes from weekends at classic rock KLSX Los Angeles to weekends at adult alternative rival KTWV.

POWERPLAYS™

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

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

Z100 New York P.D.: Steve Kingston. Playlist includes: 1 Stevie B, Because I Love You (The Pos) 2 Poison, Something To Believe In 3 Jon Bon Jovi, Miracle (From "Young Guard")...

95.5 WPLJ New York P.D.: Tom Cuddy. Playlist includes: 1 Poison, Something To Believe In 2 Whitney Houston, I'm Your Baby Tonight 3 Stevie B, Because I Love You (The Pos)...

94.5 FM Boston P.D.: Steve Rivers. Playlist includes: 1 Stevie B, Because I Love You (The Pos) 2 Whitney Houston, I'm Your Baby Tonight 3 Deee-Lite, Groove Is In The Heart...

102.7 Los Angeles P.D.: Bill Richards. Playlist includes: 1 Stevie B, Because I Love You (The Pos) 2 Whitney Houston, I'm Your Baby Tonight 3 Deee-Lite, Groove Is In The Heart...

108 FM Boston P.D.: Sunny Joe White. Playlist includes: 1 Pat & Mick, Use It Up And Wear It Out 2 Bette Midler, From A Distance 3 Stevie B, Because I Love You (The Pos)...

MIX 107.3 Washington P.D.: Lorrin Palagi. Playlist includes: 1 Bette Midler, From A Distance 2 Mariah Carey, Love Takes Time 3 Wilson Phillips, Impulsive...

94.5 FM Washington P.D.: Chuck Beck. Playlist includes: 1 DNA Featuring Suzanne Vega, Tom's Din 2 Mariah Carey, Love Takes Time 3 Bette Midler, From A Distance...

B94 Pittsburgh P.D.: Danny Clayton. Playlist includes: 1 Winger, Miles Away 2 James Ingram, I Don't Have The Heart 3 Deee-Lite, Groove Is In The Heart...

106 Philadelphia P.D.: Todd Fisher. Playlist includes: 1 Vanilla Ice, Ice Ice Baby 2 Deee-Lite, Groove Is In The Heart 3 Mariah Carey, Love Takes Time...

FOX Detroit P.D.: John McFadden. Playlist includes: 1 Stevie B, Because I Love You (The Pos) 2 Poison, Something To Believe In 3 Mariah Carey, Love Takes Time...

95.7 FM Detroit P.D.: Rick Gillette. Playlist includes: 1 Stevie B, Because I Love You (The Pos) 2 Madonna, Justify My Love 3 Poison, Something To Believe In...

POWER 99 Atlanta P.D.: Rick Stacy. Playlist includes: 1 Stevie B, Because I Love You (The Pos) 2 Madonna, Justify My Love 3 Bette Midler, From A Distance...

POWER 93 Tampa P.D.: Marc Chase. Playlist includes: 1 Stevie B, Because I Love You (The Pos) 2 Bart Simpson, Do The Bartman 3 Whitney Houston, I'm Your Baby Tonight...

KDWB 101.3 Minneapolis P.D.: Brian Philips. Playlist includes: 1 Stevie B, Because I Love You (The Pos) 2 Poison, Something To Believe In 3 Whitney Houston, I'm Your Baby Tonight...

95.7 FM Chicago P.D.: Brian Kelly. Playlist includes: 1 Bette Midler, From A Distance 2 Whitney Houston, I'm Your Baby Tonight 3 Poison, Something To Believe In...

95 FM Detroit P.D.: Gary Berkowitz. Playlist includes: 1 Bette Midler, From A Distance 2 Mariah Carey, Love Takes Time 3 Rod Stewart, I Don't Want To Talk About You...

99.5 WLOL Minneapolis P.D.: Greg Strassell. Playlist includes: 1 Eliza Fiorillo, On The Way Up 2 Stevie B, Because I Love You (The Pos) 3 Whitney Houston, I'm Your Baby Tonight...

KDWB 101.3 Minneapolis P.D.: Brian Philips. Playlist includes: 1 Stevie B, Because I Love You (The Pos) 2 Poison, Something To Believe In 3 Whitney Houston, I'm Your Baby Tonight...

95 FM Chicago P.D.: Brian Kelly. Playlist includes: 1 Bette Midler, From A Distance 2 Whitney Houston, I'm Your Baby Tonight 3 Poison, Something To Believe In...

99.5 Dallas P.D.: Randy Kabrich. Playlist includes: 1 Poison, Something To Believe In 2 Mariah Carey, Love Takes Time 3 Deee-Lite, Groove Is In The Heart...

93Q Houston P.D.: Dene Hallam. Playlist includes: 1 Vanilla Ice, Ice Ice Baby 2 Mariah Carey, Love Takes Time 3 Stevie B, Because I Love You (The Pos)...

104 KRBE Houston P.D.: Steve Wyrostock. Playlist includes: 1 Wilson Phillips, Impulsive 2 Stevie B, Because I Love You (The Pos) 3 Madonna, Justify My Love...

92 PRO FM Providence P.D.: Paul Cannon. Playlist includes: 1 Whitney Houston, I'm Your Baby Tonight 2 Bette Midler, From A Distance 3 Jon Bon Jovi, Miracle (From "Young Guard")...

96 TIC FM Hartford P.D.: Tom Mitchell. Playlist includes: 1 Stevie B, Because I Love You (The Pos) 2 In A Room, Wiggle It 3 Whitney Houston, I'm Your Baby Tonight...

93Q Houston P.D.: Dene Hallam. Playlist includes: 1 Vanilla Ice, Ice Ice Baby 2 Mariah Carey, Love Takes Time 3 Stevie B, Because I Love You (The Pos)...

34 24 Donny Osmond, My Love Is A Fire
35 L.L. Cool J., Around The Way Girl
36 After 7, Heat Of The Moment
37 39 Pebbles, Love Makes Things Happen
38 40 George LaMond (Duet With Brenda K. St
39 25 James Ingram, I Don't Have The Heart
A40 — Bart Simpson, Do The Bartman
A — Adventures Of Stevie B., Jealousy
A — Mariah Carey, Someday

B104
WFSB-FM
Baltimore's Best Hits!

Baltimore P.D.: Steve Perun
1 1 Bette Midler, From A Distance
2 2 James Ingram, I Don't Have The Heart
3 3 Alias, More Than Words Can Say
4 4 Whitney Houston, I'm Your Baby Totch
5 5 Heart, Stranded
6 6 Mariah Carey, Love Takes Time
7 8 Phil Collins, Hang In Long Enough
9 9 Concrete Blonde, Joey
10 11 DNA Featuring Suzanne Vega, Tom's Din
11 10 Maxi Priest, Close To You
12 16 Wilson Phillips, Impulsive
13 14 Billy Joel, And So It Goes
14 15 Steve Winwood, One And Only Man
15 18 Stevie B., Because I Love You (The Pos
16 17 Debbie Gibson, Anything Is Possible
17 12 Daryl Hall John Oates, So Close
18 20 Madonna, Justify My Love
19 13 After 7, Can't Stop
20 EX Jon Bon Jovi, Miracle (From "Young Gu
EX Janet Jackson, Love Will Never Do (Wi
EX UB40, The Way You Do The Things You D
EX The Outfield, For You
EX George Michael, Freedom
EX Donny Osmond, My Love Is A Fire

#100
The Best
Miami

Miami P.D.: Frank Amadeo
1 2 Alias, More Than Words Can Say
2 3 Heart, Stranded
3 4 Whitney Houston, I'm Your Baby Totch
4 5 Don Henley, New York Minute
5 6 Mariah Carey, Love Takes Time
6 7 Wilson Phillips, Impulsive
7 8 UB40, The Way You Do The Things You D
8 9 George Michael, Freedom
9 10 Steve Winwood, One And Only Man
10 11 Bette Midler, From A Distance
11 14 Phil Collins, Hang In Long Enough
12 15 Madonna, Justify My Love
13 16 Donny Osmond, My Love Is A Fire
14 17 Daryl Hall John Oates, So Close
15 18 Cher, The Shoop Shoop Song (It's In H
16 12 Billy Joel, And So It Goes
17 13 Maxi Priest, Close To You
18 22 The Outfield, For You
19 23 Elton John, You Gotta Love Someone
20 25 Janet Jackson, Love Will Never Do (Wi
21 26 Deee-Lite, Groove Is In The Heart
22 17 James Ingram, I Don't Have The Heart
23 18 Nelson, After The Rain
24 27 Oleta Adams, Get Here
25 28 Surface, The First Time
26 EX INXS, Disappear
27 20 The Righteous Brothers, Unchained Mel
28 21 Dina, Karma
29 21 DNA Featuring Suzanne Vega, Tom's Din
A30 — INXS, Suicide Blonde
A — Robert Palmer, You're Amazing

WNCI 97.9
Columbus

Columbus P.D.: Dave Robbins
1 3 Bette Midler, From A Distance
2 2 Wilson Phillips, Impulsive
3 4 Whitney Houston, I'm Your Baby Totch
4 1 Mariah Carey, Love Takes Time
5 6 UB40, The Way You Do The Things You D
6 7 Donny Osmond, My Love Is A Fire
7 9 Steve Winwood, One And Only Man
8 5 Billy Joel, And So It Goes
9 11 Poison, Something To Believe In
10 11 Deee-Lite, Groove Is In The Heart
11 13 Damn Yankees, High Enough
12 12 Elisa Fiorillo, On The Way Up
13 14 Stevie B., Because I Love You (The Pos
14 8 Daryl Hall John Oates, So Close
15 17 George Michael, Freedom
16 18 Heart, Stranded
17 19 Don Henley, New York Minute
18 20 Phil Collins, Hang In Long Enough
19 21 After 7, Heat Of The Moment
20 22 Janet Jackson, Love Will Never Do (Wi
21 23 Maxi Priest, Just A Little Bit Longer
22 24 Luce Cole, House Full Of Reasons
23 25 Dina, Gentle
24 26 Elton John, You Gotta Love Someone
25 27 Cathy Dennis, Just Another Dream
26 28 Breathe, Does She Love That Man?
27 29 Cher, The Shoop Shoop Song
28 30 Surface, The First Time
29 EX Will To Power, I'm Not In Love
A30 — Robert Palmer, You're Amazing

WZLZ
Indianapolis

Indianapolis P.D.: Don London
1 1 Poison, Something To Believe In
2 5 Jon Bon Jovi, Miracle (From "Young Gu
3 2 After 7, Can't Stop
4 7 Steve B., Because I Love You (The Pos
5 6 Damn Yankees, High Enough
6 3 Pebbles, Giving You The Benefit
7 9 Wilson Phillips, Impulsive
8 11 Mariah Carey, Love Takes Time
9 12 Whitney Houston, I'm Your Baby Totch
10 12 Bette Midler, From A Distance
11 4 Daryl Hall John Oates, So Close
12 14 Glenn Medeiros (Featuring The Stylist
13 16 George Michael, Freedom
14 19 Janet Jackson, Love Will Never Do (Wi
15 19 DNA Featuring Suzanne Vega, Tom's Din
16 25 Madonna, Justify My Love
17 24 UB40, The Way You Do The Things You D
18 8 Donny Osmond, My Love Is A Fire
19 26 Nelson, After The Rain
20 20 Surface, The First Time
21 22 Deee-Lite, Groove Is In The Heart
22 23 Billy Joel, And So It Goes
23 24 Luce Cole, House Full Of Reasons
24 25 Phil Collins, Hang In Long Enough
A26 — INXS, Disappear
EX Steve Winwood, One And Only Man
A28 — Bad Company, If You Needed Somebody
A — Gays Next Door, I've Been Waiting For

94 WKTI
Milwaukee

Milwaukee P.D.: Mike Bertlak
1 1 INXS, Suicide Blonde
2 2 Heart, Stranded
3 3 Mariah Carey, Love Takes Time

4 4 Alias, More Than Words Can Say
5 5 David Cassidy, Lyin' To Myself
6 6 After 7, Can't Stop
7 7 Wilson Phillips, Impulsive
8 8 Bette Midler, From A Distance
9 9 Whitney Houston, I'm Your Baby Totch
10 10 Daryl Hall John Oates, So Close
11 11 Paul Young, Oh Girl
12 12 Stevie B., Because I Love You (The Pos
13 13 Maxi Priest, Close To You
14 14 Black Box, Everybody Everybody
15 15 Donny Osmond, My Love Is A Fire
16 16 Nelson, (Can't Live Without Your) Lov
17 17 Jon Bon Jovi, Miracle (From "Young Gu
18 18 Oamr Yankees, High Enough
19 19 George Michael, Freedom
20 20 Bruce Hornsby & The Range With Shawn
21 21 Pebbles, Giving You The Benefit
22 22 Steve Winwood, One And Only Man
23 23 Janet Jackson, Love Will Never Do (Wi
24 24 Luce Cole, House Full Of Reasons
25 25 Cheap Trick, Wherever Would I Be
26 26 Nelson, After The Rain
EX EX Cathy Dennis, Just Another Dream

106.5
St. Louis

St. Louis P.D.: Lyndon Abell
1 7 Concrete Blonde, Joey
2 6 Madonna, Justify My Love
3 5 Steve B., Because I Love You (The Pos
4 5 Winger, Miles Away
5 6 Bette Midler, From A Distance
6 22 Wilson Phillips, Impulsive
7 1 George Michael, Freedom
8 10 Jon Bon Jovi, Miracle (From "Young Gu
9 10 Mariah Carey, Love Takes Time
10 12 Steve Winwood, One And Only Man
11 13 Donny Osmond, My Love Is A Fire
12 14 The Outfield, For You
13 15 Eliza Fiorillo, On The Way Up
14 17 Joey King, I'm Not In Love
15 12 Vanilla Ice, Ice Ice Baby
16 19 Damn Yankees, High Enough
17 18 UB40, The Way You Do The Things You D
18 25 INXS, Disappear
19 25 Cathy Dennis, Just Another Dream
20 24 The Swamp Dragons, I'm Free
21 34 Vanilla Ice, Satisfaction
22 9 Poison, Something To Believe In
23 26 Breathe, Does She Love That Man?
24 27 Iggy Pop With Kate Pierson, Candy
25 28 Whitney Houston, I'm Your Baby Totch
26 29 Robert Palmer, You're Amazing
27 30 Ralph Tresvant, Sensitivity
28 31 Heart, Stranded
29 32 Dina, Gentle
30 33 Phil Collins, Hang In Long Enough
31 32 DNA Featuring Suzanne Vega, Tom's Din
32 18 Don Henley, New York Minute
33 36 Debbie Gibson, Anything Is Possible
34 37 Daryl Hall John Oates, So Close
35 31 Daryl Hall John Oates, So Close
36 38 Ceeline Dion, Where Does My Heart Beat
37 35 Alias, More Than Words Can Say
38 2 In A Room, Wiggle It
39 20 David Cassidy, Lyin' To Myself
40 4 Janet Jackson, Love Will Never Do (Wi
EX A C&C Music Factory Feat. Freedom Willi
EX Slaughter, Spend My Life
EX EX Keith Sweat, I'll Give All My Love To
EX EX Vanilla Ice, Play That Funky Music
EX EX Surface, The First Time
EX EX Johnny Gill, Fairweather Friend
EX EX Bart Simpson, Do The Bartman

Dallas P.D.: Joel Folger
1 4 Stevie B., Because I Love You (The Pos
2 1 Alias, More Than Words Can Say
3 5 Poison, Something To Believe In
4 6 Wilson Phillips, Impulsive
5 12 Vanilla Ice, Ice Ice Baby
6 12 Candymar, Knockin' Boots
7 9 Tom! Tom! Tone!, Feels Good
8 11 Jon Bon Jovi, Miracle (From "Young Gu
9 3 Nelson, (Can't Live Without Your) Lov
10 8 After 7, Can't Stop
11 16 Madonna, Justify My Love
12 14 Elisa Fiorillo, On The Way Up
13 14 Deee-Lite, Groove Is In The Heart
14 10 James Ingram, I Don't Have The Heart
15 18 UB40, The Way You Do The Things You D
16 15 Maxi Priest, Close To You
17 19 Pebbles, Giving You The Benefit
18 21 Mariah Carey, Love Takes Time
19 21 Soho, Hippychuck
20 22 Donny Osmond, My Love Is A Fire
21 24 Heart, Stranded
22 17 M.C. Hammer, Pray
23 23 Depeche Mode, World In My Eyes
24 31 DNA Featuring Suzanne Vega, Tom's Din
25 28 Whitney Houston, I'm Your Baby Totch
26 29 Janet Jackson, Love Will Never Do (Wi
27 32 Chris Isaak, Wicked Game
28 30 Surface, The First Time
29 25 Warrant, Cherry Pie
30 31 Vanilla Ice, Play That Funky Music
31 31 Damn Yankees, High Enough
32 EX Bette Midler, From A Distance
EX EX C&C Music Factory Feat. Freedom Willi
EX EX Bart Simpson, Do The Bartman
EX EX Will To Power, I'm Not In Love
EX EX Keith Sweat, I'll Give All My Love To
EX EX Ralph Tresvant, Sensitivity

Dallas P.D.: Joel Folger
1 4 Stevie B., Because I Love You (The Pos
2 1 Alias, More Than Words Can Say
3 5 Poison, Something To Believe In
4 6 Wilson Phillips, Impulsive
5 12 Vanilla Ice, Ice Ice Baby
6 12 Candymar, Knockin' Boots
7 9 Tom! Tom! Tone!, Feels Good
8 11 Jon Bon Jovi, Miracle (From "Young Gu
9 3 Nelson, (Can't Live Without Your) Lov
10 8 After 7, Can't Stop
11 16 Madonna, Justify My Love
12 14 Elisa Fiorillo, On The Way Up
13 14 Deee-Lite, Groove Is In The Heart
14 10 James Ingram, I Don't Have The Heart
15 18 UB40, The Way You Do The Things You D
16 15 Maxi Priest, Close To You
17 19 Pebbles, Giving You The Benefit
18 21 Mariah Carey, Love Takes Time
19 21 Soho, Hippychuck
20 22 Donny Osmond, My Love Is A Fire
21 24 Heart, Stranded
22 17 M.C. Hammer, Pray
23 23 Depeche Mode, Policy Of Truth
24 31 DNA Featuring Suzanne Vega, Tom's Din
25 28 Whitney Houston, I'm Your Baby Totch
26 29 Janet Jackson, Love Will Never Do (Wi
27 32 Chris Isaak, Wicked Game
28 30 Surface, The First Time
29 25 Warrant, Cherry Pie
30 31 Vanilla Ice, Play That Funky Music
31 31 Damn Yankees, High Enough
32 EX Bette Midler, From A Distance
EX EX C&C Music Factory Feat. Freedom Willi
EX EX Bart Simpson, Do The Bartman
EX EX Will To Power, I'm Not In Love
EX EX Keith Sweat, I'll Give All My Love To
EX EX Ralph Tresvant, Sensitivity

106.5
San Diego

San Diego P.D.: Kevin Weatherly
1 1 Stevie B., Because I Love You (The Pos
2 2 Ralph Tresvant, Sensitivity
3 7 Madonna, Justify My Love
4 4 Keith Sweat, I'll Give All My Love To
5 5 Surface, The First Time
6 6 DNA Featuring Suzanne Vega, Tom's Din
7 3 Deee-Lite, Groove Is In The Heart
8 14 Will To Power, I'm Not In Love
9 9 Paul Young, Oh Girl
10 11 C&C Music Factory Feat. Freedom Willi
11 13 Whitney Houston, I'm Your Baby Totch
12 12 2 In A Room, Wiggle It
13 8 UB40, The Way You Do The Things You D
14 19 Janet Jackson, Love Will Never Do (Wi
15 17 Iggy Pop With Kate Pierson, Candy
16 22 DNA Featuring Suzanne Vega, Tom's Din
17 18 Bette Midler, From A Distance
18 10 Tom! Tom! Tone!, Feels Good
19 20 George LaMond (Duet With Brenda K. St
20 25 Timmy T., One More Try
21 23 Guy, I Wanna Get With U
22 22 Special Generation, Love Me Just For
23 24 Wilson Phillips, Impulsive
24 26 Depeche Mode, World In My Eyes
25 27 Cathy Dennis, Just Another Dream
26 28 Ceeline Dion, Where Does My Heart Beat
27 30 Bart Simpson, Do The Bartman
28 15 Vanilla Ice, Ice Ice Baby
29 30 Bad Company, If You Needed Somebody
30 21 Mariah Carey, Love Takes Time
A — L.L. Cool J., Around The Way Girl
EX A Eliza Fiorillo, On The Way Up
EX EX Phil Collins, Hang In Long Enough
EX EX George Michael, Freedom
EX EX Poison, Something To Believe In

X100
San Francisco P.D.: Dan O'Toole

1 2 Stevie B., Because I Love You (The Pos
2 3 Wilson Phillips, Impulsive
3 7 George Michael, Freedom
4 6 Heart, Stranded
5 4 Whitney Houston, I'm Your Baby Totch
6 1 Daryl Hall John Oates, So Close
7 9 UB40, The Way You Do The Things You D
8 10 Bette Midler, From A Distance
9 11 Steve Winwood, One And Only Man
10 5 Concrete Blonde, Joey
11 12 Donny Osmond, My Love Is A Fire
12 13 Nelson, After The Rain
13 15 Madonna, Justify My Love
14 16 Phil Collins, Hang In Long Enough
15 18 DNA Featuring Suzanne Vega, Tom's Din
16 8 Alias, More Than Words Can Say
17 14 The Human League, Heat Like A Wheel
18 21 Don Henley, New York Minute
19 22 Billy Joel, And So It Goes
20 24 Damn Yankees, High Enough
21 25 Cheap Trick, Wherever Would I Be
22 26 Breathe, Does She Love That Man?
23 EX Janet Jackson, Love Will Never Do (Wi
24 23 Deee-Lite, Groove Is In The Heart
25 29 Jon Bon Jovi, Miracle (From "Young Gu
26 27 Cher, The Shoop Shoop Song (It's In H
27 28 Information Society, Think
28 30 Robert Palmer, You're Amazing
29 EX The Outfield, For You
30 EX INXS, Disappear
EX EX Ceeline Dion, Where Does My Heart Beat
EX — Surface, The First Time
EX — Debbie Gibson, Anything Is Possible
EX EX Keith Sweat, I'll Give All My Love To
EX EX Elton John, You Gotta Love Someone
EX EX Iggy Pop With Kate Pierson, Candy
EX EX Eliza Fiorillo, On The Way Up
EX EX Depeche Mode, World In My Eyes

KUBE 93FM
Seattle P.D.: Bob Case

1 1 Vanilla Ice, Ice Ice Baby
2 3 Stevie B., Because I Love You (The Pos
3 2 Bette Midler, From A Distance
4 3 Poison, Something To Believe In
5 6 Whitney Houston, I'm Your Baby Totch
6 5 Heart, Stranded
7 6 Damn Yankees, High Enough
8 7 Heart, Stranded
9 8 Mariah Carey, Love Takes Time
10 12 UB40, The Way You Do The Things You D
11 11 Deee-Lite, Groove Is In The Heart
12 14 Madonna, Justify My Love
13 9 Alias, More Than Words Can Say
14 15 George Michael, Freedom
15 13 M.C. Hammer, Pray
16 19 Janet Jackson, Love Will Never Do (Wi
17 17 Jon Bon Jovi, Miracle (From "Young Gu
18 10 James Ingram, I Don't Have The Heart
19 20 Pebbles, Giving You The Benefit
A20 — Tom! Tom! Tone!, Feels Good
21 Janet Jackson, Black Cat
22 EX Surface, The First Time
23 EX DNA Featuring Suzanne Vega, Tom's Din
24 EX Phil Collins, Hang In Long Enough
25 EX Will To Power, I'm Not In Love
26 EX Steve Winwood, One And Only Man
EX EX Don Henley, New York Minute
EX EX Robert Palmer, You're Amazing
EX EX Breathe, Does She Love That Man?
EX EX AC/DC, Moneytalks
EX EX Chris Isaak, Wicked Game

KPLZ 97.3
Seattle P.D.: Casey Keating

1 1 Stevie B., Because I Love You (The Pos
2 5 Bette Midler, From A Distance
3 4 Wilson Phillips, Impulsive
4 11 Deee-Lite, Groove Is In The Heart
5 6 UB40, The Way You Do The Things You D
6 16 Madonna, Justify My Love
7 7 Jon Bon Jovi, Miracle (From "Young Gu
8 9 Damn Yankees, High Enough
9 10 George Michael, Freedom
10 2 Whitney Houston, I'm Your Baby Totch
11 14 Steve Winwood, One And Only Man
12 21 Tom! Tom! Tone!, Feels Good
13 3 Poison, Something To Believe In
14 17 Nelson, After The Rain
15 23 Alias, More Than Words Can Say
16 12 Janet Jackson, Love Will Never Do (Wi
17 20 Phil Collins, Hang In Long Enough
18 24 Surface, The First Time
19 22 Winger, Miles Away
20 13 Donny Osmond, My Love Is A Fire
21 25 Debbie Gibson, Anything Is Possible
22 EX Will To Power, I'm Not In Love
A23 EX Ralph Tresvant, Sensitivity
EX EX Chris Isaak, Wicked Game
EX EX Daryl Hall John Oates, So Close
EX EX Cinderella, Shelter Me
EX A — 2 N., Ponderous
EX EX C&C Music Factory Feat. Freedom Willi
EX EX Breathe, Does She Love That Man?
EX EX Depeche Mode, World In My Eyes
EX EX Robert Palmer, You're Amazing
EX EX AC/DC, Thunderstruck
EX EX Bart Simpson, Do The Bartman
EX EX AC/DC, Moneytalks

TOP 40/ROCK
PURE RIDD
100.3 FM
Los Angeles P.D.: Scott Shannon

1 3 Winger, Miles Away
2 2 Damn Yankees, High Enough
3 1 Poison, Something To Believe In
4 4 Jon Bon Jovi, Miracle
5 8 Faith No More, Falling To Pieces
6 5 Motley Crue, Same Ol' Situation (S.O.)
7 10 The Black Crowes, Hard To Handle
8 19 Alias, More Than Words Can Say
9 7 Warrant, Cherry Pie
10 15 Warrant, I Saw Red
11 12 Trinator, Give It To Me Good
12 13 Nelson, After The Rain
13 14 Iggy Pop, Candy
14 6 AC/DC, Thunderstruck
15 16 Cinderella, Shelter Me
16 17 INXS, Disappear
17 18 Robert Palmer, You're Amazing
18 11 Slaughter, Fly To The Angels
19 20 AC/DC, Moneytalks
20 EX Bad Company, If You Needed Somebody
EX EX The Outfield, For You

Worcester P.D.: Ron Valeri
1 3 The Black Crowes, Hard To Handle
2 4 Scorpions, Love Me Please Me
3 8 Ratt, Shame Shame Shame
4 5 Heavens Edge, Find Another Way
5 1 Damn Yankees, High Enough

6 2 Led Zeppelin, Travelling Riverside Bl
7 7 Trinator, Give It To Me Good
8 13 Cinderella, Shelter Me
9 10 AC/DC, Moneytalks
10 11 Deep Purple, King Of Dreams
11 6 Extreme, Get The Funk Out
12 12 Bad Company, If You Needed Somebody
13 16 Nelson, After The Rain
14 19 Slaughter, Spend My Life
15 9 Babyron A.D., Desperate
16 20 Z.T. Top, My Head's In Mississippi
17 8 Jon Bon Jovi, Miracle (From "Young Gu
18 EX Traveling Wilburys, She's My Baby
19 EX Warrant, I Saw Red
20 14 Winger, Miles Away
EX A — Robert Palmer, You're Amazing
EX EX Rick Emmett, Big Lie
EX EX Sheelagh McDonald, Let You Go
EX EX Fast Eddie, You're So Vain
EX EX The Outfield, For You
EX EX Lynch Mob, Wicked Sensation
EX EX Jane's Addiction, Been Caught Stealin
EX EX INXS, Disappear
EX EX Judas Priest, A Touch Of Evil

TOP 40/DANCE
HOT 97.7 FM
New York P.D.: Joel Salkowitz

1 4 Cathy Dennis, Just Another Dream
2 4 Information Society, Think
3 3 Doug E. A.I., U.S.E.
4 5 Stevie B., Because I Love You (The Pos
5 6 C&C Music Factory, Gonna Make You
6 8 TKA Featuring Michelle Visage, Crash
7 10 Madonna, Justify My Love
8 8 George LaMond (Duet With Brenda K. St
9 8 Bell Biv DeVoe, B.B.D. (I Thought It W
10 12 DNA Featuring Suzanne Vega, Tom's Din
11 13 Ralph Tresvant, Sensitivity
12 2 Whitney Houston, I'm Your Baby Totch
13 16 Janet Jackson, Love Will Never Do (Wi
14 7 Mariah Carey, Love Takes Time
15 18 Double Dee Featuring Dany, Found Love
16 21 Soave, If You Want Me
17 25 Black Box, I Don't Know Anybody Else
18 22 After 7, Heat Of The Moment
19 19 Dina, Gentle
20 23 Debbie Gibson, Anything Is Possible
21 14 Vanilla Ice, Ice Ice Baby
22 26 Surface, The First Time
23 27 Adventures Of Stevie V., Jealousy
24 24 George Michael, Freedom
25 17 Pebbles, Giving You The Benefit
26 26 George LaMond (Duet With Brenda K. St
27 29 C&C Music Factory, Gonna Make Things H
28 20 In A Room, Wiggle It
29 31 Roziayn Clark, Eddy Steady Go
30 32 Keith Sweat, I'll Give All My Love To
31 34 Cover Girls, Don't Stop Now
32 EX Vanilla Ice, Play That Funky Music
A32 — En Vogue, You Don't Have To Worry
A33 — Lisette Miendez, Together Forever
A34 — Cayll, Love So Good
A — Bart Simpsons, Do The Bartman
A — Girls Club, Heart To Break The Heart
A — Culture Beat, I Like You

106.5
Chicago P.D.: Dave Shakes

1 1 Mariah Carey, Love Takes Time
2 1 Stevie B., Because I Love You (The Pos
3 10 Janet Jackson, Love Will Never Do (Wi
4 3 Candyman, Knockin' Boots
5 8 Whitney Houston, I'm Your Baby Totch
6 7 The Party, I Found Love
7 9 Madonna, Justify My Love
8 7 Cathy Dennis, Just Another Dream
9 6 Vanilla Ice, Ice Ice Baby
10 2 Technonronic, Rockin' Over The Beat
11 13 C&C Music Factory, Gonna Make You
12 5 Information Society, Think
13 16 Depeche Mode, World In My Eyes
14 12 Bell Biv DeVoe, B.B.D. (I Thought It W
15 20 Tom! Tom! Tone!, Feels Good
16 21 Surface, The First Time
17 17 TKA Featuring Michelle Visage, Crash
18 18 Double Dee Featuring Dany, Found Love
19 19 George Michael, Freedom
A20 — Bell Biv DeVoe, B.B.D. (I Thought It W
21 22 Wilson Phillips, Impulsive
22 26 DNA Featuring Suzanne Vega, Tom's Din
23 25 Debbie Gibson, Anything Is Possible
24 29 Black Box, I Don't Know Anybody Else
A25 — Young M.C., Pick Up The Pace
26 28 UB40, The Way You Do The Things You D
27 30 The Simpsons, Do The Bart Man
28 EX George LaMond (Duet With Brenda K. St
29 EX Vanilla Ice, Play That Funky Music
30 23 Candyman & Johnny O., Dream Boy/Drea
A — Cynthia, Mell In Your Mouth
A — INXS, Disappear

Power 106FM
Los Angeles P.D.: Jeff Wyatt

1 2 2 In A Room, Wiggle It
2 1 Deee-Lite, Groove Is In The Heart
3 5 Bell Biv DeVoe, B.B.D. (I Thought It W
4 3 Vanilla Ice, Ice Ice Baby
5 4 Tom! Tom! Tone!, Feels Good
6 6 DNA Featuring Suzanne Vega, Tom's Din
7 7 Mariah Carey, Love Takes Time
8 9 Pebbles, Giving You The Benefit
9 9 Whitney Houston, I'm Your Baby Totch
10 18 Madonna, Justify My Love
11 13 Johnny Gill, Fairweather Friend
12 16 Stevie B., Because I Love You (The Pos
13 15 Cathy Dennis, Just Another Dream
14 13 C&C Music Factory, Gonna Make You
15 17 Ralph Tresvant, Sensitivity
16 20 Guy, I Wanna Get With U
17 21 Janet Jackson, Love Will Never Do (Wi
18 22 Depeche Mode, World In My Eyes
19 14 Sweet Sensation, Each And Every Time
20 23 Information Society, Think
21 11 Caron Wheeler, Livin' In The Light
22 24 Pet Shop Boys, So Hard
23 26 Roziayn Clark, Eddy Steady Go
24 28 Al B. Sure!, Missunderstanding
25 30 Tevin Campbell, Round And Round
26 10 UB40, The Way You Do The Things You D
27 29 George Michael, Freedom
28 31 Rainbow Girls, Make Your Move 4 Love
29 32 Vanilla Ice, Play That Funky Music
30 33 After 7, My Only Woman
A29 — Candymar, Knockin' Boots
31 32 Maxi Priest, Just A Little Bit Longer
A33 — L.L. Cool J., Around The Way Girl
A34 — Adventures Of Stevie V., Jealousy
A35 — Candyman, Mell In Your Mouth
A — Mariah Carey, Someday
EX A — Inner City, That Man
EX EX TKA Featuring Michelle Visage, Crash
EX EX Double Dee Featuring Dany, Found Love
EX EX Glenn Medeiros, Me - U = Blue

94 WKTI
Philadelphia P.D.: John Roberts

1 3 Stevie B., Because I Love You (The Pos
2 4 Mariah Carey, Love Takes Time
3 5 Alias, More Than Words Can Say
4 2 2 In A Room, Wiggle It
5 2 Tom! Tom! Tone!, Feels Good
6 9 Madonna, Justify My Love
7 6 Vanilla Ice, Ice Ice Baby

8 8 Kwame, Onlee Ewe
9 7 James Ingram, I Don't Have The Heart
10 11 Regina, Track You Down
11 13 The Party, I Found Love
12 17 Poison, Something To Believe In
13 14 Cherie, Got Me Loving You
14 23 C&C Music Factory, Gonna Make You
15 15 Candi, The World Just Keeps Turning
16 16 Deee-Lite, Groove Is In The Heart
17 19 Sweet Sensation, Each And Every Time
18 21 Samuelle, So You Like What You See
19 27 UB40, The Way You Do The Things You D
A20 — Vanilla Ice, Play That Funky Music
21 25 Dina, Gentle
22 22 Eliza Fiorillo, On The Way Up
23 30 Robert Palmer, You're Not In Love
24 EX Pat And Mick, Use It Up And Hear It O
25 35 Fast Eddie, You're So Vain
26 28 Ralph Tresvant, Sensitivity
27 EX Roziayn Clark, Eddy Steady Go
28 34 Janet Jackson, Love Will Never Do (Wi
29 29 Cathy Dennis, Just Another Dream
30 EX Bette Midler, From A Distance
31 31 Phil Collins, Hang In Long Enough
32 EX The Simpsons, Do The Bart Man
33 33 Tommy Fuelt, Kiss You All Over
34 30 Damn Yankees, High Enough
A34 — George LaMond (Duet With Brenda K. St
A35 —

KMEL 106.5 FM
San Francisco P.D.: Keith Naftaly

1 1 Keith Sweat, I'll Give All My Love To
2 2 Ralph Tresvant, Sensitivity

HOT R&B PLAYLISTS
Sample Playlists of the Nation's Largest Urban Radio Stations

HOT 97.7
Miami P.D.: Keith Isley

1 3 Ralph Tresvant, Sensitivity
2 1 Vanilla Ice, Ice Ice Baby
3 2 Whitney Houston, I'm Your Baby Totch
4 7 Tevin Campbell, Round And Round
5 6 Freddie Jackson, Love Me Down
6 5 Mariah Carey, Love Takes Time
7 8 Guy, I Wanna Get With U
8 10 Jeffrey Osborne, Only Human
9 9 The Boys, Thing Called Love
10 12 Tevin Campbell, Round And Round
11 11 Buffalo Soldiers, Penny
12 13 Too Short, The Ghetto
13 21 Hi-Five, I Just Can't Handle It
14 EX DNA Featuring Suzanne Vega, Tom's Din
15 4 Candyman, Knockin' Boots
16 18 C&C Music Factory Feat. Freedom Will
17 17 Monie Love, Monie In The Middle
18 19 Special Generation, Love Me Just For Me
19 22 Deee-Lite, Groove Is In The Heart
20 24 Pebbles, Love Makes Things Happen
21 23 Teena Marie, If I Were A Bell
22 EX L.L. Cool J., Around The Way Girl
23 28 Surface, The First Time
24 29 Whispers, My Heart Your Heart
25 26 Stevie Wonder, Keep Our Love Alive
26 30 Janet Jackson, Love Will Never Do (With
27 31 Another Bad Creation, Isha
28 32 Marvin Gaye, My Last Chance
29 34 En Vogue, You Don't Have To Worry
30 35 Teddy Pendergrass, Make It With You
31 EX Loose Ends, Don't Be A Fool
32 EX Force M.D.'s, Somebody's Crying
A33 EX Dina, Gentle
EX EX Tony Terry, Head Over Heels
EX EX Bell Biv DeVoe, When Will I See You Smile
EX EX Michelle, Something In My Heart
EX A — Anita Baker, Fairly Tales
EX EX Guy, I'll Give All My Love To You
EX EX Kara, Every Little Thing
EX EX Big Daddy Kane, Cause I Can Do It Right
EX EX Deee-Lite, Groove Is In The Heart
EX EX The Boys, Thing Called Love
EX EX Lalah Hathaway, Baby Don't Cry
EX EX Marvin Gaye, My Last Chance
27 30 Father M.C., I'll Do 4 You
EX EX I Heru, I Want A Bell
EX EX DNA Featuring Suzanne Vega, Tom's Din
A38 34 Janet Jackson, Love Will Never Do (Wi
31 33 Oleta Adams, Get Here
32 32 Kipper Jones, Pool Elaine
33 36 En Vogue, You Don't Have To Worry
34 37 Big Daddy Kane, Cause I Can Do It Right
35 38 Special Generation, Love Me Just For Me
36 40 C&C Music Factory Feat. Freedom Wil
37 41 Kiara, Every Little Thing
38 42 Tony Terry, Head Over Heels
39 43 Sir Mix-A-Lot, I Got Game
40 EX Black Box, I Don't Know Anybody Else
EX EX Guy, I'll Give All My Love To You
EX EX Keith Sweat, I'll Give All My Love To You
EX EX Run-DMC, What's It All About
EX EX Reddy Pendergrass, Make It With You
A — Anita Baker, Fairly Tales
A — Bell Biv DeVoe, When Will I See You Smile
A — Another Bad Creation, Isha
A — Quincy Jones, Written All Over Your Face
A — Rudy Jones Feat. S. Garrett & C. Khan.
EX EX Maxi Priest, Just A Little Bit Longer
EX EX Triner, I Wanted You

KMJO MAJIC 102.5 FM
Houston P.D.: Ron Atkins

1 5 Ralph Tresvant, Sensitivity
2 4 Guy, I Wanna Get With U
3 3 Too Short, The Ghetto
4 7 Surface, The First Time
5 11 Tom! Tom! Tone!, It Never Rains (In
6 11 Freddie Jackson, Love Me Down
7 1 Whitney Houston, I'm Your Baby Totch
8 15 Pebbles, Love Makes Things Happen
9 9 The Boys, Thing Called Love
10 13 En Vogue, You Don't Have To Worry
11 23 L.L. Cool J., Around The Way Girl
12 12 Whispers, My Heart Your Heart
13 24 Teena Marie, If I Were A Bell
14 32 Tony Terry, Head Over Heels
15 27 Loose Ends, Don't Be A Fool
16 18 Father M.C., I'll Do 4 You
17 18 Special Generation, Love Me Just For Me
18 38 Keith Sweat, I'll Give All My Love To You
19 31 Jeffrey Osborne, Only Human
20 37 Big Daddy Kane, Cause I Can Do It Right
21 50 The Winans, When You Cry
22 EX Another Bad Creation, Isha
23 36 Michelle, Something In My Heart
24 6 LeVert, Rope A Dope Style
25 25 Prince, New Power Generation

3 3 Surface, The First Time
4 4 Whitney Houston, I'm Your Baby Totch
5 5 Bell Biv DeVoe, B.B.D. (I Thought It W
6 8 C&C Music Factory, Gonna Make You
7 7 UB40, The Way You Do The Things You D
8 10 L.L. Cool J., Around The Way Girl
9 11 Janet Jackson, Love Will Never Do (Wi
10 17 Madonna, Justify My Love
11 13 Dina, Gentle
12 12 Guy, I Wanna Get With U
13 12 Cathy Dennis, Just Another Dream
14 16 Pebbles/Babyface, Love Makes Things H
15 6 Janet Jackson, Love Will Never Do (Wi
16 22 En Vogue, You Don't Have To Worry
17 20 Toni! Toni! Tone!, It Never Rains (In
18 20 Will To Power, I'm Not In Love
19 23 Troop, I Will Always Love You
20 28 Father M.C., I'll Do For You
21 21 Wilson Phillips, Impulsive
22 25 Mariah Carey, Someday
23 24 Janet Jackson, Love Will Never Do (Wi
24 26 Paris, The Devil Made Me Do It
25 EX Oleta Adams, Get Here
26 27 Maxi Priest, Just A Little Bit Longer
27 30 Black Box, I Don't Know Anybody Else
28 14 Johnny Gill, Fairweather Friend
29 EX The Simpsons, Do The Bart Man
30 EX Vanilla Ice, Play That Funky Music
A — Tevin Campbell, Round And Round
A — Candyman, Mell In Your Mouth
A — Michelle, Something In My Heart
EX EX George LaMond (Duet With Brenda K. St
EX EX Tara Kemp, Hold U Tight
EX EX Jay B. Ellis, Go For It (Heart And F
EX EX Run-DMC, What's It All About

San Francisco P.D.: Keith Naftaly
1 1 Keith Sweat, I'll Give All My Love To
2 2 Ralph Tresvant, Sensitivity

26 26 Dina, Gentle
27 48 Dorian, Thrill
28 34 Rude Boys, Written All Over Your Face
29 30 Monie Love, Monie In The Middle
30 33 Teddy Pendergrass, Make It With You
31 37 Oleta Adams, Get Here
32 42 Stevie Wonder, Keep Our Love Alive
33 44 Lalah Hathaway, Baby Don't Cry
34 41 Force M.D.'s, Somebody's Crying
35 2 Tevin Campbell, Round And Round
36 36 Whistle & The Kreation Feat. Najee, Do
37 39 Terry Steele, Prisoner Of Love
38 43 Kipper Jones, Pool Elaine
39 EX Bell Biv DeVoe, When Will I See You Smile
40 41 Jomanda, Share
41 EX Vanilla Ice, Play That Funky Music
42 45 Marvin Gaye, My Last Chance
43 46 Quincy Jones Feat. S. Garrett & C. Khan.
44 47 Roy B. Ellis & Tynetta Hare, Go For It!
45 49 Run-D.M.C., What's

RADIO

Album Rock Tracks

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
Compiled from national album rock radio airplay reports.					
				★★ NO. 1 ★★	
1	1	4	8	MY HEAD'S IN MISSISSIPPI WARNER BROS. LP CUT	ZZ TOP 2 weeks at No. 1
2	2	2	11	HARD TO HANDLE DEF AMERICAN 4-19668/GEFFEN	THE BLACK CROWES
3	3	1	7	ONE AND ONLY MAN VIRGIN 4-98892	STEVE WINWOOD
4	5	6	8	IF YOU NEEDED SOMEBODY ATCO 4-98914	BAD COMPANY
5	7	11	5	SHELTER ME MERCURY 878 700-4	CINDERELLA
6	6	5	5	YOU'RE AMAZING EMI 50338	ROBERT PALMER
7	9	9	7	DISAPPEAR ATLANTIC 4-87784	INXS
8	8	12	8	TELEPHONE SONG EPIC LP CUT	VAUGHAN BROTHERS
9	10	10	6	MONEY TALKS ATCO 4-98881	AC/DC
10	11	8	7	TEASE ME, PLEASE ME MERCURY 878 634-4	SCORPIONS
11	12	19	4	SIGNS GEFFEN LP CUT	TESLA
12	4	3	8	SHE'S MY BABY WILBURY 4-19523/WARNER BROS.	TRAVELING WILBURYS
13	13	18	7	FOR YOU MCA 53935	THE OUTFIELD
14	20	23	6	IT'S LOVE MEGAFORCE LP CUT/ATLANTIC	KING'S X
15	22	26	6	JUST THE WAY IT IS, BABY ATCO LP CUT	THE REMBRANDTS
16	19	25	5	FULL CIRCLE ARISTA LP CUT	THE JEFF HEALEY BAND
17	16	17	7	THE ROAD I.R.S. LP CUT	THE ALARM
18	23	37	4	RIGHTEOUS CAPITOL LP CUT	ERIC JOHNSON
19	32	—	2	RUNAWAY WARNER BROS. LP CUT	DAMN YANKEES
20	14	15	11	MILES AWAY ATLANTIC 4-87824	WINGER
21	15	14	7	LOVE THAT NEVER DIES COLUMBIA LP CUT	THE BYRDS
22	21	16	14	STILL GOT THE BLUES CHARISMA LP CUT	GARY MOORE
23	28	39	3	REAL REAL GONE MERCURY 879 202-4	VAN MORRISON
24	17	7	11	SOMETHING TO BELIEVE IN ENIGMA 44617/CAPITOL	POISON
★★★ POWER TRACK ★★★					
25	36	44	3	I SAW RED COLUMBIA 38-73597	WARRANT
26	26	30	5	MAMA HELP ME GEFFEN 4-19658	EDIE BRICKELL & NEW BOHEMIANS
27	18	13	10	KING OF DREAMS RCA 2703	DEEP PURPLE
28	25	24	7	NEW YORK MINUTE GEFFEN 4-19660	DON HENLEY
29	33	34	5	LOVE CAN MAKE YOU BLIND ARISTA LP CUT	EVERY MOTHER'S NIGHTMARE
30	29	29	6	A TOUCH OF EVIL COLUMBIA LP CUT	JUDAS PRIEST
31	35	36	9	BEEEN CAUGHT STEALING WARNER BROS. 4-19574	JANE'S ADDICTION
32	31	32	5	WICKED SENSATION ELEKTRA LP CUT	LYNCH MOB
33	41	—	2	LET ME LOVE YOU TOO COLUMBIA LP CUT	TOMMY CONWELL
34	34	27	15	CAN'T FIND MY WAY HOME SIMMONS LP CUT/RCA	HOUSE OF LORDS
35	30	22	15	HIGH ENOUGH WARNER BROS. 4-19595	DAMN YANKEES
36	27	20	20	CLIFFS OF DOVER CAPITOL LP CUT	ERIC JOHNSON
37	45	—	2	BEST I CAN EMI LP CUT	QUEENSRYCHE
38	40	41	4	PRODIGAL BLUES CHRYSALIS 23603	BILLY IDOL
39	24	21	9	KEEP ON LOVING ME BABY VIRGIN LP CUT	COLIN JAMES
40	44	47	3	SPEND MY LIFE CHRYSALIS 23605	SLAUGHTER
41	39	40	4	AFTER THE RAIN DGC 4-19667	NELSON
42	49	—	2	OVER AND OVER REPRISE 4-19483	NEIL YOUNG & CRAZY HORSE
★★★ FLASHMAKER ★★★					
43	NEW ▶	1	1	BIG LIE CHARISMA LP CUT	RIK EMMETT
44	47	—	2	CONSEQUENCES MERCURY LP CUT	THE ROBERT CRAY BAND
45	42	43	4	PRIDE EPIC LP CUT	LIVING COLOUR
46	RE-ENTRY	6	6	CANDY VIRGIN 4-98900	IGGY POP WITH KATE PIERSON
47	NEW ▶	1	1	REMEMBER MY NAME SIMMONS 2736/RCA	HOUSE OF LORDS
48	NEW ▶	1	1	THE ONLY ONE I KNOW BEGGAR'S BANQUET 2451/RCA	THE CHARLATANS UK
49	43	33	10	THE OBVIOUS CHILD WARNER BROS. 4-19549	PAUL SIMON
50	38	28	12	GIVE IT TO ME GOOD MECHANIC 53863/MCA	TRIXTER

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.

Adjusting To The Rugged Field Of Radio Promotion

NEW YORK—While the majority of newly appointed promotions directors still come from within radio's ranks, a significant number of the major-market promotion directors appointed in recent months have come from outside the industry.

The new promotion directors have an odd assortment of backgrounds, among them a wildlife theme park, a cosmetics company, a department store, Disneyland, a music theater, a database marketing firm, a comedy club, and various ad agencies and public relations firms. While most say they adapted to radio quickly, nearly all admit that they had a lot to adjust to, including radio's fast pace, jargon, and ratings.

Chuck Gessert, director of marketing for classic rock WCKG Chicago, says his previous marketing position at the Poplar Creek Music Theatre did not prepare him for a recent Thanksgiving promotion in which



Promotions & Marketing

by Phyllis Stark

WCKG personnel camped out in a truck until it was filled with listener donations of food for the homeless. "I was called on to do a lot of things at Poplar Creek, but I never prepared for spending three days in the back of a Mayflower truck," he says.

Jackie Bailey, promotion director of AC KIOI San Francisco, says her new job requires much more flexibility than her previous position as an account executive at a database marketing firm. "[In radio,] you have to be flexible in how you look at your day. You're doing a marketing plan in the afternoon, but in the morning you were turkey bowling."

The immediacy of radio also took some getting used to for Bailey. "There is no lag time," she says. "You don't discuss things for weeks. You talk about it and it's on the air." In the business world, "they work slower and tend to analyze things more. There is a lot more creative flamboyance in radio."

The faster pace has also been the biggest challenge for KMEL San Francisco promotion director Cydney EnDean, previously the promotion coordinator for wildlife theme park Marine World U.S.A. "Going from promoting killer whales and tigers to being very urban and [involved] with the people is a different twist for me," she says. "In radio, I'm juggling 10-15 promotions at a time where I used to have the luxury of handling a few at a time."

KMEL PD Keith Naftaly gives EnDean high marks, but notes that "she had to learn the streetwise, funky attitude that comes with working at an aggressive music station. Working here is an education in street pop culture." Clothing figures in to that. After joining KIOI, Bailey had to purchase an entirely new, and

(Continued on page 17)

MODERN ROCK IN THE NEW YEAR
 CHAMELEON RECORDS
 Distributed in U.S. by CEMA • Canada by A&M • Australia by FESTIVAL

Modern Rock Tracks

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
Compiled from commercial and college radio airplay reports.					
				★★ NO. 1 ★★	
1	2	3	5	MORE ELEKTRA 4-64923	SISTERS OF MERCY 1 week at No. 1
2	4	5	6	NIGHT AND DAY CHRYSALIS LP CUT	U2
3	1	1	12	BEEEN CAUGHT STEALING WARNER BROS. 4-19574	JANE'S ADDICTION
4	5	6	8	THEN BEGGAR'S BANQUET 2451/RCA	THE CHARLATANS UK
5	6	9	4	PICCADILLY PALARE SIRE LP CUT/REPRISE	MORRISSEY
6	3	2	9	DON'T ASK ME VIRGIN LP CUT	PUBLIC IMAGE LTD.
7	8	10	6	STONE COLD YESTERDAY TVT 2581	THE CONNELLS
8	11	14	5	ONLY TONGUE CAN TELL GODISC LP CUT/POLYDOR	THE TRASH CAN SINATRAS
9	7	4	10	CELEBRATE ATLANTIC LP CUT	AN EMOTIONAL FISH
10	9	8	7	THE ROAD I.R.S. 67039	THE ALARM
11	10	12	7	DISAPPEAR ATLANTIC 4-87784	INXS
12	12	20	3	ENLIGHTEN ME SIRE LP CUT/WARNER BROS.	ECHO AND THE BUNNYMEN
13	21	29	3	KINKY AFRO ELEKTRA LP CUT	HAPPY MONDAYS
14	28	—	2	TOMORROW NEVER KNOWS SIRE LP CUT/WARNER BROS.	DANIELLE DAX
15	18	21	4	HEAVEN OR LAS VEGAS CAPITOL LP CUT	COCTEAU TWINS
16	13	11	8	BEEEN THERE DONE THAT OPAL LP CUT/WARNER BROS.	ENO/CALE
17	20	15	7	A LIFE OF SUNDAYS ENSIGN LP CUT/CHRYSALIS	THE WATERBOYS
18	15	18	9	DIG FOR FIRE ELEKTRA 2-66596	PIXIES
19	17	17	6	MAMA HELP ME GEFFEN 4-19658	EDIE BRICKELL & NEW BOHEMIANS
20	19	13	13	NEVER ENOUGH ELEKTRA 4-64928	THE CURE
21	16	7	13	CANDY VIRGIN 4-98900	IGGY POP
22	NEW ▶	1	1	SOMEONE TAKE THE WHEEL SIRE LP CUT/REPRISE	THE REPLACEMENTS
23	NEW ▶	1	1	SWEETNESS AND LIGHT 4.A.D. LP CUT/4AD	LUSH
24	29	—	2	TRAGEDY (FOR YOU) EPIC 34-73594	FRONT 242
25	NEW ▶	1	1	HANDS ACROSS THE OCEAN MERCURY LP CUT	THE MISSION U.K.
26	14	16	9	HELLO I LOVE YOU ELEKTRA LP CUT	THE CURE
27	22	19	6	ANNIE'S GONE ATLANTIC LP CUT	REDD KROSS
28	24	—	4	THE OBVIOUS CHILD WARNER BROS. 7-19549	PAUL SIMON
29	23	30	4	CAROLINE I.R.S. 13811	CONCRETE BLONDE
30	26	—	2	EASY STREET A&M LP CUT	SOUL ASYLUM

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

YesterHits®

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. Lady, Kenny Rogers, LIBERTY
2. More Than I Can Say, Leo Sayer, WARNER BROS.
3. Another One Bites The Dust, Queen, ELEKTRA
4. Starting Over, John Lennon, GEFFEN
5. Master Blaster, Stevie Wonder, TAMLA
6. Love On The Rocks, Neil Diamond, CAPITOL
7. Hungry Heart, Bruce Springsteen, COLUMBIA
8. Woman In Love, Barbra Streisand, COLUMBIA
9. Guilty, Barbara Streisand & Barry Gibb, COLUMBIA
10. Hit Me With Your Best Shot, Pat Benatar, CHRYSALIS

POP SINGLES—20 Years Ago

1. The Tears Of A Clown, Smokey Robinson & The Miracles, TAMLA
2. I Think I Love You, Partridge Family, BELL
3. Gypsy Woman, Brian Hyland, UNI
4. One Less Bell To Answer, Fifth Dimension, BELL
5. I'll Be There, Jackson 5, MOTOWN
6. My Sweet Lord/Isn't It A Pity, George Harrison, APPLE
7. Black Magic Woman, Santana, COLUMBIA
8. No Matter What, Badfinger, APPLE
9. Does Anybody Really Know What Time It Is?, Chicago, COLUMBIA
10. Share The Land, Guess Who, RCA

TOP ALBUMS—10 Years Ago

1. Greatest Hits, Kenny Rogers, LIBERTY
2. Guilty, Barbra Streisand, COLUMBIA
3. Hotter Than July, Stevie Wonder, TAMLA
4. The River, Bruce Springsteen, COLUMBIA
5. Back In Black, AC/DC, ATLANTIC
6. Crimes Of Passion, Pat Benatar, CHRYSALIS
7. Eagles Live, Eagles, ASYLUM
8. Zenyatta Mondatta, Police, A&M
9. The Game, Queen, ELEKTRA
10. Faces, Earth, Wind & Fire, ARC/COLUMBIA

TOP ALBUMS—20 Years Ago

1. Abraxas, Santana, COLUMBIA
2. Led Zeppelin III, ATLANTIC
3. Close To You, Carpenters, A&M
4. Sweet Baby James, James Taylor, WARNER BROS.
5. Greatest Hits, Sly & The Family Stone, EPIC
6. Third Album, Jackson 5, MOTOWN
7. Stephen Stills, ATLANTIC
8. Live Album, Grand Funk Railroad, CAPITOL
9. New Morning, Bob Dylan, COLUMBIA
10. Jesus Christ Superstar, Various Artists, DECCA

COUNTRY SINGLES—10 Years Ago

1. Why Lady Why, Alabama, RCA
2. That's All That Matters To Me, Mickey Gilley, EPIC
3. One In A Million, Johnny Lee, ASYLUM
4. You Almost Slipped My Mind, Charley Pride, RCA
5. Take Me To Your Lovin' Place, Larry Gatlin & The Gatlin Brothers Band, COLUMBIA
6. I Think I'll Just Stay Here And Drink, Merle Haggard, MCA
7. Lovers Live Longer, Bellamy Brothers, WARNER/CURB
8. The Best Of Strangers, Barbara Mandrell, MCA
9. A Bridge That Just Won't Burn, Conway Twitty, MCA
10. Texas In My Rear View Mirror, Mac Davis, CASABLANCA

SOUL SINGLES—10 Years Ago

1. Master Blaster, Stevie Wonder, TAMLA
2. Love T.K.O., Teddy Pendergrass, P.I.R.
3. Celebration, Kool & The Gang, DE-LITE
4. Lovely One, The Jacksons, EPIC
5. Uptown, Prince, WARNER BROS.
6. Keep It Hot, Cameo, CHOCOLATE CITY
7. More Bounce To The Ounce, Zapp, WARNER BROS.
8. Another One Bites The Dust, Queen, ELEKTRA
9. Love X Love, George Benson, WARNER BROS./QUEST
10. I'm Coming Out, Diana Ross, MOTOWN

RADIO

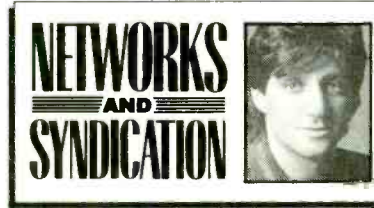
New Dees/Clark Syndie Firm CD Media Gets Mixed Reception From Radio Industry

LOS ANGELES—Is CD Media, the new syndication firm created by Wallly Clark and Rick Dees (Billboard, Dec. 8) to sell and distribute "Rick Dees Weekly Top 40," going to have a hard time getting off the ground in the current economic climate? Clark says no, but other industry insiders have a mixed response.

"My first reaction was that it's good for the radio business to have a new player in the syndication business, but in the last year we have seen a great amount of consolidation and erosion. Several shows have gone away this year," notes Radio Today Entertainment president Geoff Rich. "But 'Rick Dees' is still one of the strongest shows out there. It certainly should be a successful stand-alone radio show."

"There is less ad money out there, dollars are softer, and there is less room on radio stations," says On The Radio Broadcasting president Jeff Leve. "There are more programs out there than there were when Dees first hit. Dees is strong and they can use it as a building block, but I'm surprised they didn't do it a long time ago when the economy was better." Westwood One executive VP/GM Thom Ferro concurs. "It would have

been a lot easier if it were 1985 instead of 1991," he says. "When you start your own business, sometimes you don't realize some of the pitfalls. You have to clear your own radio stations and sell time to advertisers. I think they are going to have a hard time starting up, but I'm sure they have some things in their back pocket



by Craig Rosen

that will help them."

MediaAmerica chairman Ron Hartenbaum says that while the Dees show is competitive with ABC's "American Top 40 With Shadoe Stevens" and WW1's "Casey's Top 40 with Casey Kasem," CD Media's lack of depth can hurt it. "The ad marketplace is very competitive," he says. "Packaging, strength, and depth of programs make a show a financial success, and they just don't have that

now. 1991 is going to be a tough year for CD and the Rick Dees show."

AROUND THE INDUSTRY

Radio Today Entertainment is set to launch its second "Country World Premiere" special Jan. 14, spotlighting Glen Campbell's new album, "Unconditional Love." The 90-minute special, hosted by WSIX-FM Nashville PD Eric Marshall and produced by Robert Porter, will be beamed to stations live via satellite. Campbell will perform both old and new material live on acoustic guitar. RTE's Rich says the show is part of a series, which will be presented eight to 12 times a year, showcasing major country releases. "Country World Premiere" made its debut during Labor Day weekend with Reba McEntire.

MediaAmerica has picked up "The Jazz Show With David Sanborn," which will have its final run on WW1 during the week of Dec. 17. The program, which will now be known simply as "The David Sanborn Show," begins Dec. 24 and will be offered on CD. Sanborn's manager, Patrick Rains, serves as executive producer.

In addition, MediaAmerica has also picked up ad sales for "The World (Continued on next page)

PROMOTIONS AND MARKETING

(Continued from preceding page)

much more casual, wardrobe after discovering that her corporate clothes "don't work anymore."

Radio lingo was initially a problem for Gessert, who says words like liners and drops "were a foreign language to me." But Gessert says his biggest adjustment was "being graded 52 weeks a year because of Arbitrons and trends. Both the anticipation and nervousness about ratings are unique to broadcasting."

Bailey notes that in radio, "the personalities are a lot more volatile. People yell and scream a lot. You have to be tougher in radio. You can't have a thin skin."

Despite the adjustments needed, both Bailey and Gessert say that with their outside backgrounds, they have much more of a sales slant than some of their peers. Bailey's previous job made her much more of "a business person. Less like 'I want to do the Ice Capades [because it's fun] and more dollars and sense. Having sales experience helps. I'm more involved in the sales process [than my predecessor]. It's more of a focus for me. I go on sales calls and talk to clients directly." EnDean says Marine World developed her ability to "know how a client would look at a promotion."

WKIX/WYLT Raleigh, N.C., promotion director Stacey Shibles says her previous experience as a freelance graphic artist and her involvement in the commercial printing industry have been a help with all of the design and visual aspects of her new job. But her experience buying radio for a local restaurant and sports bar was what gave her the most insight into how radio works. Similarly, WLTT Washington, D.C., promotion manager Jimmy Lynn says his previous position as director of media relations for a public rela-

tions firm and ad agency—in which he did a lot of media buying—gave him many valuable contacts.

IDEA MILL: MORE SADDAM-BASHING

WMMS Cleveland raised money for the U.S.O. by bringing a Cadillac marked "Saddam Hussein's staff car" to various locations in the city where listeners could smash it with a hammer for a \$1 donation. The car was reduced to rubble in four days.

WQHT (Hot 97) New York and the U.S.O. sponsored "operation oasis," a holiday party for spouses and children of troops stationed in Saudi Arabia. The event, which was filmed and sent to the Persian Gulf, featured carnival games, fortune tellers, and performances by Tiffany and the U.S. Coast Guard Academy Glee Club.

Hot 97 is one of the stations that have taken advantage of MTV's ban of Madonna's "Justify My Love" video by showing it in the station "video van" at shopping malls, dance clubs, and record stores around town, and giving away copies. Rival WHYZ (Z100) showed the video at a station party.

The international relief and development organization CARE and the multiracial singing group the Friendship Choir have teamed up to produce a charity song that was sent on CD to 300 stations nationwide. The song, "In Times Like These," was written by Diane Louie, who created much of the music for the television show "Fame." CARE will receive royalties from all airplay. Stations who did not receive the CD can call CARE's Hope Rosenberg at 212-686-3110, ext. 241.

WYHY (Y107) Nashville is running a holiday public-service campaign on alcohol and substance abuse. A contest winner will receive treatment at

the Bradford Treatment Center in Birmingham, Ala. To enter, listeners call the Y107 "life line" and describe either their problem or that of a loved one. Bradford staffers will select the contest winner, and will also contact each caller.

WOOD-AM-FM Grand Rapids, Mich., teamed up with Maxwell House to sponsor a singles breakfast. A local restaurant provided the meal for 25 male and 25 female winners ages 25-70. N/T WVON Chicago host Ty Wansley broadcast live from Los Angeles in conjunction with the NAACP Image Awards taping. His guests for the broadcast included television stars Will Smith, Ann Marie Johnson, Sinbad, and Blair Underwood.

The Twin Cities Radio Broadcasters Assn. is seeking entries for its annual RadioBest national radio advertising contest. Deadline for entries is Jan. 8. Winners will be announced at the awards show, April 10 in Minneapolis. For entry forms or more information, call 612-544-8575.

PRO-MOTIONS

Classical WQXR-AM-FM New York director of marketing and promotion Ellen Kasis exits for a post at a local concert hall and training center. No replacement has been named. Marion Alper has been named promotion director at classical WCRB Boston. She was an account executive at the station.

Colleen McCann moves from the former top 40 WXGT (92X) Columbus (now WCOL-FM) to crosstown AC WSNY as promotion director. She replaces Janice Piscitelli, now an account executive at crosstown WXXM. No replacement has been named at WCOL.



Hot Hits in Tokio

- Week of November 25, 1990*
- Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN/81.3 FM in TOKIO.*
1. I'm Your Baby Tonight Whitney Houston
 2. Ice Ice Baby Vanilla Ice
 3. Love Will Never Do Janet Jackson
 4. Fairweather Friend Johnny Gill
 5. So Close Daryl Hall & John Oates
 6. Impulsive Wilson Phillips
 7. The First Time Surface
 8. Feels Good Tony! Toni! Toné!
 9. Pray M.C. Hammer
 10. Romeo Dina
 11. Crying In The Rain A-ha
 12. One And Only Woman Steve Winwood
 13. Justify My Love Madonna
 14. Serious Duran Duran
 15. Because I Love You Stevie B
 16. Joey Concrete Blonde
 17. So Hard Pet Shop Boys
 18. Sweet As Your Feeling Shots
 19. Suicide Blonde Inxs
 20. Love Me Tender Lou Rawls
 21. Listen Up Listen Up
 22. I Wanna Get With U Guy
 23. Love Takes Time Mariah Carey
 24. Without You Debbie Gibson
 25. Love Me Down Freddie Jackson
 26. Livin' In The Light Caron Wheeler
 27. Love And Affection Nelson
 28. Giving You The Benefit Pebbles
 29. Missunderstanding Al B Sure!
 30. Unchained Melody The Righteous Brothers
 31. Keep Our Love Alive Stevie Wonder
 32. Freedom George Michael
 33. The Obvious Child Paul Simon
 34. Thunderbirds Are Go! F.A.B.
 35. Something To Believe In Poison
 36. From A Distance Bette Midler
 37. Next To You Aswad
 38. Slow Motion Gerald Alston
 39. B.B.D. (I Thought It Was Me!) Bell Biv DeVoe
 40. Concrete And Steel ZZ Top
 41. Knockin' Boots Candyman
 42. She's Mine Travelling Wilburys
 43. Sensitivity Ralph Tresvant
 44. Do I Have To Inga Hump
 45. Try Me Jasmine Guy
 46. Miss My Love Gwen Guthrie
 47. Birthday Paul McCartney
 48. Everybody Everybody Black Box
 49. Heaven Knows Cool Down Zone
 50. You're Amazing Robert Palmer

NETWORKS AND SYNDICATION

(Continued from preceding page)

Music Series." "Between Sanborn and 'The World Music Series,' we have got some nice [upper] socioeconomic-skewing programming to take to the advertising community," says Hartenbaum.

"Hangin' With Hollywood," hosted by KIIS Los Angeles evening personality **Hollywood Hamilton**, has been broadcasting live from Disneyland on a trial basis. Hamilton says the move to Disneyland could lead to bigger things.

In the liner notes of "Lifelines/The Jimi Hendrix Story," a boxed set recently released by Reprise/Warner Bros., producer **Bruce Gary** notes that he was so inspired by WW1's "The Lost Lennon Tapes" that he hired the show's engineer, **Dave Kephart**, to help produce "Jimi Hendrix-Live & Unreleased," a six-hour WW1 special that ran during Labor Day weekend in 1988. Much of the material in the Hendrix box was culled from that WW1 special.

MORE HOLIDAY PROGRAMMING

CBS Radio Networks' year-end programming includes "Crisis And Change: The New World Order," a multipart special hosted by **Walter Cronkite**. The series of 3 1/2-minute reports will air Dec. 22 and 23. "Year End Tax Tips With **Geoff Colvin**," a 10-part series of 60-second features, will run Tuesday (11) and Wednesday (12).

"CBS Cavalcade Of Christmas Music," featuring classical and traditional songs performed by musicians from eight leading universities, will be available from Dec. 10-17. Each program is 24 minutes long.

On the sports front, CBS will present "Sports Year '90," a series of 15 special reports hosted by **John Madden**. The 90-minute segments will be available for broadcast Dec. 29 and 30. On Jan. 1, CBS will air "The Mo-

bil Cotton Bowl Classic" live from Dallas. **John Rooney** and **Chuck Cooperstein** will host as Texas meets Miami.

On the entertainment front, "Cruisin' America" will present special Christmas and New Years shows Dec. 21-23 and Dec. 28-30, respectively, as well as "On The Move" Dec. 21-23 and Dec. 28-30. On the latter date, host **Tom Joyner** will count down the top 30 urban hits of the year.

ABC is offering several programming packages including "Holiday Production Elements," which features holiday greetings from "Twin Peaks" star **Sherilyn Fenn**, **Bart Simpson**, and others. ABC will also be offering more than 18 hours of holiday music to affiliates, including a five-hour "Pop Music Collection," the 4 1/2-hour "A Soulful Christmas Music Collection," and the one-hour "A Very Elvis Christmas." For country affiliates, ABC will also offer "The Country Christmas Collection," which features greetings from the **Judds** and others. Country Christmas song parodies and a four-hour country Christmas music feed will also be offered.

For the year's end, ABC's Direction and Entertainment Networks will be offering a special version of "Hal Bruno's Washington," a 25-minute special looking back at the year's most memorable political events. Two special editions of "World News This Week" and "Perspective" will also be offered to Information Network affiliates. One show will look back at the year, with the other one focusing on 1991.

ABC will also offer special programming for its Contemporary, FM, and Rock young-adult networks. "1990: Our Top Ten List," a 55-minute special hosted by **Nick Alexander**, will focus on the year's most im-

portant news events. A special version of "Young Adult Newscall" will feature actualities from the year's top stories.

Satellite Music Network's Heart & Soul format is set to broadcast

Lou Rawls Parade Of Stars Telethon Dec. 29. As reported earlier, **Sheridan Broadcasting Network** will also be airing the telethon.

On Dec. 22 and 23, **Lee Bailey Communication's "Radioscope"** will fea-

ture "Tears For A Christmas Tree," a radio play starring **Motown** act the **Boys**. The drama will focus on the problems of inner-city life and drug-related violence.

Billboard's

PD

of the week

Mel Myers
KMYZ Tulsa, Okla.



EIGHTEEN months after the debut of KQLZ Los Angeles, Rock 40 is considered a dead issue by many programmers. Less than 15 major Rock 40 outlets exist nationally. Most have long since abandoned the format for mainstream top 40 or straight album rock.

So how do you explain Tulsa, Okla.'s top 40 leader, KMYZ (Z104.5)? After two years as a rock-leaning top 40 with very little urban or dance content, Z104.5 has led rival KAYI (KAY107) for three of the last four books. In the summer Arbitron, KMYZ was up 7.7-10.3 12-plus while KAY107 was off 6.7-6.4.

This is Z104.5 in p.m. drive: **White Lion**, "Wait"; **Wilson Phillips**, "Impulsive"; **Georgia Satellites**, "Keep Your Hands To Yourself"; **Tears For Fears**, "Everybody Wants To Rule The World"; **Damn Yankees**, "High Enough"; **Bad Company**, "Bad Company"; **Poison**, "Unskinny Bop"; **Bryan Adams**, "Heaven"; **Winger**, "Seventeen"; and **Boston**, "Long Time."

That may not be typical top 40 fare these days, but it is fairly typical of stations consulted by **E. Alvin Davis**. Since Rock 40's first heyday in the early '80s, Davis' clients have run a tight, rock-leaning, and heavily callout-driven playlist with a lot of oldies. And they've done so regardless of whether it was fashionable.

KMYZ PD **Mel Smith** says, "I don't consider us strictly Rock 40. When Rock 40 was a national fad, the typical Rock 40 station was primarily current and had very little oldies content. We're not afraid to go back into the library for 'Twist & Shout' or 'Satisfaction.'"

"Rock 40 has died nationally because stations didn't know why they were doing it. They were just following the national trend at the time. We didn't set out to be a Rock 40 station. We just came in to serve a hole in the market."

An 18-year radio veteran, Smith joined album rock **KMOD** Tulsa in the late '70s. He also programmed legendary top 40 **KELI's** return to the format before coming to KMYZ, then a classic rocker, in 1987. At the time, "KMOD had been sitting there with huge shares, nobody was getting near them. And KAY107 had been sitting there with a format monopoly."

"KAY107 has always played a lot of dance music and gone straight off the national charts for the most part. We know because we've all worked in this market so long that there are bands this market really likes that don't make the top 40 nationally."

"When **Billy Squier** came here last year, we knew it would be a sellout. The promoter thought we were kidding because they'd gotten him so cheap, but I knew from when I worked at KMOD that it would be a sellout. Even **Billy** was surprised, because everywhere else he had to do station parties to have a packed house."

Finding music for KMYZ is "not as difficult as other guys nationally would make it seem. The problem is doing it with record company priorities in mind. Very often we find ourselves playing their AOR priority instead of their CHR priority. There are some labels that... work us like an AOR. There are others that just can't understand why we don't play some of their dance records and won't let us explain."

KMYZ's music is largely undayparted. Although it goes more current at night, the classic rock oldies it plays then are the same ones that play during the rest of the day. The few urban records it plays are ones "pretty much accepted by the rock crowd," among them, "Ice Ice Baby," "Pray," "Giving You The Benefit," and "Rub You The Right Way."

Surprisingly, not every rock record works for Z104.5 either. At this writing, KAY107 is playing "For You" by

the **Outfield**, but KMYZ is not. The same goes for "Disappear" by **INXS**. For one thing, modern rock has done poorly in Tulsa since the days when **Smith** got calls at **KMOD** attacking the **Cars** as "disco punk bullshit." The other, more surprising reason, is that **INXS** has not done well in Tulsa ever since the title of its song "Devil Inside" went over poorly with the conservative audience.

(Despite that, **Smith** says local celebrity **Oral Roberts** "doesn't have the presence here that he has nationally. When I moved here, I wondered what kind of town this was. But we've seen **Oral** go through so many silly things, some of which have embarrassed the city. He doesn't necessarily influence Tulsa, but this is still a conservative, religious community with high moral standards.")

Besides music, **Smith** says the number of locals on staff sets KMYZ apart from KAYI. When KAYI last changed hands, the nucleus of its management team went to KMYZ. And "we assembled an airstaff that was Tulsa people, which is something that KAYI doesn't have. I've been here 13 years. P.M. driver **Wavy Davy Michaels** has been here 13 years. Midday guy **Randy Young** and night jock **Elvis Polo** grew up here. Morning newscaster **D.C. Roberts**, who came over from KAYI, grew up here. Even our overnigher, **Curtis Ford**, is from the area.

"A lot of KAY107's staffers have spent their time there with an eye on that move to Dallas instead of making Tulsa happy; [KAYI PD] **Jan Dean** and [production director] **John Foster** are the only exceptions. For KAY107 to challenge us from an airstaff standpoint, they'd have to raid [country] **KWEN**. Although we're a fairly new station, people who run businesses or civic groups know the staff here well, so they call us first when they want something."

As for **KMOD**, which had a 10.5 this summer, **Myers** calls them "a very strong dynasty... that a lot of people grew up with. I hear a lot of complaints about them, but there's still something in people's hearts because they've been here so long."

In the fall, both **KMOD** and KMYZ will have to contend with the debut of classic rocker **KTHK** (The Hawk), programmed by former KMYZ PD **Brent Alberts**. Although a classic rocker might cause concern for a station that plays so many classics, **Myers** says **KTHK** is "so purely classic rock that they have a very different feel from us. People come to us for a certain energy and attitude that you can't get from a pure oldies station."

KMYZ's "attitude" includes such **Power Pig**-style liners as "Armed, Dangerous, and Off Our Medication," and "Crank This Puppy Up," both of which are used on station billboards this fall. It also has a produced drop-in that asks, "You could listen to another radio station, but what would your friends think?"

Over the summer, Z104.5 relied on its ongoing bumper sticker campaign. "Other stations had always put their stickers in a store and you'd put them on your car if you felt like it. We were the first station to give away prizes for stickers. We have sticker parties where we'll put the sticker on your car ourselves. That personal touch has worked very well and now three other stations in this market think it's a good idea to do sticker parties."

"We gave away a **Mazda Miata** before any other station in the market. We had a deal with a local dealership before they even knew what a **Miata** was. We were just banking on how hot we had heard it was going to be. By the time it came in, people were paying \$8,000 over list price for one."

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TERRI ROSSI'S RHYTHM SECTION

COMPLETE EDITION: All of the **New Edition** spin-off projects have achieved at least one No. 1 Hot R&B single each, as "Sensitivity" by **Ralph Tresvant** (MCA) glides effortlessly into the No. 1 spot. It has reports from 109 of the panel's 110 stations, including 32 No. 1 reports. Only 13 stations list it below top five on their playlists.

BULLET MANIA: "Love Me Down" by **Freddie Jackson** (Capitol) is new at WJMH Greensboro, N.C., and now has reports from the entire radio panel. It earns the largest increase in radio points on the chart, with No. 1 reports from four stations and top five reports from 56 others. "Love Me Down" jumps over "It Never Rains (In Southern California)" by **Tony! Toni! Toné!**, which has reports from 108 stations and makes a major increase in sales points. Also on 108 stations, "I Wanna Get With U" by **Guy** (MCA) earns its bullet but is pushed down in radio rank 5-4 as "Love Me Down" leaps up in rank 7-3.

"The First Time" by **Surface** (Columbia) continues its steady pace, gaining WJMI Jackson, Miss., and KDAY Los Angeles, for a total of 110 station reports. It has 13 top five reports, including WDAS Philadelphia at No. 5 and KMJQ Houston at No. 4. It also has 45 top 10 reports. Retail gains are strong as 13 new dealers report it this week. "Only Human" by **Jeffrey Osborne** (Arista) is on 109 stations, as WEBB Baltimore adds it at No. 22 and it is new at KCOH Houston at No. 15. Six stations list it top five, including WOWI at No. 3 and WBSK at No. 4, both in Norfolk, Va. It has top 10 reports from 44 other stations.

TOO NUMEROUS TO MENTION: Many records have performed well at radio, both in new activity and chart moves, that may not have been highlighted in previous columns. Here is an update on some of them. In its seventh week on the chart, "Tom's Diner" by **DNA** featuring **Suzanne Vega** (A&M) is on 81 stations and gains 16, including KJLH Los Angeles, XHRM San Diego, WZAK Cleveland, KKDA-FM Dallas, WQQK Nashville, KHUL Memphis, and WPGA and WFXA, both in Macon, Ga. . . "Gonna Make You Sweat" by **C&C Music Factory** featuring **Fredom Williams** (Columbia) gains 11 stations including WDAS Philadelphia; WJTT Chattanooga, Tenn.; WJLB Detroit; and WBLX-FM and WGOK, both in Mobile, Ala. . . "Gentle" by **Dino** (Island) is on 88 stations, adding 10, including WBSL New York; WEDR and WHQT, both in Miami; WGCI Chicago; and WWWZ Charleston, S.C.

RAPPER'S DELIGHT: This week's Power Pick/ Sales record is "What's It All About" by **Run-D.M.C.** (Profile), gaining 25 new dealers for a total of 48. It also gained 10 new radio reports, including WGCI Chicago; WGZB Louisville, Ky.; WJHM Orlando, Fla.; and WQFX Gulfport, Miss. "Cause I Can Do It Right" by **Big Daddy Kane** (Cold Chillin') gets it right at 11 stations, including WRKS New York, WUSL Philadelphia, WXYV Baltimore, WIZF Cincinnati, and WXOK Baton Rouge, La.

TOO SHORT STANDS TALLER: Even though "The Ghetto" by **Too Short** (Jive) is shy of its points to earn a bullet, it continues up the chart. It has reports from 82 stations, gaining nine radio reports including WUSS Atlantic City, N.J.; WXYV Baltimore; WCDX Richmond, Va.; KPRS and KIDZ, both in Kansas City, Mo.; and KKFY Seattle.

HOT R&B SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 26 REPORTERS	SILVER ADDS 26 REPORTERS	BRONZE/ SECONDARY ADDS 58 REPORTERS	TOTAL ADDS 110 REPORTERS	TOTAL ON 110 REPORTERS
FAIRY TALES					
ANITA BAKER ELEKTRA	19	15	21	55	55
BLACK PARADISE					
SAMUELLE ATLANTIC	5	7	25	37	56
WHEN WILL I SEE YOU...					
BELL BIV DEVOE MCA	8	8	16	32	77
PLAY THAT FUNKY MUSIC					
VANILLA ICE SBK	5	7	12	24	47
MELODY COOL					
MAVIS STAPLES PAISLEY PARK	1	6	17	24	24
THE PLACES YOU FIND LOVE					
QUINCY JONES QWEST	4	5	13	22	63
GO FOR IT! (HEART & FIRE)					
ELLIS/HARE BUST IT	5	9	6	20	76
STUPID					
BERNADETTE COOPER MCA	1	4	14	19	30
UK BLAK					
CARON WHEELER EMI	2	5	11	18	62
TOM'S DINER					
DNA FEAT. SUZANNE VEGA A&M	4	2	10	16	81

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.

END THE YEAR ON A GOOD NOTE.



LEVERT "ALL SEASON"

THIS SELF-STARTER ALBUM
TRACK, NOW RELEASED AS A
SINGLE, CARRIES ON LEVERT'S
FINE BALLAD TRADITION
FROM THE ALBUM
ROPE A DOPE STYLE
(82164)

Produced by Gerald Levert
& Marc Gordon for
Trevel Productions
Management and Direction:
Trevel Productions Co. Inc.
Harry J. Coombs

Samuelle

"BLACK PARADISE"

WITH THIS ONE SINGLE,
PARADISE COMES A LITTLE CLOSER
FROM THE ALBUM

LIVING IN BLACK PARADISE
(82130)

Produced and Arranged by
Thomas McElroy and Denzil Foster
for 2 Tuff-E-Nuff Productions

• David Lombard Management



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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	40	M.C. HAMMER ▲ ⁷ CAPITOL 92857 (9.98) 29 weeks at No. 1	PLEASE HAMMER DON'T HURT 'EM
2	5	10	3	WHITNEY HOUSTON ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT
3	2	2	11	L.L. COOL J ● DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT
4	4	6	6	AL B. SURE! WARNER BROS. 26005 (9.98)	PRIVATE TIMES... AND THE WHOLE 9!
5	3	3	12	TOO SHORT ● JIVE 1353/RCA (9.98)	SHORT DOGS IN THE HOUSE
6	6	4	24	MARIAH CAREY ▲ ² COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
7	9	8	30	TONY! TONI! TONE! ● WING 841 902/POLYDOR (8.98 EQ)	THE REVIVAL
8	7	5	25	KEITH SWEAT ▲ VENTUREMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
9	8	7	17	VANILLA ICE ▲ ⁵ SBK 95325 (9.98)	TO THE EXTREME
10	10	9	18	WHISPERS CAPITOL 92957 (9.98)	MORE OF THE NIGHT
11	17	22	3	FREDDIE JACKSON CAPITOL 92217 (9.98)	DO ME AGAIN
12	15	17	4	BIG DADDY KANE COLD CHILLIN' 26303/REPRISE (9.98)	TASTE OF CHOCOLATE
13	11	12	33	JOHNNY GILL ▲ MOTOWN 6283 (8.98)	JOHNNY GILL
14	22	55	3	GUY MCA 10115 (9.98)	THE FUTURE
15	12	11	37	BELL BIV DEVOE ▲ ² MCA 6387 (9.98)	POISON
16	14	15	9	GERALD ALSTON TAJ 6302/MOTOWN (9.98)	OPEN INVITATION
17	13	14	11	PEBBLES MCA 10025 (9.98)	ALWAYS
18	16	13	21	ANITA BAKER ▲ ELEKTRA 60922 (9.98)	COMPOSITIONS
19	21	35	3	LEVERT ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE
20	18	18	7	CANDYMAN EPIC 46947 (9.98 EQ)	AIN'T NO SHAME IN MY GAME
21	72	—	2	RALPH TRESVANT MCA 10116 (9.98)	RALPH TRESVANT
22	20	19	10	TODAY MOTOWN 6309 (9.98)	THE NEW FORMULA
23	19	16	14	PRINCE ● PAISLEY PARK 27493/WARNER BROS. (12.98)	GRAFFITI BRIDGE
24	56	—	2	RUN-D.M.C. PROFILE 1401 (9.98)	BACK FROM HELL
25	23	23	7	DANA DANE PROFILE 1298 (9.98)	DANA DANE 4 EVER
26	26	32	8	THE BOYS MOTOWN 6302 (9.98)	THE BOYS
27	28	30	9	TEENA MARIE EPIC 45101 (9.98 EQ)	IVORY
28	25	25	16	BASIC BLACK SOUND OF NEW YORK 6307/MOTOWN (9.98)	BASIC BLACK
29	30	29	10	ROBIN HARRIS WING 841 960/POLYDOR (8.98 EQ)	BE-BE'S KIDS
30	31	28	18	BLACK BOX RCA 2221 (9.98)	DREAMLAND
31	35	43	4	FATHER M.C. UPTOWN 1006/MCA (9.98)	FATHER'S DAY
32	29	24	16	LALAH HATHAWAY VIRGIN 91382 (9.98)	LALAH HATHAWAY
33	33	27	11	TAKE 6 REPRISE 25892 (9.98)	SO MUCH 2 SAY
34	43	40	10	DEEE-LITE ELEKTRA 60957 (9.98)	WORLD CLIQUE
35	45	59	3	SURFACE COLUMBIA 46772 (9.98 EQ)	3 DEEP
36	42	39	63	JANET JACKSON ▲ ⁴ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
37	27	20	13	MAXI PRIEST CHARISMA 91384 (9.98)	BONAFIDE
38	24	21	15	N.W.A RUTHLESS 7224/PRIORITY (6.98)	100 MILES AND RUNNIN'
39	36	44	4	MONIE LOVE ETERNAL 26358/WARNER BROS. (9.98)	DOWN TO EARTH
40	NEW	1	1	JEFFREY OSBORNE ARISTA 8620 (9.98)	ONLY HUMAN
41	40	38	6	JASMINE GUY WARNER BROS. 26021 (9.98)	JASMINE GUY
42	38	33	34	EN VOGUE ▲ ATLANTIC 82084 (9.98)	BORN TO SING
43	37	42	27	MILIRA APOLLO THEATRE 6297/MOTOWN (9.98)	MILIRA
44	32	26	16	BOOGIE DOWN PRODUCTIONS ● JIVE 1358/RCA (9.98)	EDUTAINMENT
45	34	31	8	CARON WHEELER EMI 93497 (9.98)	UK BLAK
46	46	46	17	OLETA ADAMS FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE
47	44	37	12	SAMUELLE ATLANTIC 82130 (9.98)	LIVING IN BLACK PARADISE
48	59	94	3	LOOSE ENDS MCA 10044 (9.98)	LOOK HOW LONG
49	53	70	4	SPECIAL GENERATION CAPITOL 94846 (9.98)	TAKE IT TO THE FLOOR

50	50	58	5	H.W.A. DRIVE-BY 15131/QUALITY (8.98)	LIVIN' IN A HOE HOUSE
51	41	34	21	DENISE LASALLE MALACO 7454 (9.98)	STILL TRAPPED
52	39	36	8	KING TEE CAPITOL 92359 (9.98)	AT YOUR OWN RISK
53	55	67	4	CHUBB ROCK SELECT 9063 (6.98)	TREAT EM' RIGHT
54	49	57	4	HI-FIVE JIVE 1328/RCA (9.98)	HI-FIVE
55	47	47	19	D-NICE JIVE 1202/RCA (9.98)	CALL ME D-NICE
56	48	50	7	CLARENCE CARTER ICHIBAN 1068 (8.98)	BETWEEN A ROCK AND A HARD PLACE
57	73	—	2	PARIS TOMMY BOY 1030 (9.98)	THE DEVIL MADE ME DO IT
58	51	41	18	SPECIAL ED PROFILE 1297 (9.98)	LEGAL
59	52	49	27	SNAP ● ARISTA 8536 (9.98)	WORLD POWER
60	61	54	11	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE
61	63	66	9	GEORGE MICHAEL ▲ COLUMBIA 46898 (10.98 EQ)	LISTEN WITHOUT PREJUDICE VOL. 1
62	57	56	18	GEOFF MCBRIDE ARISTA 8543 (9.98)	DO YOU STILL REMEMBER LOVE
63	66	60	66	AFTER 7 ▲ VIRGIN 91061 (9.98)	AFTER 7
64	62	53	28	ICE CUBE ● PRIORITY 57120 (9.98)	AMERIKKA'S MOST WANTED
65	54	45	20	THE TIME ● PAISLEY PARK 27490/REPRISE (9.98)	PANDEMONIUM
66	65	65	9	D.J. KOOL CREATIVE FUNK 7000/SOH (9.98)	THE MUSIC AIN'T LOUD ENUFF
67	68	64	34	PUBLIC ENEMY ▲ DEF JAM 45413/COLUMBIA (9.98 EQ)	FEAR OF A BLACK PLANET
68	64	61	17	INTELLIGENT HOODLUM A&M 5311 (9.98)	INTELLIGENT HOODLUM
69	71	72	34	NAJEE EMI 92248 (9.98)	TOKYO BLUE
70	58	52	19	LUKE FEATURING THE 2 LIVE CREW ● LUKE 91424/ATLANTIC (9.98)	BANNED IN THE U.S.A.
71	70	62	31	THE WINANS QWEST 26161/WARNER BROS. (9.98)	RETURN
72	60	48	16	BRANFORD MARSALIS QUARTET/T. BLANCHARD COLUMBIA 46792* (9.98 EQ)	MUSIC FROM "MO' BETTER BLUES"
73	69	63	14	M.C. CHOICE RAP-A-LOT 105 (8.98)	THE BIG PAYBACK
74	67	51	31	POOR RIGHTEOUS TEACHERS PROFILE 1289 (9.98)	HOLY INTELLECT
75	86	80	50	MICHEL'LE ● RUTHLESS 91282/ATLANTIC (9.98)	MICHEL'LE
76	79	79	12	FORCE M.D.'S TOMMY BOY 25893/REPRISE (9.98)	STEP TO ME
77	84	85	13	KIARA ARISTA 8617 (9.98)	CIVILIZED ROGUE
78	83	90	5	HARMONY VIRGIN 91394 (9.98)	LET THERE BE HARMONY
79	89	87	3	CRIMINAL NATION NASTYMIX 70240 (8.98)	RELEASE THE PRESSURE
80	76	77	19	THREE TIMES DOPE ARISTA 8615 (9.98)	LIVE FROM ACKNICKLOUS LAND
81	75	73	57	TROOP ● ATLANTIC 82035 (9.98)	ATTITUDE
82	82	92	3	ISIS 4TH & B'WAY 444 030/ISLAND (9.98)	REBEL SOUL
83	87	82	14	THE AFROS RAL 46802/COLUMBIA (9.98 EQ)	KICKIN' AFROSTICS
84	NEW	1	1	GERALD ALBRIGHT ATLANTIC 82087 (9.98)	DREAM COME TRUE
85	74	76	23	D.J. MAGIC MIKE CHEETAH 9403 (9.98)	BASS IS THE NAME OF THE GAME
86	NEW	1	1	WORLD CLASS WRECKIN' KRU WORLD CLASS PROD. 7004/SOH (9.98)	PHASES IN LIFE
87	85	96	4	JOE SAMPLE WARNER BROS. 26318 (9.98)	ASHES TO ASHES
88	90	75	14	JONATHAN BUTLER JIVE 1361/RCA (9.98)	HEAL OUR LAND
89	77	69	31	X-CLAN 4TH & B'WAY 444 019/ISLAND (9.98)	TO THE EAST, BLACKWARDS
90	NEW	1	1	2 BIGG M.C. CRUSH 550*/K-TEL (8.98)	HE'S KING OF THE HYPE
91	NEW	1	1	VARIOUS ARTISTS ICHIBAN 1066 (8.98)	NASTY BLUES II
92	97	93	3	LOU RAWLS BLUE NOTE 93841/CAPITOL (9.98)	IT'S SUPPOSED TO BE FUN
93	91	84	34	A TRIBE CALLED QUEST JIVE 1331/RCA (8.98)	PEOPLE'S INSTINCTIVE TRAVELS & THE PATHS OF RHYTHM
94	94	95	23	K-SOLO ATLANTIC 82108 (9.98)	TELL THE WORLD MY NAME
95	NEW	1	1	SYBIL NEXT PLATEAU 1024 (9.98)	SYBILIZATION
96	95	91	58	SIR MIX-A-LOT ● NASTYMIX 70150 (9.98)	SEMINAR
97	93	—	2	RUDE BOYS ATLANTIC 82121 (9.98)	RUDE AWAKENING
98	80	71	14	KOOL G RAP & D.J. POLO COLD CHILLIN' 26165/WARNER BROS. (9.98)	WANTED: DEAD OR ALIVE
99	88	78	7	THE GETO BOYS DEF AMERICAN 24306 (8.98)	THE GETO BOYS
100	81	68	14	C.P.O. CAPITOL 94522 (9.98)	TO HELL AND BLACK

○ 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.



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Current single SLOW MOTION Top 5.
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Video in heavy rotation on BET /VH-1.

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THE NEW ALBUM FROM GERALD ALSTON ON
MOTOWN COMPACT DISCS, CASSETTES AND RECORDS.
CHECK IT OUT!

Executive Producer: Debbie Sandridge Management: Mervin Dash / Coast to Coast Management



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	SENSITIVITY	RALPH TRESVANT	1	1	2	SENSITIVITY	RALPH TRESVANT	1
2	7	IT NEVER RAINS...	TONY! TONI! TONE!	4	2	1	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON	2
3	4	LOVE ME DOWN	FREDDIE JACKSON	3	3	7	LOVE ME DOWN	FREDDIE JACKSON	3
4	1	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON	2	4	5	IT NEVER RAINS...	TONY! TONI! TONE!	4
5	8	ROUND AND ROUND	TEVIN CAMPBELL	6	5	4	I WANNA GET WITH U	GUY	5
6	3	ROPE A DOPE STYLE	LEVERT	10	6	3	ROUND AND ROUND	TEVIN CAMPBELL	6
7	10	I WANNA GET WITH U	GUY	5	7	5	MY HEART YOUR HEART	WHISPERS	7
8	5	MY HEART YOUR HEART	WHISPERS	7	8	9	THE FIRST TIME	SURFACE	8
9	11	THE GHETTO	TOO SHORT	12	9	14	ONLY HUMAN	JEFFREY OSBORNE	9
10	15	THE FIRST TIME	SURFACE	8	10	13	LOVE MAKES THINGS HAPPEN	PEBBLES	11
11	19	TOM'S DINER	DNA FEATURING SUZANNE VEGA	14	11	15	LOVE ME JUST FOR ME	SPECIAL GENERATION	13
12	17	LOVE ME JUST FOR ME	SPECIAL GENERATION	13	12	22	LOVE WILL NEVER DO (WITHOUT YOU)	JANET JACKSON	17
13	21	ONLY HUMAN	JEFFREY OSBORNE	9	13	17	IF I WERE A BELL	TEENA MARIE	19
14	6	SLOW MOTION	GERALD ALSTON	21	14	18	THING CALLED LOVE	THE BOYS	15
15	28	LOVE MAKES THINGS HAPPEN	PEBBLES	11	15	19	DON'T BE A FOOL	LOOSE ENDS	18
16	14	TRY ME	JASMINE GUY	30	16	20	YOU DON'T HAVE TO WORRY	EN VOGUE	15
17	25	I'LL DO 4 YOU	FATHER M.C.	22	17	16	THE GHETTO	TOO SHORT	12
18	26	CAUSE I CAN DO IT RIGHT	BIG DADDY KANE	26	18	26	I'LL GIVE ALL MY LOVE TO YOU	KEITH SWEAT	27
19	9	I JUST CAN'T HANDLE IT	HI-FIVE	23	19	28	TOM'S DINER	DNA FEATURING SUZANNE VEGA	14
20	27	GROOVE IS IN THE HEART	DEEE-LITE	28	20	21	KEEP OUR LOVE ALIVE	STEVIE WONDER	24
21	33	YOU DON'T HAVE TO WORRY	EN VOGUE	16	21	30	AROUND THE WAY GIRL	L.L. COOL J	20
22	31	AROUND THE WAY GIRL	L.L. COOL J	20	22	8	ROPE A DOPE STYLE	LEVERT	10
23	29	THING CALLED LOVE	THE BOYS	15	23	34	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY	25
24	13	KNOCKIN' BOOTS	CANDYMAN	35	24	33	GET HERE	OLETA ADAMS	39
25	16	I L-O-V-E U	TAKE 6	38	25	35	I'LL DO 4 YOU	FATHER M.C.	22
26	32	NEW POWER GENERATION	PRINCE	32	26	37	MY LAST CHANCE	MARVIN GAYE	36
27	12	MISSUNDERSTANDING	AL B. SURE!	29	27	38	SOMETHING IN MY HEART	MICHEL'LE	40
28	24	LOVE TAKES TIME	MARIAH CAREY	37	28	12	I JUST CAN'T HANDLE IT	HI-FIVE	23
29	37	IESHA	ANOTHER BAD CREATION	31	29	31	WHEN YOU CRY	THE WINANS	42
30	22	B.B.D. (I THOUGHT IT WAS ME)?	BELL BIV DEVOE	43	30	40	HEAD OVER HEELS	TONY TERRY	47
31	39	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY	25	31	39	GENTLE	DINO	41
32	34	MONIE IN THE MIDDLE	MONIE LOVE	34	32		BABY DON'T CRY	LALAH HATHAWAY	33
33		LOVE WILL NEVER DO (WITHOUT YOU)	JANET JACKSON	17	33	10	SLOW MOTION	GERALD ALSTON	21
34	36	DON'T BE A FOOL	LOOSE ENDS	18	34	11	MISSUNDERSTANDING	AL B. SURE!	29
35	30	KEEP OUR LOVE ALIVE	STEVIE WONDER	24	35		IESHA	ANOTHER BAD CREATION	31
36		IF I WERE A BELL	TEENA MARIE	19	36		I DON'T KNOW ANYBODY ELSE	BLACK BOX	45
37	20	PRAY	M.C. HAMMER	58	37		MAKE IT WITH YOU	TEDDY PENDERGRASS	50
38		WHAT'S IT ALL ABOUT	RUN-D.M.C.	46	38		MONIE IN THE MIDDLE	MONIE LOVE	34
39		BABY DON'T CRY	LALAH HATHAWAY	33	39		WRITTEN ALL OVER YOUR FACE	RUDE BOYS	49
40	35	POOR ELAINE	KIPPER JONES	48	40		SOMEBODY'S CRYING	FORCE M.D.'S	44

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	27 I'LL GIVE ALL MY LOVE TO YOU (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/CBS, ASCAP/Maestro B., ASCAP)	99 MY LOVE WILL (Lorna Lee, BMI/Beau Di O Do, BMI)
20 AROUND THE WAY GIRL (Marley Marl, ASCAP/L.L. Cool J, ASCAP/Def Jam, ASCAP)	38 I L-O-V-E U (Warner-Elektra-Asylum, BMI/Mervyn Warren, BMI/Winston Kae, BMI) WBM	79 MY, MY, MY (Kear, BMI/Greenskirt, BMI/CBS Epic/Solar, BMI)
33 BABY DON'T CRY (Angel Notes, ASCAP/Warner-Tamerlane, BMI)	2 I'M YOUR BABY TONIGHT (Kear, BMI/CBS Epic/Solar, BMI) HL	32 NEW POWER GENERATION (Controversy, ASCAP/WB, ASCAP) WBM
43 B.B.D. (I THOUGHT IT WAS ME)? (Ronestone, BMI/Your Mothers, BMI/Nia, BMI/Alshamighity, BMI/Strong Island, ASCAP)	59 I SURRENDER (Kesia, PRS)	51 NO SWEETER LOVE (WB, ASCAP/Silver Sun, ASCAP) WBM
72 BLACK PARADISE (Two Tuff-E-Nuff, BMI)	4 IT NEVER RAINS (IN SOUTHERN CALIFORNIA) (Tony Toni Tone, ASCAP/Pri, ASCAP) WBM	83 NOTHING BUT A PARTY (Said, BMI)
26 CAUSE I CAN DO IT RIGHT (AZ, ASCAP/Cold Chillin', ASCAP/WB, ASCAP) WBM	5 I WANNA GET WITH U (Donril, ASCAP/Jamron, ASCAP/Abdur Rahman, ASCAP/Zomba, ASCAP)	9 ONLY HUMAN (Zomba, ASCAP/Barry J. Eastmond, ASCAP/Almo, ASCAP/March 9, ASCAP) CPP
81 CLOSE TO YOU (E.G., BMI/W.S., BMI/Chappell & Co., ASCAP/Level Vibes, ASCAP/Colgms-EMI, ASCAP/Forever, PRS) WBM	82 I WANTED YOU (Whooping Crane, BMI/C.Tan, BMI)	64 THE PLACES YOU FIND LOVE (MCA, ASCAP/Hee Bee Dooinit, ASCAP/WB, ASCAP)
52 CRUISE CONTROL (Najee, ASCAP/Alexander Bugnon, ASCAP/Pure Art, ASCAP/Buppie, ASCAP/EMI April, ASCAP)	62 JUST A LITTLE BIT LONGER (Gunsmoke, ASCAP/Pow Wow, ASCAP/Hot Licks, BMI)	73 PLAY THAT FUNKY MUSIC (Ice Baby, ASCAP/QPM, ASCAP)
18 DON'T BE A FOOL (MCA, ASCAP/BMG, ASCAP/Brampton, ASCAP)	92 JUST ANOTHER DREAM (Colgms-EMI, ASCAP/EMI Blackwood, BMI)	48 POOR ELAINE (Reggie Stewart, ASCAP/Kipper Jones, ASCAP/Almo, ASCAP/Somethin' Stoopid, ASCAP/Kip Teez, ASCAP/Pecot, ASCAP) CPP
90 DON'T TURN YOUR BACK ON ME (Color Free, BMI/Juby Laws, BMI)	87 JUST BE MY LADY (Kim Waters, BMI/Tonk, BMI)	58 PRAY (Controversy, ASCAP/WB, ASCAP/Bust-It, BMI) CLM/WBM
84 DO YOU CARE (ADRA, BMI/Kang's Thang, BMI)	67 JUSTIFY MY LOVE (Miss Bessie, ASCAP/WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP)	10 ROPE A DOPE STYLE (Trycep, BMI/Willesden, BMI)
94 EVERYBODY EVERYBODY (Lombardoni Edizioni, ASCAP/Intersong U.S.A., ASCAP) HL	24 KEEP OUR LOVE ALIVE (Stevland Morris, ASCAP) CPP	6 ROUND AND ROUND (Controversy, ASCAP/WB, ASCAP) WBM
54 EVERY LITTLE THING (Ensign, BMI/Bright Ray, BMI/Legassick, BMI) CPP	80 KICKIN' AFROLISTICS (Ill Posse, ASCAP/Davy D, ASCAP/Def Jam, ASCAP/Feelin' Groovy, ASCAP)	1 SENSITIVITY (Flyte Tyme, ASCAP) WBM
98 FAIRWEATHER FRIEND (Kear, BMI/CBS Epic/Solar, BMI/Greenskirt, BMI) HL	35 KNOCKIN' BOOTS (Diabetic, ASCAP/Mille Miglia, ASCAP/Windswept Pacific, ASCAP/D/B/A Longitude, BMI/Stone Agele, BMI) CPP/WBM	75 SING ME YOUR LOVE SONG (Zomba, ASCAP/Longitude, BMI) WBM
61 FAIRY TALES (All Baker's, BMI/Delvon, BMI/Montegue, BMI)	68 LET ME FEEL YOUR BODY (Bonilla, ASCAP/337, ASCAP)	21 SLOW MOTION (Stanton's Gold, BMI/Island, BMI/Tracye One, BMI/Maypop, BMI) WBM
8 THE FIRST TIME (Colgms-EMI, ASCAP/Stansbury, BMI) WBM	89 LET ME SHOW YOU HOW TO FALL IN LOVE (Klaven, BMI/Irving, BMI/Otherwise, ASCAP/BMG, ASCAP) CPP	44 SOMEBODY'S CRYING (Hubb, ASCAP)
97 FRIENDZ (Wooten Cutz, BMI)	78 LET ME SHOW YOU (Peljo, BMI)	50 SOMETHING IN MY HEART (Ruthless Attack, ASCAP)
41 GENTLE (New Trend, BMI)	88 LIVIN' IN THE LIGHT (EMI Blackwood, BMI/Motherman, ASCAP)	70 SOUL INSPIRATION (Myaxe, ASCAP/WB, ASCAP/Good Single, PRS/Irving, BMI) CPP/WBM
39 GET HERE (WB, ASCAP/Rutland Road, ASCAP) WBM	11 LOVE MAKES THINGS HAPPEN (Kear, BMI/CBS Epic/Solar, BMI)	77 SO YOU LIKE WHAT YOU SEE (Two Tuff-Enuff, BMI/Irving, ASCAP) CPP
12 THE GHETTO (Willesden, BMI/Zomba, ASCAP/Alco, ASCAP/Don-Pow, ASCAP)	3 LOVE ME DOWN (Zomba, ASCAP/Barry Eastmond, ASCAP/Jo Skin, ASCAP)	85 SPEAK TO ME (Mississippi Mud, BMI/Warner-Tamerlane, BMI)
55 GO FOR IT! (HEART & FIRE) (Not Listed)	13 LOVE ME JUST FOR ME (Bust-It, BMI)	15 THING CALLED LOVE (Greenskirt, BMI/Kear, BMI/CBS Epic/Solar, BMI)
25 GONNA MAKE YOU SWEAT (Virgin, ASCAP/Cole-Civillies, ASCAP) CPP	37 LOVE TAKES TIME (Vision Of Love, BMI/Been Jammin', BMI)	57 THIS HOUSE (Zodroc, ASCAP/Zodboy, ASCAP/Editions EG, ASCAP/Sir Spence, ASCAP/M&T Spencer, ASCAP)
28 GROOVE IS IN THE HEART (Delovely, ASCAP/Hancock, BMI/Virgin, ASCAP/Zomba, ASCAP)	76 LOVE U 2 THE LIMIT (Virgin Songs, BMI/Morning Crew, BMI) CPP	14 TOM'S DINER (Waltersongs, ASCAP/AGF, ASCAP) CLM
90 HARLEM BLUES (Not Listed)	17 LOVE WILL NEVER DO (WITHOUT YOU) (Flyte Tyme, ASCAP) WBM	69 TRUE LOVE (CBS, ASCAP/UK, BMI/CRGI, BMI)
47 HEAD OVER HEELS (Shaman Drum, BMI/Sun Face, ASCAP)	60 MAKE IT EASY ON ME (All Boys USA, BMI) CPP	30 TRY ME (Forceful, BMI/Willesden, BMI)
71 ICE ICE BABY (Ice Baby, ASCAP/QPM, ASCAP/Jones, ASCAP/Screen Gems-EMI, BMI/Beechwood, BMI) WBM	56 MAKE IT WITH YOU (Colgms-EMI, ASCAP) WBM	63 UK BLAK (Orange Tree, ASCAP/MCA, ASCAP/EMI Blackwood, BMI)
100 I CONFESS (Almo, ASCAP) CPP	66 MAMA JUANITA (Pac Jam, BMI)	65 WHATEVER MAKES YOU HAPPY (Been Stung, BMI/Rude Tymze, BMI/Lawman, ASCAP/EMI Blackwood, BMI/EMI April, ASCAP)
93 I DON'T HAVE THE HEART (Music Corp. Of America, BMI/Nelana, BMI/Music By Candlelight, ASCAP/PSO Ltd., ASCAP) CPP/HL	86 MARY HAD A LITTLE BOY (Hanseatic, ASCAP/Fellow, BMI/Songs Of Logic, BMI/Intersong U.S.A., ASCAP/Willesden, BMI)	46 WHAT'S IT ALL ABOUT (Protoons, ASCAP/Rush-Groove, ASCAP)
45 I DON'T KNOW ANYBODY ELSE (Lombardoni Edizioni, ASCAP/Intersong, ASCAP) HL	95 MERRY GO ROUND (Keith Sweat, ASCAP/Bobby D., ASCAP/WB, ASCAP/E/A, ASCAP/MCA, ASCAP) WBM	53 WHEN WILL I SEE YOU SMILE AGAIN? (Not Listed)
31 IESHA (Biv Ten, ASCAP/Diva One, ASCAP)	56 MISSING YOU (Virgin, ASCAP/Jazzie B, ASCAP/EMI April, ASCAP/Law, ASCAP) CPP	42 WHEN YOU CRY (For Our Children, ASCAP/Zomba, ASCAP/Hyler, ASCAP)
19 IF I WERE A BELL (EMI April, ASCAP/Midnight Magnet, ASCAP)	29 MISSUNDERSTANDING (Al B. Sure!, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP/Frank Nitty, ASCAP/Velle Int'l, ASCAP/Ness, Nitty & Capone, ASCAP)	49 WRITTEN ALL OVER YOUR FACE (Trycep, BMI/Rude News, BMI)
91 I GOT GAME (Locked Up, BMI)	34 MONIE IN THE MIDDLE (Virgin, ASCAP/Copyright Control) CPP	16 YOU DON'T HAVE TO WORRY (2 Tuff-E-Nuff, BMI/Irving, BMI) CPP
74 I GOT THE FEELING (Hi-Frost, BMI)	7 MY HEART YOUR HEART (Virgin Songs, BMI/Morning Crew, BMI) CPP	
23 I JUST CAN'T HANDLE IT (Zomba, ASCAP/Mom And Dad, ASCAP)	36 MY LAST CHANCE (Jobete, ASCAP) CPP	

NAACP Fetes Baker, Vandross Jones Also Wins At Image Awards

LOS ANGELES—With the theme "Reclaim Our Youth . . . Each One, Reach One," the Beverly Hills/Hollywood chapter of the NAACP held its 23rd annual Image Awards Dec. 1 at the Wil-tern Theater here. There was a relatively predictable slate of winners in the recording-industry categories.

Anita Baker and Luther Vandross nabbed best-female-artist and best-male-artist awards for "Compositions" and "The Best Of Luther Vandross . . . The Best Of Love," respectively, while veteran group the Whispers edged out newer acts like Tony! Toni! Soul, and Troop for best vocal group with its "More Of The Night" set.

Quincy Jones—appearing surprised by the announcement—received the best-album award for "Back On The Block." He competed in the album category with more youth-oriented stars such as Janet Jackson, Johnny Gill, and After 7. M.C. Hammer was named best rap artist.

In other categories, Jonathan Butler was named best jazz artist

for his "Deliverance" set; After 7 and En Vogue won best-new-artist awards; the Winans garnered the best-gospel-artist award for their "Return" album; and Etta James was named best blues artist for "Stickin' To My Guns."

Hit-making producers Jimmy Jam & Terry Lewis were presented with a special award by Jackson after a well-staged dance tribute that included snippets of their many hits and a performance by Gill. The Rev. James Cleveland also received a special award, and Dionne Warwick was honored with the Key Of Life Award for her work in the area of human rights.

Hall Of Fame recipients included Jones and the late Sarah Vaughan, who was acknowledged through a special melody performed by Oleta Adams, Randy Crawford, Miki Howard, and Dianne Reeves.

The National Assn. for the Advancement of Colored People Image Awards ceremony will air during prime time Jan. 16 on NBC.

DAVID NATHAN



Moore For Motown. Label execs and associates flank songwriter/producer Rene Moore, seated, as he signs a solo recording contract with Motown Records in Los Angeles. A debut album is scheduled for release in the spring. Shown standing, from left, are Pat Drosin, senior VP of marketing, Motown; Barry Gross, Moore's manager; Jheryl Busby, president/CEO, Motown; Paris Eley, VP of promotion, Motown; Zack Vaz, VP of A&R, Motown; Harry Anger, chief operating officer, Motown; and Kevin Wagner, Rene Moore Productions associate.

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Billboard.

FOR WEEK ENDING DECEMBER 15, 1990

Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
1	1	2	8	MONIE IN THE MIDDLE ETERNAL 0-21737/WARNER BROS. (C) (CD) (M) (T)	◆ MONIE LOVE 2 weeks at No. 1
2	3	6	7	I'LL DO 4 YOU UPTOWN 53912/MCA (C) (M) (T)	◆ FATHER M.C.
3	6	4	7	THE GHETTO JIVE 1397/RCA (C) (T)	◆ TOO SHORT
4	4	5	10	YOUR MOM'S IN MY BUSINESS ATLANTIC 4-86134* (C) (M)	◆ K-SOLO
5	7	9	6	CAUSE I CAN DO IT RIGHT COLD CHILLIN' 0-21763/REPRISE (C) (M) (T)	◆ BIG DADDY KANE
6	2	1	14	KNOCKIN' BOOTS ● EPIC 49-73437 (C) (CD) (M) (T)	◆ CANDYMAN
7	12	23	3	AROUND THE WAY GIRL DEF JAM 44-73610/COLUMBIA (C) (CD) (M) (T)	◆ L.L. COOL J
8	10	13	6	THE PIPER RUFFHOUSE 44-73412/COLUMBIA (C) (T)	◆ CHEBA
9	13	18	4	STOMPIN' IN THE 90'S ATLANTIC 86128 (C) (M) (T)	◆ YO-YO
10	5	3	14	100 MILES AND RUNNIN' RUTHLESS 7229*/PRIORITY (C)	◆ N.W.A
11	11	14	6	BACK TO REALITY A&M 1234 (C) (T)	◆ INTELLIGENT HOODLUM
12	9	8	10	PRAY ● CAPITOL 15617 (C) (T)	◆ M.C. HAMMER
13	8	7	11	THE MISSION PROFILE 7311 (M) (T)	◆ SPECIAL ED
14	21	21	5	MUSIC MAN COLD CHILLIN' 0-21541/REPRISE (C) (M) (T)	◆ MASTER ACE
15	14	12	8	MAMA JUANITA ◆ LUKE FEATURING THE 2 LIVE CREW LUKE 0-96416/ATLANTIC (C) (M) (T)	
16	19	26	3	WANNA BE DANCIN' (BUCK-WHYLIN') RAL 44-73507/COLUMBIA (M) (T)	◆ TERMINATOR X
17	22	19	8	INSANE COLD ROCK 76995/NASTYMIIX (C) (M) (T)	CRIMINAL NATION
18	16	11	15	ICE ICE BABY ▲ SBK 19724 (C) (M) (T)	◆ VANILLA ICE
19	23	25	15	ELECTRIC SLIDE ◆ GRANDMASTER SLICE & IZZY CHILL CREATIVE FUNK 1701/SQH (T)	
20	NEW ▶		1	WHAT'S IT ALL ABOUT PROFILE 7315 (M) (T)	◆ RUN-D.M.C.
21	24	29	10	I GOT GAME NASTYMIIX 76997 (C) (T)	SIR MIX-A-LOT
22	17	16	9	NOD YOUR HEAD TO THIS BUM RUSH 0-96458/VIRGIN (C) (M) (T)	◆ KINGS OF SWING
23	18	17	8	HOLY INTELLECT PROFILE 7312 (C) (M) (T)	◆ POOR RIGHTEOUS TEACHERS
24	20	15	16	THE BOOMIN' SYSTEM DEF JAM 44-73457/COLUMBIA (C) (T)	◆ L.L. COOL J
25	NEW ▶		1	A LITTLE BIT OF DANE TONIGHT PROFILE 7314 (M) (T)	◆ DANA DANE
26	NEW ▶		1	CAN'T DO NUTTIN' FOR YA MAN DEF JAM 44-73612/COLUMBIA (C) (M) (T)	PUBLIC ENEMY
27	15	10	15	STREETS OF NEW YORK COLD CHILLIN' 0-19762/WARNER BROS. (C) (T)	◆ KOOL G RAP & D.J. POLO
28	27	28	19	LOVE'S GONNA GET'CHA ◆ BOOGIE DOWN PRODUCTIONS JIVE 1367/RCA (C) (M) (T)	
29	26	20	11	IN THE GHETTO MCA 53901 (C) (M) (T)	◆ ERIC B. & RAKIM
30	25	24	7	HAI LOVE ATLANTIC 0-86132 (C) (M) (T)	◆ KWAME & A NEW BEGINNING

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.

Jazz

BLUE NOTES



by Jeff Levenson

IN 1982, WHEN CHARLIE HADEN and his Liberation Music Orchestra recorded "The Ballad Of The Fallen," the group's follow-up to its eponymously titled debut of 14 years earlier, the bassist was reaffirming in no uncertain terms that music is his voice of conscience. No surprise there—for most jazz musicians, the very act of being is a political statement.

However, those albums were more than mere collections of freedom songs. They documented Haden's outrage over the turbulence of the times. (Yes, even before Jesse Helms was lighting political bonfires to tepefy his own relevance.) On both projects, Haden's creative well-spring was the revolutionary music of the Spanish Civil War. He crafted the group's first album as a response to our nation's involvement in Vietnam and his growing discontent with the foreign policies of Richard Nixon; the second album was born soon after Ronald Reagan landed the role of President and began ordering the military's excursions into Central America.

It is hardly coincidental that just as George Bush is flexing his muscles in the Middle East (attempting to quell any comparisons with his ideological forebears), Haden is set to release his third album, "Dream Keeper," which, he says, "presents music on behalf of the world's people who are fighting for freedom and for human rights." In an unusual arrangement, the album was done for Japan's DIW Records, yet licensed in Europe by PolyGram France, and in the States and Canada by Blue Note.

The Liberation Music Orchestra is an anomaly among jazz bands: three albums in 20 years, precious little touring (the economics of performance are not kind to large aggregates with an overtly political message), and three

labels across as many continents sharing the cost of production and distribution for this latest title.

Musically, the group offers a patchwork of styles and attitudes—from folk melodies to free play, from brooding laments to carousing marches. As in the earlier Liberation projects, Carla Bley has written or arranged the bulk of the material. That includes featured numbers like the anthem for the African National Congress and a spiritual dedicated to the memory of Martin Luther King. Other tunes on "Dream Keeper" owe much to the poetry of Langston Hughes.

"Considering all the things that are going on in the world today," Haden says, "this album is probably a timely piece of work."

STUFF: Pianist Dr. Billy Taylor, all-around media per-

Charlie Haden keeps the dream alive on new album

sonality and founder of the outreach program Jazzmobile, will be honored by the International Assn. of Jazz Educators Jan. 9 in Washington, D.C. Something about his contributions to the art spanning 50 (!) years... Strata East Records, a label founded in 1970 by trumpeter Charles Tolliver and pianist Stanley Cowell, has been reactivated. Its first title is Tolliver's "Live In Berlin." Future releases include works by John Hicks, Cecil McBee, and the Heath Brothers... Virgin has just launched Night Records, a new label masterminded by producer Joel Dorn, featuring classic live recordings. First titles in the upcoming series are by Cannonball Adderley, Rahsaan Roland Kirk, Les McCann, and Eddie Harris... Nice touch, this: Jon Hendricks has a winning new album on Denon, "Freddie Freeloader," named after Miles Davis' Freddie of "Kind Of Blue" fame. Drummer Jimmy Cobb is on the date. Hendricks invited Cobb to reprise the role he played on Davis' original. (Not that Cobb could ever improve on that. Sweet gesture, nonetheless.)

Classical KEEPING SCORE



by Is Horowitz

KID STUFF: Classical labels have just about abandoned children's recordings as a product category, a field they once pursued with some vigor. That is, of course, if we except such perennials as "Peter and the Wolf" and "A Young Person's Guide to the Orchestra," and perhaps a few more.

Now Delos Records appears to be making a sustained effort to reverse the situation. Over the past year it has released five titles in its "Music for Young People" series, and is planning at least another four more in the coming year.

So far it has generated most interest with a disc featuring the Dr. Seuss story "Gerald McBoing Boing," set to music by Gail Kubik, with Werner Klemperer as narrator. Other narrators used in the series include Carl Reiner and former prima ballerina Natalia Makarova. The latter relates fairy tales to music of Tchaikovsky and Prokofiev performed by Delos pianist Carol Rosenberger.

Label sales chief Rudi Simpson, who also serves as co-producer on some of the packages, says that the marketing strategy will encompass bookstores and children's specialty stores as well as established record outlets. He also says that alternate approaches are being explored, among them packaging disc or cassette with an illustrated book, to be sold as a unit.

ERATO WILL LAUNCH a contemporary music series next February. It will kick off with the Elliott Carter Oboe Concerto performed by Heinz Holliger, with the Ensemble InterContemporain conducted by Pierre Boulez. The series is available in Europe. Domestic Erato chief Arthur Moorhead also points

to a new budget line, Residence, to be introduced here in April. Albums will feature works associated with a composer's activity in specific locations. Some titles: "Mozart in Paris," "Haydn in London." Fifteen titles will be released to start, with another 15 or more due by the end of 1991.

Meanwhile, Erato has pushed back the domestic release of its jumbo Scarlatti sonata cycle to next March. It was originally scheduled for this fall. All 555 known sonatas by the Baroque master are included in the 34-CD set, to be marketed at the price of 20 discs. Scott Ross, who died of AIDS last year, is harpsichordist.

PASSING NOTES: Nuova Era, the Italian label that left Qualiton a year ago to set up its own U.S. distribution facility, will be distributed by Koch International

Delos isn't kidding about its commitment to children's titles

beginning in January. The deal was clinched early in December during a New York visit by Nuova Era executive Angelo Curtolo.

The Nuova Era catalog holds about 150 full-price titles, all recorded during the past three years, says Curtolo. An additional 40 packages will be released next year. Curtolo notes that operas, recorded live in regional Italian opera houses, continue to receive priority attention at the label. Now the opera program is being extended to include Baroque works, as part of the label's "Ancient Music" series.

A subsidiary Nuova Era label specializes in historical recordings.

Nielsen's opera "Saul and David," conducted by Neeme Jarvi for Chandos, is the first fruit of the label's new exclusive pact with the Danish National Radio Symphony Orchestra. Among upcoming projects are Mahler and Sibelius cycles led by the orchestra's chief conductor, Leif Segerstam, as well as Stravinsky and Rachmaninoff works directed by Soviet maestro Dmitri Kitayenko.

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H.E. YULI VORONTSOV—U.S.S.R.

TICKETS

MAJOR SPONSOR\$15,000

Includes: "Inner Circle" table for 10 • VIP
Reception • Platinum Page in souvenir journal •
Mention in media events

SPONSOR\$10,000

Includes: "Preferred" table for 10 • General
Reception • Gold Page in journal

BENEFACTOR\$5,000

Includes: "Gold" Table for 10 • 2 admissions to VIP
Reception • Full page message in souvenir journal

TABLE\$3,000

Includes: Table for 10 • General Reception

INDIVIDUAL TICKETS\$300

GREETINGS MESSAGE

GOLD PAGE\$2,500

FULL PAGE\$2,000

HALF PAGE\$1,000

CLUB PLAY

Compiled from a national sample of dance club playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	1	1	6	SONG TITLE: GONNA MAKE YOU SWEAT COLUMBIA 44-73605	3 weeks at No. 1 ◆ C&C MUSIC FACT./F. WILLIAMS
2	5	8	5	POWER OF LOVE/BUILD A BRIDGE ELEKTRA 0-66592	◆ DEEE-LITE
3	3	7	6	PRAY CAPITOL V-15617	◆ M.C. HAMMER
4	6	9	7	LOVE SO SPECIAL ATLANTIC 0-86124	CEYBIL
5	4	4	9	SO HARD EMI V-56194	◆ PET SHOP BOYS
6	2	2	9	JUST ANOTHER DREAM POLYDOR 877 963-1	◆ CATHY DENNIS
7	9	13	5	WORLD IN MY EYES SIRE 0-21735/REPRISE	◆ DEPECHE MODE
8	16	29	3	I DON'T KNOW ANYBODY ELSE RCA RCA-2735-1	◆ BLACK BOX
9	7	10	8	MONIE IN THE MIDDLE ETERNAL 0-21737/WARNER BROS.	◆ MONIE LOVE
10	17	27	3	CRASH (HAVE SOME FUN) TOMMY BOY TB-963	◆ TKA FEATURING MICHELLE VISAGE
11	27	—	2	JUSTIFY MY LOVE SIRE PROMO/WARNER BROS.	◆ MADONNA
12	19	32	4	ANOTHER SLEEPLESS NIGHT ARISTA	◆ MIKE "HITMAN" WILSON
13	18	20	4	INSANITY MOTOWN 4750	◆ THE POINTER SISTERS
14	12	16	7	SHE'S A SECRETARY/STRANGE ENIGMA 7-75556-0	CELEBRATE THE NUN
15	15	18	5	COMMERCIAL RAIN MUTE 0-66606/ELEKTRA	◆ INSPIRAL CARPETS
16	20	30	4	THE ROOF IS ON FIRE/... AND PARTY TSR TSR-865	WESTBAM
17	8	5	9	THINK TOMMY BOY TB 961	◆ INFORMATION SOCIETY
18	25	33	3	MARY HAD A LITTLE BOY ARISTA AD 2144	◆ SNAP
19	23	25	5	WHATEVER MAKES YOU HAPPY ATLANTIC 0-86123	◆ TEN CITY
20	31	35	3	I'M YOUR BABY TONIGHT ARISTA 2123	◆ WHITNEY HOUSTON
21	26	28	5	MAKE SOME NOISE D.J. INTERNATIONAL DJ 934	FAST EDDIE
★★★ POWER PICK ★★★					
22	33	45	3	I LIKE YOU EPIC 49-73600	◆ CULTURE BEAT
23	13	14	9	TOM'S DINER A&M 75021 2342-1	◆ DNA FEATURING SUZANNE VEGA
24	21	21	6	YEAH! WARLOCK WAR-088	U.K. ONE FEATURING TIA & CHANTEL
25	34	39	3	(THAT MAN) HE'S ALL MINE VIRGIN 0-96413	INNER CITY
26	32	36	3	ONE KISS PER MINUTE LMR 2713-1 RD/RCA	JAYA
27	29	31	5	HEAR THE DRUMMER GET WICKED ATCO 0-96447	CHAD JACKSON
28	11	11	7	LISTEN UP QWEST 0-19576/REPRISE	◆ LISTEN UP
29	38	—	2	TRAGEDY FOR YOU EPIC 49-73594	◆ FRONT 242
30	10	3	9	H.O.U.S.E. ATLANTIC 0-86119	DOUG LAZY
31	39	47	3	SENSITIVITY MCA 53933	◆ RALPH TRESVANT
32	40	46	3	I WANNA GET WITH U MCA 53928	◆ GUY
33	28	26	5	SHARE/SEARCHIN' BIG BEAT BB-0019	JOMANDA
34	42	48	3	TRUE LOVE/STRONGER TOGETHER COLUMBIA 44-73537	THE CHIMES
35	22	17	8	B.B.D. (I THOUGHT IT WAS ME)? MCA 53899	◆ BELL BIV DEVOE
36	30	22	6	DON'T SCANDALIZE MY NAME CAPITOL V-15613	KYM MAZELLE
★★★ HOT SHOT DEBUT ★★★					
37	NEW ▶	1	1	BUS STOP/LAST NIGHT A DJ SAVED MY LIFE CUTTING CR 242	◆ CLUB IDOL
38	44	—	2	WISEBLOOD VIRGIN PROMO	◆ KING SWAMP
39	14	6	8	FUN TO BE HAD Geffen PROMO	◆ NITZER EBB
40	NEW ▶	1	1	FREEDOM COLUMBIA 44-73584	◆ GEORGE MICHAEL
41	NEW ▶	1	1	THUNDER MUTE 0-66587/ELEKTRA	RENEGADE SOUNDWAVE
42	24	19	6	STOP, LISTEN, LOOK & THINK ARISTA 2047	EXPOSE
43	NEW ▶	1	1	THE SPACE JUNGLE MCA 53961	◆ ADAMSKI
44	35	24	11	I'M FREE BIG LIFE 877 843-1/MERCURY	◆ THE SOUP DRAGONS FEAT. JUNIOR REID
45	NEW ▶	1	1	WHAT TIME IS LOVE WAX TRAX WAX 9157	◆ KLF
46	41	43	4	OVER YOU MCA 53911	KAOS
47	43	38	8	ICE ICE BABY SBK V-19724	◆ VANILLA ICE
48	37	12	9	FOUND LOVE EPIC 49-73548	◆ DOUBLE DEE FEATURING DANY
49	46	34	8	SWING ZYX ZYX 6314-12	THE DEFF BOYZ FEATURING TONY MAC
50	36	15	9	NEVER ENOUGH/LET'S GO TO BED ELEKTRA 0-66604	◆ THE CURE

12-INCH SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	4	10	5	SONG TITLE: GONNA MAKE YOU SWEAT COLUMBIA 44-73605	1 week at No. 1 ◆ C&C MUSIC FACT./F. WILLIAMS
2	3	5	7	MONIE IN THE MIDDLE ETERNAL 0-21737/WARNER BROS.	◆ MONIE LOVE
3	1	2	16	WIGGLE IT CUTTING CR 237/0-96407/CHARISMA	◆ 2 IN A ROOM
4	2	4	9	SO HARD EMI V-56194	◆ PET SHOP BOYS
5	7	8	8	JUST ANOTHER DREAM POLYDOR 877 963-1	◆ CATHY DENNIS
6	5	6	9	TOM'S DINER A&M 75021 2342-1	◆ DNA FEATURING SUZANNE VEGA
7	9	12	5	WORLD IN MY EYES SIRE 0-21735/REPRISE	◆ DEPECHE MODE
8	8	9	6	SENSITIVITY MCA 53933	◆ RALPH TRESVANT
9	10	11	8	FOUND LOVE EPIC 49-73548	◆ DOUBLE DEE FEATURING DANY
10	12	13	7	H.O.U.S.E. ATLANTIC 0-86119	DOUG LAZY
11	13	14	6	LOVE SO SPECIAL ATLANTIC 0-86124	CEYBIL
12	18	35	3	B.B.D. (I THOUGHT IT WAS ME)? MCA 53899	◆ BELL BIV DEVOE
13	16	17	6	I'M YOUR BABY TONIGHT ARISTA 2123	◆ WHITNEY HOUSTON
14	15	16	7	I WANNA GET WITH U MCA 53928	◆ GUY
15	21	36	3	I DON'T KNOW ANYBODY ELSE RCA RCA-2735-1	◆ BLACK BOX
16	6	1	12	LIVIN' IN THE LIGHT EMI V-56175	◆ CARON WHEELER
17	11	3	14	KNOCKIN' BOOTS EPIC 49-73437	◆ CANDYMAN
18	22	27	5	WHATEVER MAKES YOU HAPPY ATLANTIC 0-86123	◆ TEN CITY
19	14	7	9	THINK TOMMY BOY TB 961	◆ INFORMATION SOCIETY
20	17	15	13	ICE ICE BABY SBK V-19724	◆ VANILLA ICE
21	20	24	6	(THAT MAN) HE'S ALL MINE VIRGIN 0-96413	INNER CITY
22	28	42	3	FREEDOM COLUMBIA 44-73584	◆ GEORGE MICHAEL
23	26	29	6	WHAT DO YOU SEE EXILE NMR-74001/NASTYMIX	CAUSE & EFFECT
★★★ POWER PICK ★★★					
24	31	40	3	CRASH (HAVE SOME FUN) TOMMY BOY TB-963	TKA FEATURING MICHELLE VISAGE
25	23	26	5	THE GHETTO JIVE 1397/RCA	◆ TOO SHORT
★★★ HOT SHOT DEBUT ★★★					
26	NEW ▶	1	1	LOVE WILL NEVER DO (WITHOUT YOU) A&M 75021-7441-1	◆ JANET JACKSON
27	19	23	8	MISSUNDERSTANDING WARNER BROS. 0-21744	◆ AL B. SURE!
28	38	—	2	INSANITY MOTOWN 4750	◆ THE POINTER SISTERS
29	35	44	4	I'LL DO 4 U MCA 53912	◆ FATHER M.C.
30	44	—	2	TRAGEDY FOR YOU EPIC 49-73594	FRONT 242
31	39	—	2	DON'T BE A FOOL MCA 53906	◆ LOOSE ENDS
32	24	21	20	GROOVE IS IN THE HEART/WHAT IS LOVE ELEKTRA 0-66622	◆ DEEE-LITE
33	NEW ▶	1	1	I LIKE YOU EPIC 49-73600	◆ CULTURE BEAT
34	40	—	2	THE QUESTION CUTTING CR 244	CONCEPT OF ONE FEAT. NOEL
35	NEW ▶	1	1	AROUND THE WAY GIRL DEF JAM 44-73610/COLUMBIA	L.L. COOL J
36	25	25	7	NEVER ENOUGH/LET'S GO TO BED ELEKTRA 0-66604	◆ THE CURE
37	36	39	5	SUPERLOVER/GET IT OFF ATLANTIC 0-86125	THREE GENERATIONS FEATURING CHEVELL
38	32	30	8	PRAY CAPITOL V-79285	◆ M.C. HAMMER
39	30	41	3	GAS STOP (WHO DO YOU THINK YOU ARE) ARISTA AD-2084	BOXCAR
40	41	46	4	ROUND AND ROUND PAISLEY PARK 0-21740/WARNER BROS.	◆ TEVIN CAMPBELL
41	43	47	4	MARY HAD A LITTLE BOY NEXT PLATEAU NP-50136	STAX
42	NEW ▶	1	1	KEEP GROOVIN' PWL AMERICA 878 495-1/MERCURY	TDC
43	NEW ▶	1	1	I JUST CAN'T HANDLE IT JIVE 1406-1 JD/RCA	◆ HI-FIVE
44	NEW ▶	1	1	EDDY STEADY GO ATLANTIC 0-86113	ROZLYNE CLARKE
45	27	18	12	DOIN' THE DO RHYTHM KING 0-21581/SIRE	◆ BETTY BOO
46	33	20	13	HIPPYCHICK SAVAGE 0-96428/ATCO	◆ SOHO
47	NEW ▶	1	1	IESHA MOTOWN 4747	◆ ANOTHER BAD CREATION
48	46	34	20	FEELS GOOD WING 877 437-1/POLYDOR	◆ TONY! TONI! TONE!
49	37	38	10	SO YOU LIKE WHAT YOU SEE ATLANTIC 0-86151	◆ SAMUELLE
50	29	19	8	FAIRWEATHER FRIEND MOTOWN 4727	◆ JOHNNY GILL

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

BLU MAX
1 6 0 7 0 2 1 0 6 1 6 0 7 6 9 9 4

The New sensational duo from Nastymix Records!

Groove to the sounds of Blu Max "Strong Emotion" on your dance floor now!

Strong Emotion

THE DEBUT SINGLE FROM THE ALBUM "STRONG EMOTION" AVAILABLE ON CD, CASSETTE & 12"

"... nicely balanced blend of hi-tech hip-hop grooves & old fashioned soul vocals..."
- Larry Flick/Billboard

NASTYMIX RECORDS

Equipment To Keep Biz Spinning During Switch To CD

TECHNOLOGY UPDATE: As we move closer toward the imminent transition from 12-inch vinyl to maxi-CD singles, the availability of lower-priced, DJ-friendly sound equipment is beginning to increase. **Numark Electronics** has introduced the CD5020, a budget-priced model of its dual-transport CD6020 CD player.

The CD5020 consists of a separate control unit and transport module that houses two CD-player drives. Both components are rack-mountable, so you will not need to part with your turntables in order to make room for the unit. Mobile DJs can mount the control unit in their mixer console and load the transport module in the amp rack.

Unlike other CD players previously offered to club jocks, the CD5020 has a control unit that features duplicate function controls and display indicators to allow for easier operating and monitoring of each CD drive. Included are two sliding pitch controls, track search and skip buttons, and separate audio cue controls for monitoring each drive.

With the controls laid out for quick access and easier operation, mixing CDs with the CD5020 is almost as simple as spinning vinyl.

Music selections can be programmed for automatic, memory playback, or manual triggering. The unit's dual displays provide a visual readout of the current program selection, remaining play time per track, and mode functions. Two large start/stop buttons allow for simple triggering of the CD drives for fast mixes. A dual set of sliding pitch controls provide precise speed variation for manual beat blending. The possibility of mixing tracks as creatively as on turntables remains in question.

For increased reliability, the CD5020 features front-loading design. Unlike other top-loading models, the CD5020's CD drives are not exposed during CD loading or unloading so there is less risk of dust or other foreign-matter interference.

This system is available at a reasonably low price of \$1,275. Although this is not a complete answer to the gripes leveled by turntable-stubborn jocks, it comes closer than any other systems previously available in this price range. For further information, call 908-225-3222.

ON THE PROMO TRAIL: Sometimes it takes more than a promoter's charm and a great song to spark a hit record. Promoters at both **EMI** and **Virgin Records** took this into consideration as they formulated creative strategies to stir interest in their current releases.

Although club interest in music video has been waning over the past two years, it is a primary element in the push behind "Being Boring," the second club-gear single from the **Pet Shop Boys'** recent album, "Behavior."

Actually, the song, a tasty pop/disco follow-up to the top five hit "So

a cassette with the cut mixed into a set including several of the more popular singles of the moment.

"What I want to illustrate is how well this record works in the context of what is getting a lot of play right now," says Vance. "I'm trying to tell DJs how to mix the record into their sets, just that it stands up next to a lot of the other records they are working."

EXECUTIVES IN MOTION: **SBK-One Records** A&R wunderkind **Guy Moot** has finalized plans to permanently return to his native England at the end of this month. Moot has been commuting between the U.K. and New York for a little less than a year now, overseeing the promotion and creative direction of the club-oriented offshoot of **SBK Records**.

According to SBK executive VP/GM **Daniel Glass**, Moot will remain a prominent figure in the label, while continuing his interests in the A&R department at **EMI Music Publishing**. There are no plans to replace Moot at SBK-One here.

RCA Records has restructured its dance music department, following the transition of dance music director **Joe Hecht** to New York regional pop promotion.

Anne Marie Reggie shifts from dance retail promotion to concentrate on crossover radio and mix-show promotion. **Kelly Schweinsberg**, formerly of Miami-based **Pantera Productions**, joins to manage club promotion. A dance retail manager will be added on by spring 1991.

LOOKING AHEAD: In order to get a jump on the competition, several labels have shipped "white label" 12-inch promo versions of the first emphasis tracks of 1991. Here are a few worth keeping an ear open to:

Expect the brilliant and quirky "Sadness" by **Enigma (Charisma)** to be one of the first smash hits of the new year. The cut has caused controversy in the group's native Germany for its combination of traditional Gregorian chants with house beats.



by Larry Flick

Hard," was not originally slated to be released here at all. However, heavy import exposure here for the track, already a hit in Europe, as well as an artful, yet risqué clip directed by photographer **Bruce Weber**, inspired a campaign aimed exclusively at the club community.

The video, which has been deemed "too steamy" by the both the BBC and MTV, will be available to DJs for club play via **Rockamerica** next week, along with several excerpts from a live performance by the duo shot during a tour of Germany last year.

The single, sporting remixes by **Julian Mendelsohn**, is not currently slated for pop radio consideration. The label is instead banking on the new jack-slanted "How Can You Expect To Be Taken Seriously" to crack the top 40.

Over at **Virgin**, a lot is riding on "She Loves Me, She Loves Me Not," by **Aftershock**. The label's director of dance music, **Cary Vance**, has issued



Now You Know. Epic freestyle act **Don't Know Yet** recently performed with **Nastymix** newcomer **Mario** at **Club Passion** in Miami. MTV's "Downtown" **Julie Brown** was on hand to tape the artists for a segment of her "Street Party" program. Shown, from left, are **Mario**; **Lisa Petrozza**, **Don't Know Yet**; **Brown**; **Reggie LaLanne**, **Side F-X**; **Rey Rodriguez**, **Don't Know Yet**; and **Greg Aliferis**, **Aliferis Management Inc.**

Regardless, it is currently the fastest-selling single in German recording history. A full-length album, tentatively titled "NCMXC, A.D.," is due in February. Particularly useful is the hypnotic "Violent U.S. Mix," though slower, hip-hop versions are also included.

One of next year's divas to be reckoned with will likely be **Warner Bros.** chanteuse **Ultra Nate** once "Scandal" begins to circulate. This attitude-ridden house jam is a fine forum for her assertive, deep-voice stylings, easily topping her performance on last year's finger-snappin' underground rave "It's Over." Not to be missed.

Exile recording duo **Cause & Effect** hopes to duplicate the success of last year's hit, "What Do You See," with "You Think You Know Her." The cut is an engaging and energetic synth-popper, fueled with club credibility thanks to smart remixes by **Tony Garcia** and the group's **Sean Rowely**. The right edit and push could actually prove enticing to pop crossover radio programmers.

TID-BEATS: **Mike "Hitman" Wilson**, **Allison Limerick**, and **Expansion** are among the artists scheduled to be included on an as-yet-untitled compilation of U.S. underground and European import club hits on **Arista Records** due for release early next year.

Justin Strauss has remixed two tracks from the current **Information**

Society album, "Hack": "Now That I Have You" and "How Long." He has also worked on "No. 1 House Rule," by newcomers **The Night Cat** on **LMR/RCA Records**.

David Shaw and **Winston Jones** are at the remixing helm for a pair of upcoming 12-inch singles on **Atlantic**: "What's It Gonna Be?" by **Jellybean**, and "I Got My Eye On You" by **Pajama Party**.



Gettin' Down Again. K.C. of popular '70s disco group **K.C. & the Sunshine Band** takes a moment to relax after performing on **Nick At Nite**. K.C. has a new album due out in spring 1991.

ARTIST DEVELOPMENTS

KONDERS' CLUB SOUND

Producer/DJ **Bobby Konders** has a knack for being able to incorporate the sound of the club underground with mainstream appeal. He accomplishes this without ever compromising the overall tone of the tune's roots.

Lisa Cortez, VP of A&R at **PolyGram**, has been following "the Konders experience" for a while now, and recently signed him to the label. She believes that Konders' music "reflects changes that are happening in society."

"I've been watching Bobby for the last couple of years, just the mixes he's been doing on his mix show on **WBLN [New York]**," Cortez says. "It was the kind of music that made me dance, got me happy and motivated to work. Whether it was house, the reggae, or the jazzy undertones, it was all a part of his special approach. I felt that there was a 'Bobby Konders sound.'"

Although Konders' deal with **PolyGram** marks his foray into major-label competition, he has been putting out singles on the independent **Nu Groove** label for some time now. It was the now-classic track "The Poem" that transformed Konders from a popular DJ (most notably for legendary New York's "Wild Pitch" parties) into a formidable producer and artist.

During the past two years, Konders has developed what he likes to call his growing "sound

collective" of various musicians and vocalists he has been cultivating. They have included popular dancehall singer **Mikey Jarret**, **Frankie Paul**, and **Maxi Culture**, who provides vocals on the hit "Ruff And Massive."

Recent remix projects have included singles by rapper **K.C. Flightt**, dancehall artist **Shabba Ranks**, legendary reggae group **Aswad**, and **Maxi Priest**.

Currently, Konders is collaborating with **Beatmaster Jamal-Ski** for **Boogie Down Productions** and **Tommy Musto**, and he has just issued an EP, "Cool, Calm And Collective," through the U.K.-based **Desire Records**.

In addition to the "Wild Pitch" parties, Konders' DJ schedule is expected to include gigs at several still-to-be-announced reggae dance clubs in New York in January.

As for his deal with **PolyGram**, a single is due out shortly and an album, tentatively titled "Massive Sounds," is expected to be released in March 1991.

"We're not trying for the formulaic sound of radio," says Cortez. "We want it to reflect the kind of stuff that the people who attend Bobby's 'Wild Pitch' parties like. We will have instrumental tracks, rap tunes, some songs with vocals, spoken-word tracks, and Jamaican singers. It will be one musical mind bringing together a lot of different voices."

BILL BARENBOIM

Hot Dance Breakouts

CLUB PLAY

1. **AROUND THE WAY GIRL** L.L. COOL J
COLUMBIA
2. **JEALOUSY THE ADVENTURES OF**
STEVIE V MERCURY
3. **HANG IN LONG ENOUGH** PHIL
COLLINS ATLANTIC
4. **LOVE BABY** FORTRAN 5 MUTE
5. **SIN NINE INCH NAILS** TVT

12" SINGLES SALES

1. **ANOTHER SLEEPLESS NIGHT** MIKE
"HITMAN" WILSON ARISTA
2. **JEALOUSY ADVENTURES OF STEVIE**
V MERCURY
3. **POWER OF LOVE/BUILD A BRIDGE**
DEE-LITE ELEKTRA
4. **SIN NINE INCH NAILS** TVT
5. **WHAT TIME IS LOVE** KLF WAX TRAX

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

Words & Music: A Milli Vanilli Analogy
'Round And Round' With Tevin Campbell
Billboard Music Awards Photos

L.L. Cool J Delivers 'Knock-Out' Album Rapper's 4th Effort Reveals New Maturity

BY JANINE McADAMS

NEW YORK—With the release of his fourth album, "Mama Said Knock You Out," on Def Jam/Columbia Records, L.L. Cool J maintains his rep as the most versatile artist in rap music.

'Everybody changes . . . I changed on my terms'

On the scene since 1984, when Rick Rubin signed the then 16-year-old to the fledgling Def Jam label (which led to the release of the debut disc, "Radio"), Ladies Love Cool James has attained the status of a rap grand master. With two platinum albums—"Bigger And Deffer" and "Walking With A Panther"—and a raft of mu-

sic-award honors, he has helped pioneer rap's pop acceptance. His single "I Need Love" was the first rap track to hit No. 1 on Billboard's Hot Black Singles chart and went top 10 on the Hot 100.

But fame at an early age has brought controversy. In his signature gold chains and Kangol cap, the rapper found himself booed at a September '89 rally in New York by an audience wearing Africa medallions and Kente-cloth crown hats. His reported arrogance and B-boy posturing is legendary in hip-hop circles. But on the new album, L.L. dispels has-been rumors with a vengeance.

"Mama Said" is the 22-year-old's "rapper's revenge." Having matured in both look and style, L.L. reinvents himself as Uncle L, the Future Of The Funk. Breaking loose vocally and lyrically, he again reveals the rage,

and surprising vulnerability that made him both an urban street hero and a teenage sex symbol with early hits "I Can't Live Without My Radio" (1986) and the No. 1 rap ballad "I Need Love" (1987). As such, the album is a serious No. 2 challenge to M.C. Hammer's No. 1 stranglehold
(Continued on next page)

Hot As Ice. As his debut Ultrax/SBK disc "To The Extreme" hits the 4-million mark in sales just six weeks after its release, on the strength of the No. 1 pop single "Ice Ice Baby," Vanilla Ice, center, celebrates his recent signing to the Famous Artists Agency with Famous president Jerry Ade, left, and manager Tom Quam of QPM Inc. Ice recently completed a role in an upcoming sequel to "Teenage Mutant Ninja Turtles" and will launch a headlining tour early next year.



Sincerity Over Commercialism Key To Indigo Girls' Success

BY LARRY FLICK

NEW YORK—Interviewing the Indigo Girls rarely involves discussing chart figures, touring schedules, and other industry-conscious topics.

While they are more than willing to discuss how they wrote and recorded their new Epic album, "Nomads*Indians*Saints," their tales tend to stray toward personal memories and politics.

"Part of what we're about as artists is trying to connect with people and their lives through our music," says Emily Saliers. "To us, that's a much higher priority than how well our albums sell or how many magazines we're featured in."

It is this philosophy that has clear-

ly inspired the duo's extensive schedule of benefit gigs and public endorsements for causes including help for the homeless, AIDS research, and Greenpeace. Additionally, the album cover and CD longbox for their new album has been manufactured with recycled paper.

"You have to back up your words with action," says Amy Ray. "We can't do everything and solve every problem, but we do the best we can with whatever resources we have to help make things better. It's no big deal for us to show up somewhere with our guitars and sing, if it'll help raise people's consciousness about a certain issue."

Such an attitude does not always
(Continued on next page)

Good News For EMI's Ron Fair Exec Promoted To Sr. VP Of A&R

NEW YORK—EMI Records producer and A&R executive Ron Fair, whose recent accomplishments include the multiplatinum success of the "Pretty Woman" soundtrack, has been promoted to the position of senior VP of A&R and staff producer. The appointment was announced by Sal Licata, president and CEO of EMI.

Fair will be responsible for acquiring and developing artists for the EMI roster, the day-to-day direction of the label's A&R activities, and stu-

dio work as in-house producer.

"I see my role primarily to be an advocate for the music, the in-house advocate for the concerns that any artist must address," says Fair. With plans to keep a hands-on producing role, Fair says he expects to be involved, for example, in the remixing and marketing of singles.

While he will oversee EMI's talent-scouting efforts, Fair says, "I want to really remain focused on acquiring a few select artists, instead of collecting acts like a charm bracelet."

Fair noted the importance of a diverse roster such as EMI's current lineup, which includes Queensryche, Robert Palmer, Bobby McFerrin, the
(Continued on next page)

Dick Scott's Puttin' On New Talent At The Ritz; A Low-Rent Roth; Rosanne's Cache Of Emotions

LONG BEFORE ANYONE knew of Donnie, Danny, Jordan, Joey, and Jonathan, **New Kids On The Block** manager **Dick Scott** was finding ways to guide young talent. This was back in the days when Scott was a Motown exec (back when Motown Records was still *in* Motown). Scott recalls setting up a series of Sunday-afternoon amateur showcases at a Detroit supper club. From those sessions, says Scott, came members of the **Enchantment** ("It's You That I Need"), the **Dramatics** ("Whatcha See Is Whatcha Get"), and the **Jones Girls** ("You Gonna Make Me Love Somebody Else"), among others. "It really became a proving ground for young performers to get some training," he says.

Now Scott has announced plans to revive the idea beginning next year with Sunday-afternoon talent shows at the Ritz in New York, with the backing of Ritz owner **John Scher** and sponsorship from **Coca-Cola**. Each show will present three or four acts, chosen in advance by Scott's management staff, whose performances will then be critiqued by Scott and the showcase audience.

"The idea is that, on any given Sunday, the record companies will also be free to come and evaluate the talent," he says. "And that's just phase one." Scott eventually would like to franchise the idea to clubs nationwide—using the contacts with booking agents and promoters developed through the New Kids' tours. He also foresees an artist development program that might offer upcoming talent training in songwriting, record production, vocal arrangement, and so on, possibly supported by corporate sponsorship.

"I want to start here" in New York, says Scott, "as a way to return something to the community."

New York-area artists may send demo tapes, bio sheets, and contact information to Dick Scott Presents, Dick Scott Entertainment, 29th Floor, 888 Seventh Ave., New York, N.Y. 10019.

DIAMOND DAVE'S NEW SHINE: The Beat recently got an early taste of **David Lee Roth's** upcoming Warner Bros. disc, "A Little Ain't Enough," which finds rock's clown prince tearing it up in typical fashion, from the horn-fired edge of "Hammerhead Shark" to the goofy blues of "Sensible Shoes." Roth seems inspired by the recent retro '70s grunge success of **Aerosmith**, the **Black Crowes**, et al. Or perhaps it was the low-rent digs Roth inhabited while recording the album in Vancouver, British Columbia. The Beat suggests Roth might pursue the strategy on tour—and save tour costs in the pro-

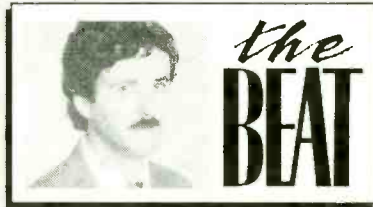
cess. Dave, the nationwide reservation number for the Motel 6 chain is 505-891-6161.

ON THE BEAT: Exquisite is the only word to describe **Rosanne Cash's** performance at New York's Bottom Line Nov. 29, showcasing her new Columbia disc, "Interiors." Cash allows she's so emotionally healthy because she gets it *all* out in song. And how. Label mate **Shawn Colvin** showed up for a closing Christmas-carol encore with Cash . . .

Arista's **Michelle Malone & Drag The River** were joined by the **Indigo Girls** at the Bottom Line the previous night in a show-closing rendition of Dylan's "I Shall Be Released." **Lenny Kaye**, producer of Malone's Arista debut, looked on proudly . . . **Ranking Roger**, former vocalist for the **English Beat** and **General Public**, has been on the road with his

new lineup, the **Special Beat**. The tour will hit New York Saturday (15), Philadelphia Dec. 17, and Washington, D.C., Dec. 18 . . . **Frank Sinatra's** "Diamond Jubilee World Tour" opens Tuesday (11) and Wednesday (12) at the Meadowlands Arena in New Jersey, coinciding with the release of boxed sets by Capitol and Reprise. Old Blue Eyes turns 75 Wednesday . . . **Stikkitty**, a rock band from Fullerton, Calif., has taken first place in an international "Band Explosion" talent search staged at Tokyo's Budokan Hall, judged by producer **Bruce Fairbairn**, **London Quireboys** lead singer **Spike**, and **Toto's** **David Paich** and **Steve Lukather**, sponsored by Yamaha, Nestlé, Japan Air Lines, and Fuji Television.

ESCAPE FROM THE CIRCUS: As part of her label's "Winter Solstice Tour" bill, promoting her new disc, "Escape Of The Circus Ponies," Windham Hill pianist **Liz Story** faced the inevitable task of promotional interviews and came up with a novel response: ready-to-use quotes from *other* artists and thinkers. **Pablo Picasso:** "Questions tempt you to tell lies, particularly when there is no answer." **Robert Frost:** "A poem begins as a lump in the throat." **Annie Dillard:** "It is rough enough doing any art without asking yourself every morning if your art is sufficiently aristocratic to be worth the candle or sufficiently remote to discourage all comers." And from Story herself on the art of promotional interviews: "A culture that truly grants freedom to the artist . . . leaves the artist free of the necessity of justifying themselves."



by Thom Duffy



FAIR

NEW ON THE CHARTS

At the tender age of 12, Texas native Tevin Campbell has had the rare opportunity to work with industry heavyweight Quincy Jones on Jones' pop/jazz album, "Back On The Block." He was featured on two tracks, one of which, "Tomorrow (Better You, Better Me)," hit No. 1 on the Hot R&B Singles chart last summer. Now, two years later, Campbell is poised for solo success with "Round And Round," a track from the Prince soundtrack "Graffiti Bridge" that marks Campbell's debut on the Hot 100.

So how does such a young guy go from performing at his neighborhood church to sessions with, among others, Prince, Ray Charles, and Chaka Khan? Ask Rhonda

Byrd, his mother and also his manager. In 1988, Byrd became friendly with jazz musician Bobbi Humphrey, who took an interest in Campbell and encouraged him to put together a demo tape and audition for a children's television program. Campbell won the role in the



TEVIN CAMPBELL

show, which received a limited run on NBC, and was signed to Qwest/Warner Bros. after Humphrey introduced him to Benny Medina, Warner VP of R&B A&R.

Medina brought the newcomer to the attention of Jones, who wished to feature a young singer on his new album. Campbell returned the favor when he performed on "Listen Up," a song that paid tribute to Jones and is featured in the movie "Listen Up: The Lives Of Quincy Jones."

Campbell recently moved to Los Angeles and is getting ready to record his first solo album with Jones and Medina, who will oversee production on the project with Al B. Sure!, among others. That set is due next year. **JIM RICHLIANO**

THE KEY TO INDIGO GIRLS' SUCCESS

(Continued from preceding page)

make for a happy co-existence with more bottom-line-oriented label executives. But in the case of Indigo Girls, it is encouraged.

"My feeling, and I know that Epic feels the same way, is that part of what makes their music so effective is that people know that they believe very much in what they sing about and about the world around them—and they are willing to get out there support what they feel is important," says Indigo Girls manager Russell Carter. "Their intuition is very accurate. What they are channeling through their art is accurate."

Early recording sessions for "Nomads*Indians*Saints" began with Saliers, Ray, and producer Scott Litt bringing in drummer Kenny Aronoff from John Mellencamp's band and bassist Sara Lee. Eventually other musicians, including R.E.M.'s Peter Dinklage, ex-dB Peter Holsapple, and Mary-Chapin Carpenter were brought in to help fill out the songs' arrangements. For the album's poignant closer, "The Girl With The Weight Of The World In Her Hands," a 12-piece string section was used. The Indigo Girls say such additions to their usual sparse and acoustic sound allowed them to extend their reach as songwriters and performers.

"I think using other musicians allowed us to experiment more," says Ray. "Emily has a nice country feel in some of her new songs; using other musicians illustrates that."

Ray added a jagged rock'n'roll sound to a couple of songs by using

members of popular Atlanta band the Ellen James Society. The band is the first act signed to Ray's new independent label, Daemon Records, which is distributed through Rough Trade (Billboard, Oct. 6).

"This is a great opportunity to lend some support to all of the great musicians who stood behind us when we were first starting out," she says.

The fact that Ray's label will specialize in alternative bands follows along the line that fuels Indigo Girls' attitude toward their own music: Art and self-honesty over bucks and hype.

L.L. COOL J RAPS UP 4TH ALBUM

(Continued from preceding page)

on the R&B chart and a top 40 pop-albums-chart contender.

L.L. denies that he needed to defend his turf. "I didn't do the album to get back at anybody." "I'm a real strange brother, because I just do what I feel with not too much of an explanation." Of his new image he says, "Everybody changes. You change with the times but you also have to change with your personal feelings. I changed on my terms."

Produced by Marley Marl, "Mama Said" is a melange of contemporary R&B/hip-hop styles. Its moods include the bass-heavy first single, "Boomin' System"; "Mr. Goodbar," a rap of sly seduction; "Around The Way Girl," the second-single R&B paean to the girls in the 'hood; "Milky Cereal," a double-entendre tale; "The Power Of God"; and the social commentary of "Illegal Search."

The CD/cassette bonus track "Six Minutes Of Pleasure," a lilting R&B groove in which L.L. speaks frankly to a female visitor—"Baby, I know you don't love me/ I know why you're here/ But I ain't sayin' nothin'"—is the album's most subtly sexy performance.

"The last album didn't have as much focus," says L.L. (né James Todd Smith). "Last time [on "Walking With A Panther"] I was just deciding what to do. But I'm pleased with 'Mama Said.' Me and Marley really worked on it together to be sure we made a good album. We were just trying to do something funky."

L.L. adds a new line to his résumé next spring by appearing in the up-

"Our music develops organically and it takes us down many different paths," says Saliers. "We don't know what the future holds beyond the next six months or so. We may get a full band to play behind us, or we may strip our music down to the most basic and bare stage."

Regardless of what form their music takes, Indigo Girls will remain on the road for much of the next year. The tour began last month at mid-size venues and colleges, and will graduate to larger theaters by the fall.

coming film "The Hard Way" with Michael J. Fox and James Woods. "I did it for people to see me and for people to get into my music, but I have no plans to be a big actor," he says. "I'm more comfortable as a recording artist."

A veteran of several national rap package tours, L.L. says he and management are undecided about mounting a U.S. tour to support "Mama Said Knock You Out." "We could just put the album out there and see what happens," he says, adding, "I like performing but I like sitting at home with my record on the radio better."

GOOD NEWS FOR FAIR

(Continued from preceding page)

Pet Shop Boys, and Caron Wheeler, among others.

"We are also planning to remain very aggressive in our soundtrack area," says Fair, who has tapped Mitchell Leib as EMI's new West Coast VP of A&R to oversee that effort. Leib previously was director of music at Walt Disney Studios.

"We are very proud to have a man of Ron's caliber and talent at the helm of the A&R department," says Licata.

Fair's 10-year career in A&R began in 1980, as A&R manager at RCA Records in Los Angeles. That was followed by a five-year term at Chrysalis Records as senior director of A&R, and a two-year stint in London as head of international A&R and staff producer for Island U.K. Fair will be based in New York.

Who Really Wrote The Songs? You Might Be Surprised . . .

BY IRV LIGHTMAN

WHOSE SONGS are they, anyway? The flap over the truthful origins of the vocals of Milli Vanilli has its counterpart in the pop music publishing scene of the past, too. For instance, many famous performers who sang or directed orchestras are listed as authors of standards they never had a role in writing. They simply got "cut-ins" because of their power to give new songs a big send-off to hoped-for success. And on Broadway, "song doctors" have been called during a show's tryouts to add luster to the score. With rare exceptions, these "song doctor" contributions are not credited on label copy, so the public is left with the impression that the prin-

the U.K. because it was perceived by some to be a call-to-arms against the Soviets. Music fans there made a hit out of "God, Country And My Baby," as recorded by its co-author, Chico Holiday, on the Liberty label, and several news organizations, including Time magazine, wrote about it. Now, with the world closely monitoring events in the Middle East, the song has returned. There's no stir yet, but, for the record, the song is performed this time around by Paul Penny on the Derby label, which is located in Derby, Ky. One of its publishers is veteran New York PR/promotion man Morty Wax through his Sarah Music.

HELLO AGAIN, 'Jamaica Fare-



well': In the May 19 Words & Music column, the resurgence of interest in calypso music was noted as

a way of showing how one of the idiom's best writers, Irving Burgie, was enjoying the financial fruits of this resurgence in his publishing/print material from Cherry Lane Music, especially his "Day-O (The Banana Boat Song)." By way of update, Burgie's classic "Jamaica Farewell" is also showing signs of renewed activity with its appearance on four albums released over the past month: Jimmy Buffett's "Feeding Frenzy" (MCA), "Sebastian (From The Little Mermaid)" (Disney), which also contains "Day-O," Don Williams' "True Love" (RCA), and the RCA Victor original-cast recording of "Forever Plaid." Piano/vocal and choral arrangements of Burgie's songs are available through Cherry Lane's print unit.

THE TRUTH ABOUT Fiction

Songs U.S.: Fiction Songs U.S., an offshoot of the U.K. operation, is 6 months, not years, old, Marcus Peterzell, president, points out to Words & Music after reading the Nov. 24 piece on the company. But, Peterzell adds, "We do plan to be around for the next five and a half years and I'll make a note to send a progress report then as well."

PRINT ON PRINT: The following are the best-selling folios at Warner Bros. Music Publications:

1. ZZ Top, Recycler
2. Grateful Dead Anthology, guitar tab anthology
3. Led Zeppelin Complete, guitar tab edition
4. Steve Vai, Guitar Extravaganza
5. City Of Angels, vocal selections

CLASS ACTION SETTLED: A class action by 50 music publishers demanding revocation of mechanical licenses because of alleged copyright infringement by Sonido Inc. and its principal, Jerry Masucci, has been settled out of court. The order approving settlement of the class action, in which Peer International sued on behalf of the other publishers, was signed by Judge John F. Keenan of the U.S. District Court in New York. Among other matters, it calls for the defendants to pay a settlement sum of \$136,085.18, which includes legal costs of \$20,000.

HAPPY DISCOUNT: The 1991 music license fees for jukeboxes licensed by the Jukebox License Office have been reduced by \$3 per jukebox in all categories because jukebox operators have surpassed the revenue "benchmark" established for 1990, report ASCAP, BMI, SESAC, and the Amusement and Music Operators Assn. For more information, call 800-955-5053.

THOSE FIGHTING WORDS

Return: In the midst of the Berlin crisis 29 years ago, an American recording created quite a stir in

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Sneak Preview: Stars Shine At '1990 Billboard Music Awards'

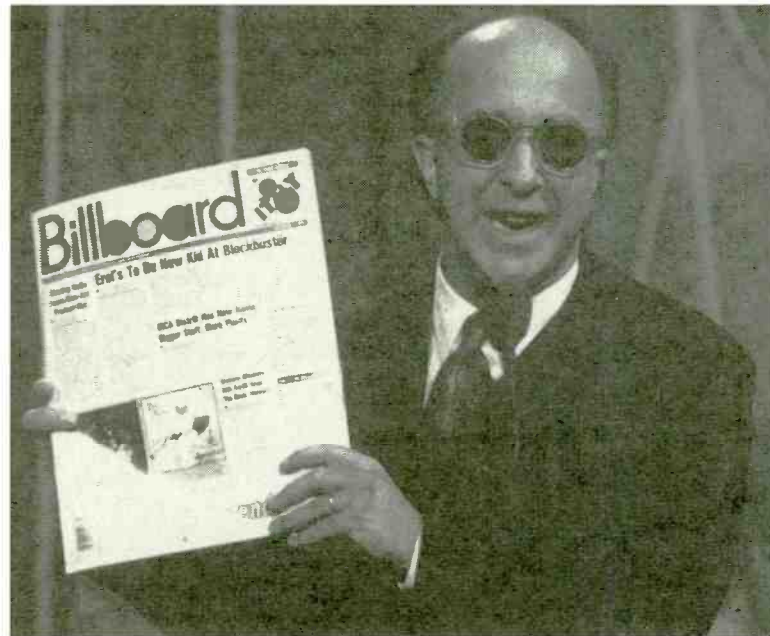


Janet Jackson hauls away the eight prizes spawned by her A&M phenomenon "Janet Jackson's Rhythm Nation 1814." She won awards for Hot 100 Singles Artist, Top Pop Album, Hot R&B Singles Artist, Top R&B Albums Artist, Top R&B Album, Top R&B Artist (singles and albums combined), Hot Dance Club Play Artist, and Hot Dance 12-Inch Singles Sales Artist.

LOS ANGELES—The stars came out for "The 1990 Billboard Music Awards Show," taped Nov. 26 in Santa Monica, Calif. The program airs at 8 p.m. Monday (10) on Fox Broadcasting Co. stations.

Janet Jackson earned top honors at the ceremony, collecting eight Billboard prizes in all. Phil Collins, New Kids On The Block, Randy Travis, and Clint Black also walked away with multiple trophies.

Travis, Black, SBK pop trio Wilson Phillips, DGC's Nelson, Capitol's M.C. Hammer, and MCA's Bell Biv DeVoe were among the artists who performed live for the enthusiastic studio audience.



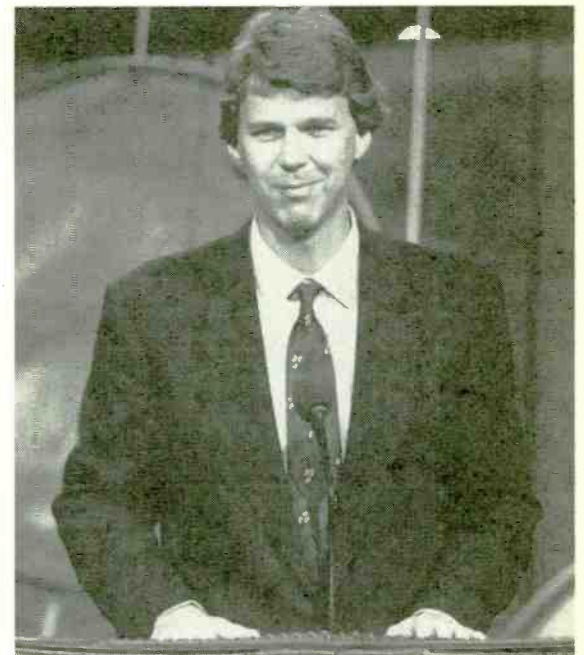
Awards show co-host Paul Shaffer, David Letterman's late-night sidekick, displays his favorite magazine.



Phil Collins proudly displays two of his three Billboard trophies. Collins' Atlantic album, "... But Seriously," netted trophies for Top Adult Contemporary Artist, Top Worldwide Album, and Hot Adult Contemporary Single.



Noted R&B producer Jimmy Jam, left, works the VIP room with awards co-host Morris Day. (Photo: Robert Matheu)



Sam Holdsworth, president, Corporate Development Group, BPI Communications Inc., explains the genesis of the 1990 Billboard Music Awards.



SBK pop trio Wilson Phillips after performing their hit tune "Hold On," which topped the Hot 100 Single category.



RCA heartthrob Clint Black put down his guitar after a live performance and walked away with an award for the Hot Country Single, "Nobody's Home," from the Top Country Album, "Killin' Time."



MCA's Bell Biv DeVoe wowed the studio audience with a powerful performance, further proving they deserved the title of Top New Pop Artist.



Members of Atlantic's En Vogue proudly display the trophy they won for the Top R&B Single, "Hold On."

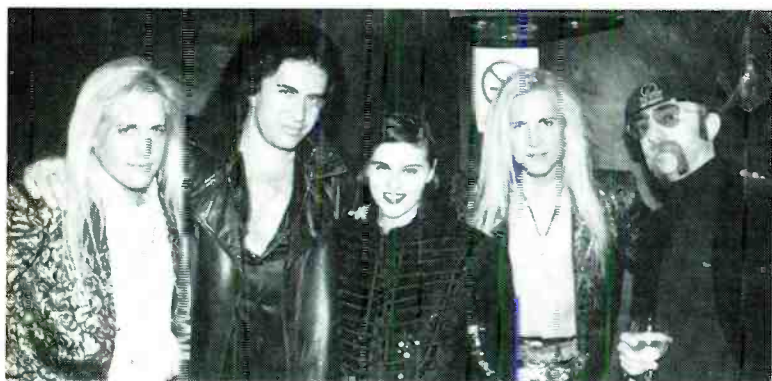
TALENT



Rapper Young M.C. grabs the Top New Pop Male Artist award generated by his "Bust A Move" hit album on Delicious Vinyl.



Presenter Joni Mitchell lends an undeniable touch of class to the ceremonies.



Matthew Nelson, left, and brother Gunnar opened the show with a rocking performance and fitting tribute to their late father, Rick. Later, the twins mingled in the VIP tent with, from left, Gene Simmons, Lisa Stansfield, and Jeff "Skunk" Baxter. (Photo: Robert Matheu)



Randy Travis serves up some contemporary country crooning, and then took the titles for Top Country Albums Artist and Top Country Artist (singles and albums combined) based on the success of his Warner Bros. album "No Holdin' Back."



Billboard's Top Pop Rap Artist, M.C. Hammer, performs "Pray," just one of the hits from his smash Capitol album, "Please Hammer Don't Hurt 'Em."



Presenter Alannah Myles cracked the pop charts earlier this year with her Elvis-inspired Atlantic single, "Black Velvet," from her eponymous debut.



Arista's Lisa Stansfield displays the trophy she won as Billboard's Top New Pop Female Artist.



The hooded Sinead O'Connor, who performed her version of Cole Porter's "You Do Something To Me," walked away with a trophy for the Top Worldwide Single for "Nothing Compares 2 U" on Chrysalis.

AB BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS®					
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ZZ TOP JEFF HEALEY BAND	Cow Palace San Francisco	Nov. 30- Dec. 1-2	\$913,725 \$22.50	42,644 sellout	Beaver Prods.
NEW KIDS ON THE BLOCK BISCUIT PERFECT GENTLEMEN BRENDA K. STARR GEORGE LAMOND GOOD GIRLS	Richfield Coliseum Richfield, Ohio	Nov. 25-26	\$892,400 \$25	35,696 sellout	Belkin Prods.
BILLY JOEL	The Summit Houston	Nov. 23 & 28	\$654,836 \$24.50	27,971 sellout	PACE Concerts
NEW KIDS ON THE BLOCK BISCUIT BRENDA K. STARR GEORGE LAMOND	Thompson- Boling Assembly Center & Arena Knoxville, Tenn.	Nov. 30	\$561,850 \$25	22,844 sellout	Beaver Prods.
BILLY JOEL	Reunion Arena Dallas	Nov. 25	\$393,348 \$24.50	16,155 sellout	PACE Concerts
AC/DC LOVE/HATE	Palace of Auburn Hills Auburn Hills, Mich.	Nov. 24	\$352,210 \$20/\$18	17,741 sellout	Belkin Prods. Cellar Door Prods.
ZZ TOP JEFF HEALEY BAND	ARCO Arena Sacramento, Calif.	Nov. 29	\$344,025 \$21.50	16,675 sellout	Beaver Prods.
AC/DC LOVE/HATE	Richfield Coliseum Richfield, Ohio	Nov. 23	\$340,464 \$20/\$18	17,159 sellout	Belkin Prods.
FLEETWOOD MAC	Olympic Saddledome Calgary, Alberta	Nov. 30	\$339,548 (\$393,876 Canadian) \$25	16,575 17,613	Perryscope Concert Prods.
PERRY COMO JACK SWERSIE THE CAROLING PARTY SINGERS	Westbury Music Fair Westbury, N.Y.	Nov. 30- Dec. 3	\$308,176 \$30	11,480 sellout	Music Fair Prods.
AC/DC LOVE/HATE	Met Center Bloomington, Minn.	Nov. 30	\$287,800 \$19.50	14,908 sellout	Jam Prods. Company 7
ANDREW DICE CLAY	The Spectrum Philadelphia	Nov. 24	\$278,483 \$22.50	12,674 sellout	Electric Factory Concerts
M.C. HAMMER EN VOGUE VANILLA ICE	The Summit Houston	Nov. 21	\$266,583 \$21.75/\$20.75	14,081 15,000	A. H. Enterprises
AC/DC LOVE/HATE	Market Square Arena Indianapolis	Nov. 25	\$261,997 \$18.50	14,162 15,500	Sunshine Promotions
POISON WARRANT	Richfield Coliseum Richfield, Ohio	Nov. 29	\$259,380 \$20	12,969 15,000	Belkin Prods.
YOUNG MESSIAH TOUR: SANDI PATTI MICHAEL ENGLISH RUSS TAFF SHEILA WALSH, PHIL DRISCOLL PHIL KEAGGY, THE IMPERIALS MELODIE TUNNEY, RALPH CARMICHAEL	Anaheim Convention Center Anaheim, Calif.	Nov. 29-30	\$242,300 \$17.50/\$15.50	15,192 16,000 sellout	Mid-South Concerts
YOUNG MESSIAH TOUR: SANDI PATTI MICHAEL ENGLISH RUSS TAFF SHEILA WALSH, PHIL DRISCOLL PHIL KEAGGY, THE IMPERIALS MELODIE TUNNEY, RALPH CARMICHAEL	Tacoma Dome Tacoma, Wash.	Dec. 1	\$241,905 \$15/\$13.50/ \$12.50	18,762 sellout	Mid-South Concerts
HEART CHEAP TRICK	Maple Leaf Gardens Toronto	Nov. 23	\$232,355 (\$266,977 Canadian) \$24.50	10,897 12,000	Concert Prods. International
PERRY COMO JACK SWERSIE THE CAROLING PARTY SINGERS	Valley Forge Music Fair Devon, Pa.	Nov. 27-29	\$221,418 \$30	8,796 sellout	Music Fair Prods.
FLEETWOOD MAC	Saskatchewan Place Saskatoon, Saskatchewan	Nov. 29	\$221,337 (\$256,530 Canadian) \$25.50	10,060 11,420	Nite Out Entertainment
POISON WARRANT	Montreal Forum Montreal	Nov. 27	\$217,064 (\$250,926 Canadian) \$23.50	10,933 12,000	Donald K. Donald Prods.
ANNE MURRAY	Valley Forge Music Fair Devon, Pa.	Nov. 30- Dec. 2	\$214,567 \$30	8,406 8,796 sellout	Music Fair Prods.
HEART CHEAP TRICK	Meadowlands Arena East Rutherford, N.J.	Nov. 29	\$204,750 \$22.50	9,100 14,000	Ron Delsener Enterprises
HEART CHEAP TRICK	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	Nov. 30	\$198,000 \$22.50	8,800 14,000	Ron Delsener Enterprises
JUDAS PRIEST MEGADETH TESTAMENT	Rosemont Horizon Rosemont, Ill.	Nov. 28	\$197,483 \$22.50	8,777 9,783	Jam Prods.

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Door Knob Turns 15 This Year

Indie Label Keyed Into Country Market

NASHVILLE—Country indie label Door Knob Records is celebrating its 15th anniversary this year. Artists currently on its roster are Bobby G. Rice and Perry Lapointe.

Established by Gene Kennedy, former national country promotion director for MCA Records, Door Knob has been home to such acts as Big Al Downing, Jerry Wallace, Wayne Kemp, Peggy Sue, Sonny Wright, Kent Westberry, and Bonnie Nelson. According to Joel Whitburn's

compilation book, "Top Country Singles 1944-1988," Door Knob ranks at No. 19 among all labels in the number of country singles charted in Billboard during that period.

Now owned by Kennedy and his wife, Karen Jeglum, Door Knob is part of a musical operation that includes the Door Knob, Chip 'N' Dale, and Lodestar music publishing companies and Swanee Recording Studio in Mount Juliet, Tenn.

Nashville Rosters Stay Healthy

Artist Numbers Do Not Show Setbacks

BY EDWARD MORRIS and DEBBIE HOLLEY

NASHVILLE—Despite the folding of 16th Avenue Records and substantial cuts at Capitol, there are nearly as many acts signed to the major country labels at year's end as there were in April, when Billboard did its last roster compilation. As of Dec. 1, there are 186 acts on the majors, compared with 188 in April.

The big news is that country legend George Jones is now between labels, having just ended a tenure

at Epic that started in 1972. Also out of the label picture, at least for the moment, are the O'Kanes, Dan Seals, John Anderson, Jason D. Williams, the Burch Sisters, Jonathan Edwards, Moe Bandy, the

son, Draper & Strandlund, Holly Dunn, the Forester Sisters, George Fox, Rhonda Gunn, Highway 101, Tom Kell, k.d. lang, Brenda Lee, Little Texas, Jennifer McCarter & the McCarters, Michael Martin Murphey, DeWayne Philips, Southern Pacific, Dawn Sears, Randy Travis, Travis Tritt, Gene Watson. Warner/Curb: Hank Williams Jr. Reprise: Carlene Carter, Billy Hill, Emmylou Harris, Jim Lauderdale, Molly & the Heymakers, Tony Perez, Kenny Rogers, Texas Tornados, Kevin Welch, Dwight Yoakam.

There are nearly as many acts signed as there were in April

Girls Next Door, Johnny Tillotson, Billy "Crash" Craddock, and several others listed in the earlier roundup.

Capitol boasts the largest lineup with 36 acts, followed by Warner Bros. (30), Columbia/Epic (28), MCA (23), PolyGram (18), RCA (16), Curb (15), Atlantic (11), and Arista (9).

Here are the rosters:

Capitol—Bama Band, Mandy Barnett, Suzy Bogguss, Branson, Garth Brooks, T. Graham Brown, Glen Campbell, Lacy J. Dalton, Linda Davis, Larry Gatlin & the Gatlin Brothers, Crystal Gayle, Lee Greenwood, Barbara Mandrell, Gary Morris, Dude Mowrey, Anne Murray, Wayland Patton, Pirates Of The Mississippi, Eddie Rabbitt, Eddy Raven, Jo-El Sonnier, Tanya Tucker, Cheryl Wheeler, Roger Whittaker, Wild Rose. **Curb/Capitol**: Cee Cee Chapman, Buck Owens, Sawyer Brown, T.G. Sheppard, Ray Stevens, Tony Toliver. **Capitol/SBK**: Billy Dean, the Goldenes, Verlon Thompson. **Capitol/All Nations**: Sharon Anderson, Paul David Wells.

Warner Bros.—Paulette Carl-

Columbia—Chet Atkins, Mary-Chapin Carpenter, Rosanne Cash, Rodney Crowell, Vern Gosdin, Willie Nelson, Reed Nielson, Dolly Parton, Mike Reid, Earl Scruggs, Ricky Van Shelton, Shenandoah, Sweethearts Of The Rodeo, Lori Yates, Zaca Creek. **Epic**: Charlie Daniels, Joe Diffie, James Gregory, Don Henry, Waylon Jennings, Shelby Lynne, Tim Ryan, Ricky Skaggs, Billy & Terry Smith, Doug Stone, Les Taylor, Zack Turner, Tammy Wynette.

MCA—Lionel Cartwright, Mark Chesnut, Jerry Clower, Mark Collie, Skip Ewing, Vince Gill, Gerry House, James House, Irene Kelley, Patty Loveless, Reba McEntire, McBride & the Ride, Bill Monroe, Nitty Gritty Dirt Band, Riders In The Sky, the Roys, George Strait, Marty Stuart, Marsha Thornton, Conway Twitty, Steve Wariner, Kelly Willis. **Curb/MCA**: the Desert Rose Band.

PolyGram—Daniele Alexander, Butch Baker, Shane Barmby, Jessica Boucher, Johnny Cash, Jeff Chance, Corbin/Hanner, Davis (Continued on next page)

Nashville's Best-Kept Songwriting Secret

Seasoned Pro Dennis Linde Skips The Spotlight

NASHVILLE'S BEST-KEPT songwriting secret: Dennis Linde. Who? Dennis Linde. Who has he written for? How about Elvis Presley for starters. Arthur Alexander for R&B starters. Then add such acts as Tom Jones, Brenda Lee, Teresa Brewer, Robert Palmer, George Jones, Blue Oyster Cult, Eddy Raven, Gary Morris, the Oak Ridge Boys, Sawyer Brown, New Grass Revival, Jo-El Sonnier, Randy Travis, the Fifth Dimension, and Donny Osmond.

While Nashville boasts many high-profile songwriters, Linde has been content to remain sublimely in the background churning out hit after hit. Besides writing, Linde has worked as a singer, recording artist, musician, and producer in Nashville, New York, Los Angeles, and London. Kris

Kristofferson and Mickey Newbury are two of the artists Linde has produced. They are also friends and fellow writers who, with Linde, were instrumental in igniting the Nashville creative explosion of the '60s and '70s.

Linde grew up in Abilene, Texas, San Angelo, Texas, Miami, and St. Louis, and started toying with music when his grandmother bought him a \$14 guitar. After learning the basics, he joined some St. Louis bands playing R&B and cover songs. His first trio had a problem deciding on a name. One wanted the group to be named the Ramblers, another opted for the Falcons, and the third thought the Raiders would be a dandy stage name. "For two weeks we were the Rambling Falcon Raiders," recalls Linde. "Then we were the Ramblers—and then the Starlighters after that." If the trio had concentrated as much on its music as on its name, they might still be playing. Before sliding completely into an identity crisis, Linde joined Bob Kuban & the In-Men, a band that had scored with "The Cheater," a No. 12 Billboard pop hit in 1966.

Songwriters have offered many reasons why they began their chosen profession—fame, fortune, luring the opposite sex, improving the world, satisfying the creative muse, and mixtures of the aforementioned. But Linde had a different reason: "I started writing songs because I lost my driver's license." Linde was moonlighting with the band and daylighting with his cleaning service, and he was always in a hurry. A string of speeding tickets (you'll have to ask Linde how it's possible to speed in a cleaning truck) resulted in his driver's license being yanked. "I lost it for six months and I was working out song arrangements for the band. How much time can you kill? So I started writing songs." Some of those songs made their way to Nashville and into

the hands of Bob Beckham, Nashville's top music publisher of the era. Linde sent songs down for a year, finally earning a Don Cherry cut. Then Roger Miller charted with two Linde tunes.

In Nashville for a demo session, Linde met Beckham's oldest daughter, Pam. They later eloped, sending Beckham a telegram from "Mr. and Mrs. Dennis Linde." "He took it well," advises Linde. "It was too late. He'd either have to kill me or have it annulled." However, Beckham now admits that he

played a coy cupid role in the romance because "Pam was dragging in these damned hairy-legged idiots, and I thought Dennis was one of the finest guys I had ever met." Beckham praises Linde on the professional level, too, noting, in his typical low-key style, "When Dennis turns a song in, it's damned professional—he doesn't turn in a bunch of shit."

Linde, who hit with Elvis Presley's "Burning Love" (a No. 2 Billboard pop hit in 1972), is still trying to forget his attempt to write songs starting with every letter from A to Z. Some came easy. But then there were titles like "U-Joints Don't Come Free" and "Zoot Suit Baby," which fulfilled the U and Z letter requirements but did little else. His "X" song, "X Marks The Spot," actually was cut, but it never hit the charts. When Beckham directed Linde to write a country-style song, he responded with "The Longer You're Gone, The Harder It Gets." Linde laughs. "It got cut, but it got cut in Australia, he says. I was writing for the wrong country." Retorts Beckham, "But Australia loved it."

Linde is no longer writing country songs for the wrong country. He is a writing perfectionist, carefully honing his compositions. Linde claims such diverse influences as Presley, Little Richard, Fats Domino, John Steinbeck, Mark Twain, J.D. Salinger, Cole Porter, and George Gershwin. A writer for EMI Music, Linde hopes to continue writing for the long run. "If you can stay through the down spells and don't get wiped out in the up spells, you can stay there. That's what I want to do because I like what I'm doing. Everything is hunky-dory and I want to keep on going like that."

Dennis Linde. Just a hunka hunka dory story.

IN THE DOGHOUSE: HBO's The Comedy Channel will air John Conlee's new video, "Doghouse," apparently the first country video to air on the cable channel. Could be a good trend for such country cut-ups as Pinkard & Bowden, Ray Stevens, and Jerry Clower.



by Gerry Wood



Rounder Revels

The Johnson Mountain Boys (above) and Alison Krauss (right) sing in celebration of Rounder Records' 20th anniversary. Held at Tramps in New York, the two nights of festivities also featured performances by Kimberly M'Carver, D.W. Menard & the Louisiana Aces, David Bromberg, John Mooney & His Bluesiana Band, Marcia Ball, Charles Brown, and Brave Combo. (Photos: Jeff Nisbet)



NASHVILLE LABEL LINEUPS STAY HEALTHY

(Continued from preceding page)

Daniel, William Lee Golden, Grayghost, Rich Grissom, Tom T. Hall, David Lynn Jones, the Kentucky Headhunters, Kathy Mattea, the Normaltown Flyers, Ronna Reeves, the Statler Brothers.

RCA—Alabama, Baillie & the Boys, Matraca Berg, Clint Black, Earl Thomas Conley, Foster & Lloyd, Ronnie Milsap, Lorrie Morgan, the Oak Ridge Boys, K.T. Oslin, Paul Overstreet, Prairie Oyster, Restless Heart, Aaron Tippin,

Don Williams. Curb/RCA: the Judds.

Curb—Jann Browne, Duncan, Merle Haggard, Becky Hobbs, John Jorgenson, Kennard & John, Hal Ketchum, Delbert McClinton, Ronnie McDowell, Wayne Newton, Marie Osmond, Snakes, Karla Taylor, Dale Watson, JJ White.

Atlantic—Bellamy Brothers, Billy & the American Sons, Martin Delray, Dean Dillon, Ray Kennedy, Robin Lee, Marcy Brothers, Neal McCoy, Billy Joe Royal, Jeff Stevens & the Bullets, Donna Ulisse.

Arista—Asleep At The Wheel, Rob Crosby, Exile, Alan Jackson,

Lee Roy Parnell, Diamond Rio, Jeff Thompson, Pam Tillis, Michelle Wright.

In addition to the 186 country

acts, a number of these labels also have pop, R&B, gospel, alternative, and instrumental acts on their rosters.

Opry House Site Of True Value/GMC Contest

NASHVILLE—The ninth annual True Value/GMC Truck Country Showdown talent contest will be held Wednesday (12) at the Grand Ole Opry House here. It will be hosted by Jim Stafford and Minnie Pearl and feature performances by Loretta Lynn, Lee Greenwood, Roger Miller, and Tanya Tucker. Six regional contest winners will compete for a grand prize of

\$50,000, a 1990 Sierra pickup truck, and a major-label recording contract.

The show will be taped for syndication and will also be aired for American troops in Saudi Arabia and Europe.

Free tickets to the show are available from True Value hardware stores and GMC truck dealers.

COUNTRY CORNER



by Marie Ratliff

NEW MOVERS

Billy Dean—"Only Here For A Little While" (Capitol): WDAF, WQYK, WSIX, KXXY, KRAK, KWDJ, WIVK, WFLS.

Molly & the Heymakers—"Chasin' Something Called Love" (Reprise): WESC, WGEE, WPOC, WFLS, WGH, WRKZ, KEEY, WXTU, WWYZ, WFMS, KEAN.

Tim Ryan—"Breakin' All The Way" (Epic): KSSN, KWJJ, KZSN, WEZL, KNEW, WFLS, WMIL, KFDI, KSOP, KVOO.

Marty Stuart—"Little Things" (MCA): KASE, KXXY, KFDI, WSIX, WKEZ, KEBC, WNOE, KWJJ, KWDJ.

Restless Heart—"Long Lost Friend" (RCA): WXTU, WKJN, WNOE, KEAN, WUSY, KASE, KXXY.

THE SHAPE OF COUNTRY: "I'm crazy about all the 'hat' acts these days," says PD James Holley, KFRE Fresno, Calif. "We're a traditional AM station, not gold or oldies-based, and don't play country rock. Guys like Alan Jackson, Garth Brooks, and George Strait make it a lot easier for us. They're doing the same kind of songs that were out years ago, just using new techniques. Simplicity is the key; it's not only what notes you play but what you don't play—the spaces between the notes are important. The biggest country records are the simplest ones musically."

"Country is in the best shape it's ever been," says PD Jim Howie, WPCM Burlington, N.C., "and it's reflecting in a lot of markets around the country this year—it certainly has in ours. We went from a .9 to a 2.9 in just two books."

HOWIE also comments on the oldies remakes. "The Oak Ridge Boys' song ["You're My Soul And Inspiration" on RCA] is a killer for us," he says, "and Ronnie McDowell is doing extremely well—especially in the 25-54 demos."

McDowell's "Unchained Melody" (Curb), charted at No. 63, was a hit by three different artists at the same time in 1955: Les Baxter's version went to No. 1, Al Hibbler made it to No. 3, and Roy Hamilton peaked at No. 6. The Righteous Brothers took it top five again in 1965.

Among the movers on McDowell's record this week: WESC Greenville, S.C.; WOWW Pensacola, Fla.; WFLS Fredericksburg, Va.; WCMS Norfolk, Va.; KRKT Albany, Ore.; KEEY Minneapolis; WDSY Pittsburgh; and KFDI Wichita, Kan.

ANOTHER OLDIE getting attention is Bobby Vinton's "Mr. Lonely" (Curb), a No. 1 for him in 1964. "Everybody assumes it's the old version until they hear it, then they're pleasantly surprised," says MD Kathleen Hecksher, WHEW Fort Myers, Fla. "He's rerecorded it, adding some kids' voices saying things like 'Hi daddy.' It's fabulous. A lot of country's competition is '50s music on oldies stations, and for us to be able to play a current that appeals to those people is great. We're getting tons of calls on it."

MARY-CHAPIN CARPENTER is getting raves on her "Shooting Straight In The Dark" album on Columbia. "The whole album is great," says PD Hugh James, KBOW Butte, Mont. "The cut we've been playing a lot on my morning show is 'Down At The Twist And Shout.'"

"Her single ["You Win Again"] is doing well," says PD Mark Lewis, WYNE Appleton, Wis., "but there's so many other good songs in the album, too. 'Right Now' is a great cut—it's up-tempo and snappy."

Carpenter's single is charted at No. 22; the album is at No. 24.

RECURRENT FACTS: Alabama's "Jukebox In My Mind" (RCA) debuts on the Hot Country Recurrents chart at No. 1 after finishing its 20-week run on the singles chart. In the overall combined listing of currents and recurrents, Alabama's record ranks at No. 36.

PBS Music Series Starts 16th Season With Stellar Lineup

NASHVILLE—Austin City Limits, the PBS pop music series, will begin its 16th season in January with an hourlong show that features Ricky Van Shelton and Kelly Willis & Radio Ranch.

Other acts scheduled for the upcoming season are Willie Nelson, Merle Haggard, Little Feat, Robert Cray and Buddy Guy (in a tribute to Stevie Ray Vaughan), Cowboy Junkies, Chet Atkins, Alan Jackson, Michael Martin Murphey (in a salute to the American cowboy), Joe Ely, the Texas Tornados, Shawn Colvin, John Hammond, Sara Hickman, Foster & Lloyd, and Shelby Lynne.

Broadcast times for these shows are set by the individual participating PBS stations.



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

- | TITLE (Publisher - Licensing Org.) | Sheet Music Dist. |
|--|-------------------|
| 17 AIN'T NECESSARILY SO (Warner-Refuge, ASCAP/Macy Place, ASCAP) WBM | |
| 72 ALL THINGS MADE NEW AGAIN (Unichappell, BMI/Van Hoy, BMI/Pink Pig, BMI) | |
| 40 AMERICAN BOY (Eddie Rabbitt, BMI) HL | |
| 12 BACK IN MY YOUNGER DAYS (Danny Flowers, ASCAP/Bug, BMI) HL | |
| 65 BLUEBIRD (Minkey, PROCAN/Zoomik, PROCAN/Rana, BMI) | |
| 66 BORDERTOWN (Pink Pig, BMI/Polygram Int'l, ASCAP/Ranger Bob, ASCAP) HL | |
| 49 BORN TO BE BLUE (Almo, ASCAP/Brio Blues, ASCAP/EMI April, ASCAP/Vancou, Ascap) CPP/HL | |
| 26 BROTHER JUKEBOX (Screen Gems-EMI, BMI/Black Sheep, BMI) | |
| 52 CAN'T HAVE NOTHIN' (BMG Songs, ASCAP/Muckleroy, ASCAP/Careers, BMI/Kung-Fu Grip, BMI) HL | |
| 2 CHASIN' THAT NEON RAINBOW (EMI April, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM/HL | |
| 7 COME NEXT MONDAY (Tri-Chappell, SESAC/Chappell & Co., ASCAP/Serenity Manor, ASCAP) HL | |
| 13 COME ON BACK (Carlooney Tunes, ASCAP/Chrysalis, ASCAP) CLM | |
| 8 CRAZY IN LOVE (Screen Gems-EMI, BMI) WBM | |
| 27 DADDY'S COME AROUND (Scarlet Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP) CLM/PPP | |
| 68 DOGHOUSE (Shedhouse, ASCAP/Loggy Bayou, ASCAP) | |
| 57 DON'T TELL ME WHAT TO DO (CBS Tree, BMI) | |
| 51 DRINKING CHAMPAGNE (Acuff-Rose, BMI) CPP | |
| 35 FEED THIS FIRE (Careers, BMI) HL | |
| 18 A FEW GOOD THINGS REMAIN (Shedhouse, ASCAP/Bait And Beer, ASCAP/Forerunner, ASCAP) HL/CLM | |
| 30 A FEW OLE COUNTRY BOYS (WB, ASCAP/Two Sons, ASCAP/Bamatuck, ASCAP/Mentor Williams, ASCAP) WBM | |
| 34 FOOL SUCH AS I (MCA, ASCAP) HL | |
| 9 FOREVER'S AS FAR AS I'LL GO (Almo, ASCAP/Brio Blues, ASCAP) CPP | |
| 31 FRIENDS IN LOW PLACES (Careers, BMI/Music Ridge, ASCAP) HL | |
| 5 GHOST IN THIS HOUSE (Careers, BMI) | |
| 47 HE WAS ON TO SOMETHING (CBS Tree, BMI) HL | |
| 14 HOME (Texas Wedge, ASCAP) | |
| 53 IF YOU WANT ME TO (Songwriters Ink, BMI/Forrest Hills, BMI) | |
| 64 IS IT RAINING AT YOUR HOUSE (Hookem, ASCAP/CBS Tree, BMI/Jesse Jo, ASCAP/MCA, ASCAP) | |
| 62 IT WASN'T YOU, IT WASN'T ME (Pri, ASCAP/Caddo, BMI) | |
| 11 IT WON'T BE ME (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) | |
| 1 I'VE COME TO EXPECT IT FROM YOU (Jessie Jo, BMI/Music Corp. Of America, BMI/Buddy Cannon, ASCAP/Pri, ASCAP) HL | |
| 75 LEARNING THE GAME (Peer Int'l, BMI) | |
| 10 LIFE'S LITTLE UPS AND DOWNS (Makamillion, BMI/Warner-Tamerlane, BMI) WBM | |
| 61 LIKE A HURRICANE (Warner-Tamerlane, BMI/Flying Dutchman, BMI) WBM | |
| 36 LOVE CAN BUILD A BRIDGE (Kentucky Sweetheart, BMI/Bug, BMI/Scarlet Moon, BMI/Inspector Barlow, ASCAP) | |
| 74 LOVE IS STRANGE (Ben-Ghazi, BMI) | |
| 39 LOVE WILL BRING HER AROUND (Grand Coalition, BMI/Maypop, BMI) | |
| 42 MOONSHADOW ROAD (EMI April, ASCAP/Idea Of March, ASCAP/CBS Cross Keys, ASCAP) HL | |
| 6 NEVER KNEW LONELY (Benefit, BMI) | |
| 21 THE NIGHT'S TOO LONG (Lucy Jones, BMI/Bug, BMI) CLM | |
| 29 NOW THAT WE'RE ALONE (Coolwell, ASCAP) | |
| 55 PRAYING FOR RAIN (CBS Cross Keys, ASCAP) HL | |
| 50 PUT SOME DRIVE IN YOUR COUNTRY (CBS Tree, BMI/Post Oak, BMI) HL | |
| 4 PUT YOURSELF IN MY SHOES (Howlin' Hits, ASCAP/Red Brazos, BMI) CPP | |
| 58 A RING WHERE A RING USED TO BE (Great Shakes, BMI/Hidden Harbor, BMI/Coxboro, BMI/Music Corp. Of America, BMI) CPP/WBM/HL | |
| 23 ROCK 'N' ROLL ANGEL (Head Cheese, ASCAP/Pri, ASCAP) WBM | |
| 56 ROLLIN' HOME (Flawfactor, BMI/Great Cumberland, BMI/Patrick Joseph, BMI/Warner-Tamerlane, BMI) | |
| 20 RUMOR HAS IT (Ensign, BMI/Shedhouse, ASCAP/Millhouse, BMI) CPP | |
| 54 SAY IT'S NOT TRUE (Silverline, BMI/Long Run, BMI) | |
| 15 SOMEONE ELSE'S TROUBLE NOW (CBS Tree, BMI/CBS Cross Keys, ASCAP) HL | |
| 67 THAT'S THE WAY LOVE IS (Bug, BMI/Whiskey Drinkin', BMI) | |
| 45 THERE FOR A WHILE (David 'N' Wil, | |
| ASCAP/Shedhouse, ASCAP) HL | |
| 69 THERE YOU GO (With Any Luck, BMI/Almo, ASCAP/Micropterus, ASCAP) | |
| 25 THESE LIPS DON'T KNOW HOW TO SAY GOODBYE (CBS Tree, BMI) HL | |
| 44 THINGS ARE TOUGH ALL OVER (MCA, ASCAP) HL | |
| 70 THE THINGS YOU LEFT UNDONE (Warner-Tamerlane, BMI/Samosonian, ASCAP) WBM | |
| 41 THIS AIN'T MY FIRST RODEO (Hookem, ASCAP/Co-Hear, BMI/Hardscratch, BMI/Irving, BMI) CPP | |
| 32 TOO COLD AT HOME (EMI April, ASCAP/K-Mark, ASCAP) WBM | |
| 19 TURN IT ON, TURN IT UP, TURN ME LOOSE (Songs Of PolyGram, BMI/Polygram Int'l, ASCAP/Amanda-Lin, ASCAP) HL | |
| 3 UNANSWERED PRAYERS (Bait And Beer, ASCAP/Forerunner, ASCAP/Mid-Summer, ASCAP/Major Bob, ASCAP) CLM/PPP | |
| 63 UNCHAINED MELODY (Frank, ASCAP) | |
| 37 WALK ON FAITH (Almo, ASCAP/Brio Blues, ASCAP/Hayes Street, ASCAP) CPP | |
| 46 WESTERN GIRLS (Songs Of PolyGram, BMI/Irving, BMI/LittleMarch, BMI) HL/PPP | |
| 28 WE'VE GOT IT MADE (Wrensong, ASCAP/Miller's Daughter, ASCAP/AMR, ASCAP) WBM | |
| 48 WHAT A WAY TO GO (Polygram Int'l, ASCAP) HL | |
| 59 WHEN LOVE COMES CALLIN' (Zoo II, ASCAP/Warner-Tamerlane, BMI/Randy Scruggs, BMI) WBM | |
| 71 WHEN SOMEBODY LOVES YOU (Song Pantry, ASCAP/EEG, ASCAP) CPP | |
| 33 YET (With Any Luck, BMI/Sun Mare, BMI) | |
| 60 YOU JUST GET BETTER ALL THE TIME (Tennessee Swamp Fox, ASCAP) | |
| 24 YOU LIE (Bobby Fischer, ASCAP/Five Bar-B, ASCAP/MCA, ASCAP/Krismik, ASCAP) HL | |
| 73 YOU MADE LIFE GOOD AGAIN (Little Big Town, BMI/American Made, BMI/Love This Town, ASCAP) | |
| 16 YOU REALLY HAD ME GOING (Careers, BMI/Edge O' Woods, ASCAP/Moline Valley, ASCAP/Kinetic Diamond, ASCAP) CPP | |
| 43 (YOU'RE MY) SOUL AND INSPIRATION (Screen Gems-EMI, BMI) | |
| 38 YOU'VE GOT TO STAND FOR SOMETHING (Acuff-Rose, BMI) CPP | |
| 22 YOU WIN AGAIN (EMI April, ASCAP/Getarealjob, ASCAP) HL | |

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	12	GARTH BROOKS ▲ ² CAPITOL 93866* (9.98)	NO FENCES 9 weeks at No. 1
2	2	13	4	CLINT BLACK RCA 52372 (9.98)	PUT YOURSELF IN MY SHOES
3	3	2	11	RANDY TRAVIS ● WARNER BROS. 26310* (9.98)	HEROES AND FRIENDS
4	4	3	12	REBA MCENTIRE ● MCA 10016 (9.98)	RUMOR HAS IT
5	6	4	57	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (8.98 EQ)	PICKIN' ON NASHVILLE
6	5	5	49	VINCE GILL ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME
7	13	22	3	K.T. OSLIN RCA 52365* (9.98)	LOVE IN A SMALLTOWN
8	8	7	83	GARTH BROOKS ▲ CAPITOL 90897* (9.98)	GARTH BROOKS
9	10	9	39	ALAN JACKSON ● ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
10	9	8	28	GEORGE STRAIT ● MCA 6415 (9.98)	LIVIN' IT UP
11	7	6	83	CLINT BLACK ▲ ² RCA 9668 (8.98)	KILLIN' TIME
12	11	10	14	KATHY MATTEA MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS
13	17	21	4	DWIGHT YOAKAM REPRIS 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY
14	12	11	7	HANK WILLIAMS, JR. WARNER/CURB 26453*/WARNER BROS. (9.98)	AMERICA (THE WAY I SEE IT)
15	15	14	46	RICKY VAN SHELTON ● COLUMBIA 45250 /CBS (8.98 EQ)	RVS III
16	14	12	16	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS
17	16	15	8	MARK CHESNUTT MCA 10032* (9.98)	TOO COLD AT HOME
18	20	17	11	THE JUDDS CURB/RCA 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE
19	18	19	27	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN
20	19	16	38	TRAVIS TRITT ● WARNER BROS. 26094* (9.98)	COUNTRY CLUB
21	21	18	27	SHENANDOAH COLUMBIA 45490/CBS (8.98 EQ)	EXTRA MILE
22	22	20	78	LORRIE MORGAN ● RCA 9594 (8.98)	LEAVE THE LIGHT ON
23	23	24	61	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK
24	25	25	7	MARY-CHAPIN CARPENTER COLUMBIA 46077*/CBS (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK
25	26	23	6	ROSANNE CASH COLUMBIA 46079*/CBS (9.98 EQ)	INTERIORS
26	31	33	121	THE JUDDS ▲ RCA/CURB 8318 /RCA (8.98)	GREATEST HITS
27	24	26	15	VERN GOSDIN COLUMBIA 45409/CBS (8.98 EQ)	10 YEARS OF GREATEST HITS
28	28	27	14	CARLENE CARTER REPRIS 26139*/WARNER BROS. (9.98)	I FELL IN LOVE
29	32	30	186	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER
30	27	29	35	DOUG STONE EPIC 45303*/CBS (8.98 EQ)	DOUG STONE
31	30	28	11	SAWYER BROWN CURB/CAPITOL 94259*/CAPITOL (9.98)	GREATEST HITS
32	29	34	17	TEXAS TORNADOS REPRIS 26251*/WARNER BROS. (9.98)	TEXAS TORNADOS
33	34	31	7	WILLIE NELSON COLUMBIA 45492*/CBS (8.98 EQ)	BORN FOR TROUBLE
34	33	37	174	PATSY CLINE ▲ ² MCA 12 (8.98)	GREATEST HITS
35	38	39	8	JOE DIFFIE EPIC 46047*/CBS (8.98 EQ)	A THOUSAND WINDING ROADS
36	37	47	14	MICHAEL MARTIN MURPHEY WARNER BROS. 26308* (9.98)	COWBOY SONGS
37	36	36	8	CONWAY TWITTY MCA 10027* (8.98)	CRAZY IN LOVE
38	35	35	22	WAYLON JENNINGS EPIC 46104*/CBS (8.98 EQ)	THE EAGLE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
39	39	38	11	KENNY ROGERS REPRIS 26289*/WARNER BROS. (9.98)	LOVE IS STRANGE
40	41	48	7	CHET ATKINS & MARK KNOPFLER COLUMBIA 45307*/CBS (8.98 EQ)	NECK AND NECK
41	40	32	28	PATTY LOVELESS MCA 6401 (9.98)	ON DOWN THE LINE
42	42	41	11	HIGHWAY 101 WARNER BROS. 26253* (9.98)	GREATEST HITS
43	43	40	59	MARTY STUART MCA 42312 (8.98)	HILLBILLY ROCK
44	48	46	265	GEORGE STRAIT ▲ MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS
45	52	51	18	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI
46	44	44	21	BILLY JOE ROYAL ATLANTIC 82104* (9.98)	OUT OF THE SHADOWS
47	46	50	168	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2
48	51	54	58	THE CHARLIE DANIELS BAND ● EPIC 45316/CBS (8.98 EQ)	SIMPLE MAN
49	56	52	16	SHELBY LYNNE EPIC 46066*/CBS (8.98 EQ)	TOUGH ALL OVER
50	54	49	6	EMMYLOU HARRIS REPRIS 26309*/WARNER BROS. (9.98)	BRAND NEW DANCE
51	49	43	7	MATRACA BERG RCA 52066* (8.98)	LYING TO THE MOON
52	47	55	21	HOLLY DUNN WARNER BROS. 26173 (9.98)	HEART FULL OF LOVE
53	58	69	234	RANDY TRAVIS ▲ ² WARNER BROS. 25435 (9.98)	STORMS OF LIFE
54	50	56	94	HANK WILLIAMS, JR. ▲ WARNER/CURB 25834/WARNER BROS. (9.98)	GREATEST HITS III
55	45	45	25	BAILLIE AND THE BOYS RCA 2114* (8.98)	THE LIGHTS OF HOME
56	53	53	79	K.D. LANG & THE RECLINES ● SIRE 25877/WARNER BROS. (9.98)	ABSOLUTE TORCH AND TWANG
57	67	66	3	JOE ELY MCA 10095* (9.98)	LIVE AT LIBERTY LUNCH
58	63	59	251	ALABAMA ▲ ³ RCA 7170 (8.98)	GREATEST HITS
59	59	58	40	WILLIE, WAYLON, JOHNNY & KRIS COLUMBIA 45240/CBS (8.98 EQ)	HIGHWAYMAN 2
60	60	61	13	ANNE MURRAY CAPITOL 94102* (9.98)	YOU WILL
61	64	64	20	THE STATLER BROTHERS MERCURY 842 518* (8.98 EQ)	MUSIC, MEMORIES AND YOU
62	61	63	13	MERLE HAGGARD CURB 77313* (9.98)	BLUE JUNGLE
63	57	57	5	DON WILLIAMS RCA 52407* (8.98)	TRUE LOVE
64	55	42	86	KATHY MATTEA ● MERCURY 836 950* (8.98 EQ)	WILLOW IN THE WIND
65	66	65	6	TAMMY WYNETTE EPIC 46238*/CBS (8.98 EQ)	HEART OVER MIND
66	69	70	80	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/CBS (6.98 EQ)	A DECADE OF HITS
67	65	60	64	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE
68	70	—	369	WILLIE NELSON ▲ ² COLUMBIA 237542*/CBS (9.98 EQ)	GREATEST HITS
69	68	75	43	HANK WILLIAMS, JR. ● WARNER/CURB 26090/WARNER BROS. (9.98)	LONE WOLF
70	RE-ENTRY	—	16	THE NITTY GRITTY DIRT BAND MCA 6407 (9.98)	THE REST OF THE DREAM
71	71	—	547	WILLIE NELSON ▲ ⁴ COLUMBIA 35305*/CBS (6.98 EQ)	STARDUST
72	RE-ENTRY	—	193	RICKY VAN SHELTON ▲ COLUMBIA 40602*/CBS (6.98 EQ)	WILD EYED DREAM
73	RE-ENTRY	—	101	K.T. OSLIN ▲ RCA 8369 (8.98)	THIS WOMAN
74	72	—	24	K.D. LANG & THE RECLINES SIRE 1-25441*/WARNER BROS. (8.98)	ANGEL WITH A LARIAT
75	RE-ENTRY	—	110	RICKY VAN SHELTON ▲ COLUMBIA 44221/CBS (8.98 EQ)	LOVING PROOF

○ 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.

BILLBOARD'S COUNTRY CHART RESEARCH PACKAGES

THE DEFINITIVE LISTS OF THE BEST-SELLING COUNTRY SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Country Singles, 1948-1988
- Top Ten Country Singles, 1948-1988
- Top Country Singles Of The Year, 1946-1988
- Number One Country Albums, 1964-1988
- Top Ten Country Albums, 1964-1988
- Top Country Album Of The Year, 1965-1988

FOR INFORMATION, WRITE: Mark Marone, Billboard Chart Research, 1515 Broadway, New York, NY 10036
Also available: thematic and customized artist research. Call (212) 536-5051

MCA RECORDS NASHVILLE

**THE HOTTEST LABEL ON THE STREET..
JUST GOT HOTTER!**

GEORGE STRAIT

- "I've Come To Expect It From You"
#1 in just five weeks
- 1989/90 Country Music Association
"Entertainer Of The Year,"
1990 Academy Of Country Music
"Entertainer Of The Year."
- 1,000,000 units sold and **SMOKING!**



REBA MCENTIRE

- "Rumor Has It"
Top 10 in five weeks
- Voted #2 overall
"Top Female Performer 1990"
People Magazine
- Over 700,000 units sold
and **SIZZLING!**

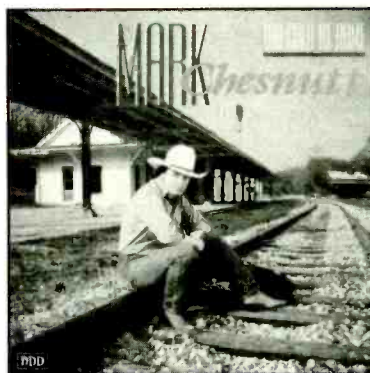


VINCE GILL

- "Never Knew Lonely"
instant listener/consumer reaction
- 1990 Country Music Association
"Single Of The Year" for
"When I Call Your Name"
- Over 650,000 units sold
and **BLAZING!**

MARK CHESNUTT

- "Brother Jukebox"
Over 100 adds first week
- "Strongest concert demand *ever*
for a new artist"
Buddy Lee Attractions
- Over 300,000 units sold
and **HOT, HOT, HOT!!!**



**MCA RECORDS
NASHVILLE**

**HOTTEST
THE BEST IN COUNTRY MUSIC**

Billboard HOT COUNTRY SINGLES & TRACKS

FOR WEEK ENDING DEC. 15, 1990

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	3	7	I'VE COME TO EXPECT IT FROM YOU J.BOWEN,G.STRAT (D.DILLON,B.CANNON)	No. 1 2 weeks at No. 1 GEORGE STRAIT (V) MCA 53969
2	2	4	11	CHASIN' THAT NEON RAINBOW K.STEGALL,S.HENDRICKS (A.JACKSON,J.MCBRIDE)	ALAN JACKSON (V) ARISTA 2095
3	7	8	7	UNANSWERED PRAYERS A.REYNOLDS (ALGER,BASTAIN,BROOKS)	GARTH BROOKS (V) CAPITOL 44650
4	5	5	8	PUT YOURSELF IN MY SHOES J.STROUD (C.BLACK,H.NICHOLAS,S.RUSSELL)	CLINT BLACK (V) RCA 2678-7
5	6	6	11	GHOST IN THIS HOUSE R.HALL,R.BYRNE (H.PRESTWOOD)	SHENANDOAH (C) (V) COLUMBIA 38T 73520/CBS
6	8	9	12	NEVER KNEW LONELY T.BROWN (V.GIL)	VINCE GILL (V) MCA 7-53092
7	4	1	12	COME NEXT MONDAY J.SCAIFE,J.COTTON (K.T.OSLIN,R.BOURKE,C.BLACK)	K.T.OSLIN (V) RCA 2667-7
8	3	2	15	CRAZY IN LOVE J.BOWEN,C.TWITTY,D.HENRY (E.STEVENS,R.MCCORMICK)	CONWAY TWITTY (V) MCA 79067
9	10	13	5	FOREVER'S AS FAR AS I'LL GO J.LED,L.M.LEE,ALABAMA (M.REID)	ALABAMA (V) RCA 2706-7
10	11	14	8	LIFE'S LITTLE UPS AND DOWNS S.BUCKINGHAM (M.A.RICH)	RICKY VAN SHELTON (C) (V) COLUMBIA 38T-73587/CBS
11	15	24	9	IT WON'T BE ME J.CRUTCHFIELD (T.SHAPIRO,C.WATERS)	TANYA TUCKER CAPITOL PRO-79338
12	9	7	14	BACK IN MY YOUNGER DAYS D.WILLIAMS,G.FUNDIS (D.FLOWERS)	DON WILLIAMS (V) RCA 2677-7
13	16	31	8	COME ON BACK H.EPSTEIN (C.CARTER)	CARLENE CARTER (C) (V) REPRISE 4-19564/WARNER BROS.
14	12	10	17	HOME B.MONTGOMERY,J.SLATE (A.SPOONER,F.LEHNER)	JOE DIFFIE (C) (V) EPIC 34T 73447/CBS
15	14	16	13	SOMEONE ELSE'S TROUBLE NOW P.WORLEY,E.SEAY (P.TILLIS,G.NICHOLSON)	HIGHWAY 101 (C) (V) WARNER BROS. 4-19593
16	13	11	16	YOU REALLY HAD ME GOING H.DUNN,C.WATERS (H.DUNN,T.SHAPIRO,C.WATERS)	HOLLY DUNN (C) (V) WARNER BROS. 4-1975-6
17	18	20	12	AIN'T NECESSARILY SO F.FOSTER (B.N.CHAPMAN)	WILLIE NELSON (C) (V) COLUMBIA 38T-73518/CBS
18	27	35	6	A FEW GOOD THINGS REMAIN A.REYNOLDS (J.VEZNER,P.ALGER)	KATHY MATTEA (V) MERCURY 878246-7
19	28	34	9	TURN IT ON, TURN IT UP, TURN ME LOOSE P.ANDERSON (KOSTAS,P.PATTON)	DWIGHT YOAKAM (C) (V) REPRISE 4-19543/WARNER BROS.
20	32	42	3	RUMOR HAS IT T.BROWN,R.MCINTIRE (B.BURCH,V.DANT,L.SHELL)	REBA MCENTIRE (V) MCA 7-53970
21	20	29	13	THE NIGHT'S TOO LONG T.BROWN (L.WILLIAMS)	PATTY LOVELESS (V) MCA 53895
22	26	32	9	YOU WIN AGAIN J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	MARY-CHAPIN CARPENTER (C) (V) COLUMBIA 38T-73567/CBS
23	23	27	10	ROCK 'N' ROLL ANGEL THE KENTUCKY HEADHUNTERS (R.O.YOUNG)	THE KENTUCKY HEADHUNTERS (V) MERCURY 878 214-7
24	19	15	17	YOU LIE T.BROWN,R.MCINTIRE (B.FISCHER,A.ROBERTS,C.BLACK)	REBA MCENTIRE (V) MCA 79071
25	35	39	6	THESE LIPS DON'T KNOW HOW TO SAY GOODBYE D.JOHNSON (H.HOWARD)	DOUG STONE (C) (V) EPIC 34T-73570/CBS
Power Pick/Airplay					
26	42	57	4	BROTHER JUKEBOX M.WRIGHT (P.CRAFT)	MARK CHESNUTT (V) MCA 7-53965
27	37	47	4	DADDY'S COME AROUND B.BANNISTER (P.OVERSTREET,D.SCHLITZ)	PAUL OVERSTREET (V) RCA 2707-7
28	38	38	8	WE'VE GOT IT MADE J.CRUTCHFIELD (S.RAMOS,B.REGAN)	LEE GREENWOOD (C) CAPITOL 4JM 44576
29	31	36	9	NOW THAT WE'RE ALONE T.BROWN,R.CROWELL (R.CROWELL)	RODNEY CROWELL (C) (V) COLUMBIA 38T-73569/CBS
30	22	21	15	A FEW OLD COUNTRY BOYS K.LEHNING (T.SEALS,M.WILLIAMS)	RANDY TRAVIS & GEORGE JONES (C) (V) WARNER BROS. 4-19586
31	21	17	18	FRIENDS IN LOW PLACES A.REYNOLDS (D.BLACKWELL,B.LEE)	GARTH BROOKS CAPITOL PRO-79239
32	29	23	20	TOO COLD AT HOME M.WRIGHT (B.HARDEN)	MARK CHESNUTT (C) (V) MCA 53856
33	17	12	16	YET R.SHARP,T.DUBOIS (R.SHARP,S.LEMAIRE)	EXILLE (C) (V) ARISTA 2075
34	24	19	19	FOOL SUCH AS I K.LEHNING (B.TRADER)	BAILLIE AND THE BOYS (V) RCA 2641-7-R-A
35	30	28	17	FEED THIS FIRE J.CRUTCHFIELD (H.PRESTWOOD)	ANNE MURRAY CAPITOL PRO-79189
36	51	—	2	LOVE CAN BUILD A BRIDGE B.MAHER (N.JUDD,J.JARVIS,P.OVERSTREET)	THE JUDDS (V) CURB/RCA 2708-7/RCA
37	44	58	4	WALK ON FAITH S.BUCKINGHAM (M.REID,A.SHAMBLIN)	MIKE REID (C) (V) COLUMBIA 38T-73623
38	43	46	7	YOU'VE GOT TO STAND FOR SOMETHING E.GORDY,JR. (A.TIPPIN,B.BROCK)	AARON TIPPIN (C) (V) RCA 2711-4

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	45	52	6	LOVE WILL BRING HER AROUND S.HENDRICKS (R.CROSBY,W.ROBINSON)	ROB CROSBY (C) (CD) (V) ARISTA ADC 2081
40	34	25	12	AMERICAN BOY R.LANDIS (E.RABBITT)	EDDIE RABBITT CAPITOL PRO-79398
41	39	33	16	THIS AIN'T MY FIRST RODEO B.MONTGOMERY (V.GOSDIN,H.COCHRAN,M.D.BARNES)	VERN GOSDIN (C) (V) COLUMBIA 38T 73491/CBS
42	25	18	14	MOONSHADOW ROAD B.BECKETT,T.GRAHAM BROWN (BROWN,THOMPSON,NICHOLSON)	T. GRAHAM BROWN CAPITOL PRO-79269
43	46	59	3	(YOU'RE MY) SOUL AND INSPIRATION R.LANDIS (B.MANN,C.WEL)	THE OAK RIDGE BOYS (C) (V) RCA 2665-4
44	47	55	8	THINGS ARE TOUGH ALL OVER B.MONTGOMERY (L.SILVER,T.BRUCE)	SHELBY LYNNE (C) EPIC 34T-73521/CBS
45	50	60	6	THERE FOR A WHILE T.BROWN (C.WRIGHT,A.L.GRAHAM)	STEVE WARINER (V) MCA 7-53936
46	33	22	16	WESTERN GIRLS R.BENNETT,T.BROWN (M.STUART,P.KENNERLEY)	MARTY STUART (V) MCA 79068
47	41	26	16	HE WAS ON TO SOMETHING R.SKAGGS,S.BUCKINGHAM (S.CURTIS)	RICKY SKAGGS (C) (V) EPIC 34T 73496/CBS
48	55	65	5	WHAT A WAY TO GO R.KENNEDY (J.RUSHING,B.DAVID,R.KENNEDY)	RAY KENNEDY (C) (CD) ATLANTIC 3234-4
49	49	45	19	BORN TO BE BLUE B.MAHER (M.REID,B.MAHER,M.DAVID)	THE JUDDS (C) (V) CURB/RCA 2597-4-RS/RCA
50	40	30	13	PUT SOME DRIVE IN YOUR COUNTRY G.BROWN (T.TRITT)	TRAVIS TRITT (V) WARNER BROS. 4-26094
51	52	51	19	DRINKING CHAMPAGNE J.BOWEN,G.STRAT (B.MACK)	GEORGE STRAIT (V) MCA 79070
52	57	63	4	CAN'T HAVE NOTHIN' J.LEO,R.FOSTER,B.LLOYD (R.FOSTER,B.LLOYD)	FOSTER & LLOYD (C) (V) RCA 2635-4
Hot Shot Debut					
53	NEW	—	1	IF YOU WANT ME TO B.MONTGOMERY,J.SLATE (L.WILLIAMS,J.DIFFIE)	JOE DIFFIE (C) EPIC 34T-46047/CBS
54	63	66	3	SAY IT'S NOT TRUE S.SMITH,T.BROWN (L.CARTWRIGHT)	LIONEL CARTWRIGHT (V) MCA 7-53955
55	53	49	9	PRAYING FOR RAIN P.WORLEY,E.SEAY (C.WATERS,D.COOK)	KEVIN WELCH (C) (V) REPRISE 4-19585/WARNER BROS.
56	61	68	5	ROLLIN' HOME J.STROUD,R.ALVES (ALVES,MCCORVEY,HARRISON)	PIRATES OF THE MISSISSIPPI CAPITOL PRO-79368
57	64	74	3	DON'T TELL ME WHAT TO DO P.WORLEY,E.SEAY (H.HOWARD,M.BARNES)	PAM TILLIS (V) ARISTA 2129
58	59	61	14	A RING WHERE A RING USED TO BE N.LARKIN (G.EATHERLY,B.MOULDS,K.BERGSGNES)	BILLY JOE ROYAL (C) (CD) ATLANTIC 4-87867
59	56	50	11	WHEN LOVE COMES CALLIN' R.SCRUGGS,M.MILLER (M.MILLER,R.SCRUGGS)	SAWYER BROWN CURB/CAPITOL PRO-79231/CAPITOL
60	70	—	2	YOU JUST GET BETTER ALL THE TIME T.BROWN (T.J.WHITE,J.CHRISTOPHER)	JAMES HOUSE (V) MCA 7-53934
61	62	71	10	LIKE A HURRICANE J.STROUD (M.CLARK)	MARIE OSMOND (V) CURB 76840
62	66	73	3	IT WASN'T YOU, IT WASN'T ME H.SHEDD (D.ALEXANDER,A.GARDNER)	DANIELE ALEXANDER & BUTCH BAKER (C) (V) MERCURY 878 256-4
63	67	—	2	UNCHAINED MELODY B.KILLEN (A.NORTH,H.ZARET)	RONNIE MCDOWELL (C) (V) CURB 4JM-76850
64	74	—	2	IS IT RAINING AT YOUR HOUSE B.MONTGOMERY (V.GOSDIN,H.COCHRAN,D.DILLON)	VERN GOSDIN (V) COLUMBIA 38-73632/CBS
65	73	—	2	BLUEBIRD J.CRUTCHFIELD (R.IRVING)	ANNE MURRAY CAPITOL PRO-79423
66	58	53	10	BORDERTOWN K.LEHNING (D.SEALS,B.MCDILL)	DAN SEALS CAPITOL PRO-79280
67	69	75	3	THAT'S THE WAY LOVE IS B.BECKETT,R.BENSON (L.PRESTON)	ASLEEP AT THE WHEEL (V) ARISTA 2122
68	NEW	—	1	DOGHOUSE B.LOGAN (K.BEARD,J.BICKNELL,M.GRADY)	JOHN CONLEE (C) (V) CURB 4JM-70447
69	NEW	—	1	THERE YOU GO R.SHARP,T.DUBOIS (R.SHARP,D.LOWERY)	EXILLE (V) ARISTA 2139
70	65	64	15	THE THINGS YOU LEFT UNDONE W.WALDMAN,J.LEO (M.BERG,R.SAMOSSET)	MATRACA BERG (V) RCA 2644-7
71	68	67	16	WHEN SOMEBODY LOVES YOU S.HENDRICKS,T.DUBOIS,RESTLESS HEART (J.NEEL,R.GILES)	RESTLESS HEART (C) (V) RCA 2663-7R
72	NEW	—	1	ALL THINGS MADE NEW AGAIN J.BOWEN,S.BOGUSS (R.VAN HOY,D.SEALS)	SUZY BOGUSS CAPITOL PRO-79380
73	71	69	16	YOU MADE LIFE GOOD AGAIN R.SCRUGGS,NITTY GRITTY DIRT BAND (B.DIPIERO,S.SESKIN)	THE NITTY GRITTY DIRT BAND (V) MCA 79075
74	75	72	18	LOVE IS STRANGE J.E.NORMAN,E.PRESTIDGE (E.MCDANIEL,M.BAKER,S.ROBINSON)	KENNY ROGERS & DOLLY PARTON (C) (V) REPRISE 4-19760/WARNER BROS.
75	NEW	—	1	LEARNING THE GAME R.FISHER (B.HOLLY)	BLACK TIE (V) BENCH BR-2-7

Records moving up the chart with airplay gains this week. Video clip 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.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	—	—	1	JUKEBOX IN MY MIND J.LED,L.M.LEE,ALABAMA (D.GIBSON,R.ROGERS)	ALABAMA RCA
2	1	1	3	HOLDIN' A GOOD HAND J.CRUTCHFIELD (R.CROSBY,J.FEW)	LEE GREENWOOD CAPITOL
3	2	2	9	WHEN I CALL YOUR NAME T.BROWN (V.GILL,T.DUBOIS)	VINCE GILL MCA
4	4	4	7	NEXT TO YOU, NEXT TO ME R.HALL,R.BYRNE (R.E.ORRALL,C.WRIGHT)	SHENANDOAH COLUMBIA
5	11	8	6	I'M GONNA BE SOMEBODY G.BROWN (S.HARRIS,J.COLUCCI)	TRAVIS TRITT WARNER BROS.
6	6	3	4	I MEANT EVERY WORD HE SAID S.BUCKINGHAM (C.PUTMAN,B.JONES,C.CHAMBERS)	RICKY VAN SHELTON COLUMBIA
7	3	5	3	NOTHING'S NEWS J.STROUD,M.WRIGHT (C.BLACK)	CLINT BLACK RCA
8	7	7	7	GOOD TIMES K.LEHNING (S.COOKIE)	DAN SEALS CAPITOL
9	5	6	5	WANTED S.HENDRICKS,K.STEGALL (A.JACKSON,C.CRAIG)	ALAN JACKSON ARISTA
10	9	9	13	LOVE WITHOUT END, AMEN J.BOWEN,G.STRAT (A.BARKER)	GEORGE STRAIT MCA
11	12	10	12	THE DANCE A.REYNOLDS (T.ARATA)	GARTH BROOKS CAPITOL
12	13	11	11	HE WALKED ON WATER K.LEHNING (A.SHAMBLIN)	RANDY TRAVIS WARNER BROS.
13	8	—	2	I FELL IN LOVE H.EPSTEIN (C.CARTER,H.EPSTEIN,B.TENCH,P.LAMEK)	CARLENE CARTER REPRISE

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
14	10	—	2	FOURTEEN MINUTES OLD D.JOHNSON (D.KNUTSON,A.L.OWENS)	DOUG STONE EPIC
15	18	12	16	FOREVER AND EVER, AMEN K.LEHNING (P.OVERSTREET,D.SCHLITZ)	RANDY TRAVIS WARNER BROS.
16	14	—	2	PRECIOUS THING T.BROWN (S.WARINER,M.MCANALLY)	STEVE WARINER MCA
17	22	18	9	WRONG R.ALBRIGHT,B.MONTGOMERY (S.SESKIN,A.PESSIS)	WAYLON JENNINGS EPIC
18	16	15	8	OH LONESOME ME THE KENTUCKY HEADHUNTERS (D.GIBSON)	THE KENTUCKY HEADHUNTERS MERCURY
19	23	17	16	HARD ROCK BOTTOM OF YOUR HEART K.LEHNING (H.PRESTWOOD)	RANDY TRAVIS WARNER BROS.
20	15	13	4	I COULD BE PERSUADED E.GORDY, JR. (D.BELLAMY,H.BELLAMY,D.SCHLITZ)	THE BELLAMY BROTHERS MCA/CURB
21	—	—	11	BETTER MAN M.WRIGHT,J.STROUD (C.BLACK,H.NICHOLAS)	CLINT BLACK RCA
22	—	23	4	EIGHTEEN WHEELS AND A DOZEN ROSES A.REYNOLDS (P.NELSON,G.NELSON)	KATHY MATTEA MERCURY
23	—	—	14	IF YOU COULD ONLY SEE ME NOW B.BECKETT,T.BROWN (S.LONGACRE,R.GILES)	T. GRAHAM BROWN CAPITOL
24	19	14	15	WALKIN' AWAY J.STROUD,M.WRIGHT (C.BLACK,H.NICHOLAS,D.GAY)	CLINT BLACK RCA
25	17	20	15	WALK ON J.BOWEN,R.MCINTIRE (S.DEAN,L.WILLIAMS)	REBA MCENTIRE MCA

Video clip availability. Recurrents are titles which have already appeared on the top 75 Singles & Tracks chart for 20 weeks and have dropped below the top 20. Commercial availability is not indicated on the recurrent chart.

Retail

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Our Price Expanding Its Domain Top U.K. Chain Opens Stores In Ireland

■ BY JEFF CLARK-MEADS

LONDON—Our Price continues to expand its music-retailing empire even as it slows penetration of its U.K. homeland, where the company currently operates 315 stores.

In November, the U.K.'s biggest music retailer opened its first two locations in Ireland—a store in the Dublin satellite town of Tallaght and a 4,800-square-foot outlet in Belfast. The Our Price stores in Ireland will each stock 2,000 LPs, 5,000 compact discs, and 7,000 cassettes.

Our Price has just completed five years of rapid expansion, during which it more than tripled in size from the 100 stores it ran in 1985. Growth was achieved partly by acquisition but mainly by aggressive expansion into new locations. Although Our Price is slowing the pace and taking stock, it will continue to open new outlets in the U.K., according to managing director Richard Handover.

Our Price's rapid growth coincided with its acquisition in 1986 by W.H. Smith, which has holdings in many industries, including satellite TV and newspaper distribution.

In North America, W.H. Smith runs 800 newsstands and 200 book-

stores, as well as the Philadelphia-based Wee Three chain. Wee Three recently agreed to acquire up to 57 stores from Cinnaminson, N.J.-based Wall To Wall Sound & Video, a financially troubled chain that in July filed for protection under Chapter 11 of the U.S. bankruptcy laws. If the deal, which is subject to bankruptcy court approval, is

'One of Our Price's biggest selling points is convenience'

completed, W.H. Smith will have just more than 90 stores, making it the 13th largest music specialty retailer in the U.S.

In the U.K., W.H. Smith's retailing arm includes Our Price; two book chains; Do It All, a home-center chain; and 240 stores operating under the company name. The self-titled chain, known mainly as a merchant of newspapers and magazines, also sells music.

FUTURE GROWTH

As for Our Price, Handover declines to estimate how many more outlets the U.K. can accommodate. The U.K. has about 250 viable

town centers, but Our Price has already exceeded that figure. When questioned on growth, Handover simply states, "If the market continues to grow, then the number of towns in which we can satisfactorily trade increases."

Handover feels that Our Price was given a clear run during its expansion period by the other large U.K. chains, Virgin and HMV. While Virgin's megastores have been successful, the company had trouble running smaller shops and sold 74 outlets to Our Price. HMV, which runs some 150 stores worldwide, had about the same number of stores from 1985 through 1988 before it began expanding again last year.

In addition to a recharged HMV, Our Price has new competition in the form of Musicland Stores Corp., the Minneapolis-based giant that runs some 800 music stores. The chain opened its first U.K. store in late October in a suburb of London under the Sam Goody logo.

Observers feel that Our Price's mode of operation is close to that of Musicland, and the appearance of the first Sam Goody store is causing comparisons to be drawn.

Handover is diplomatic when asked about Sam Goody's chances in this country. He admits his chain will be competing for customers with the American newcomer, but he says that Our Price already vies with every other retailer—both sellers of music and otherwise—for consumers' money. Asked whether he thinks there is room for both music chains in the U.K., he says, "We shall see."

THE FORMULA FOR SUCCESS

Handover maintains that there is a simple reason why Our Price has been so successful: "The punters want us."

The punters certainly find Our Price convenient. Sheer numbers mean that few people live far from one of the chain's shops, which are

(Continued on next page)



The Tenor Comes To The Tower. To help celebrate his gold album and video award for "Carreras, Domingo, Pavarotti In Concert," Luciano Pavarotti, seated, visits Tower Records' Lincoln Center location to sign autographs. Standing, from the left, are Steve Harmon, Tower store manager; Lynne Hoffman-Engel, VP at London Records; Gary Rockhold, president of PGD; Debbie Morgan, VP of marketing at PolyGram Classics and Jazz; and David Weyner, senior VP at PolyGram Classics and Jazz, presenting the award.

Boomer's, Record Hunter Find Room To Grow In N.Y.

■ BY TRUDI MILLER

NEW YORK—Amid all the fanfare about the opening of megastores like HMV, two established New York retailers—Boomer's and the Record Hunter—are quietly expanding with new outlets in Manhattan.

Record Hunter is a veritable New York landmark, having opened its 7,000-square-foot store at 507 Fifth Ave. in 1945. The second location—an 11,000-square-foot site at 893 Broadway, off 20th Street—opened in October. Boomer's, meanwhile, has opened three stores since its founding in 1988. The most recent store opened last month in midtown on Manhattan's East Side.

Record Hunter owner Jay Sonin says that despite the influx of large music chains such as HMV and Trans World Music Corp. into the trade area, and a more aggressive stance for longtime market player Sam Goody, there is room in Manhattan for independent retailers. The Manhattan marketplace is unlike most other markets in the country, he says.

"When I bought Record Hunter [in 1973], I had another small store called World of Music," he says. "I found out rather rapidly that there's a big difference between a big store and a small one. It took me a few years to learn high-volume mass-merchandising." Sonin plans to open a third store on the Upper East Side in about a year and a half.

Record Hunter's sales last year

were in excess of \$4 million, says Sonin, who adds that he expects this year's sales to total about \$11 million.

Record Hunter also functions as a mail-order house and one-stop, servicing libraries, schools, college bookstores, and a number of mom-and-pop stores.

Sonin's pride and joy is a new computer system that includes terminals throughout the downtown store for customer use. The screen displays an item's title, artist, manufacturer, catalog number, suggested retail price, the store's discount price, and how many copies are in stock. If the item is out of stock, the screen notes that it can be ordered through the store. "The public loves it, because time to New Yorkers is very dear," Sonin says.

That store also uses point-of-sale laser guns, so when a sale is made, the piece is automatically deducted from the inventory. Likewise, when a shipment arrives, the product is scanned and automatically added to the system.

Record Hunter focuses on deep catalog, with a database of 130,000 titles, and is especially known for its classical and jazz selection. The customer can special-order at no extra charge.

Another draw is the store's aggressive pricing. "Every week we have thousands and thousands of specials," he says, which are advertised in the Sunday New York Times or the Village Voice. "When we put mer-

(Continued on page 43)



Our Price opened its 300th store on Brixton Road in London.



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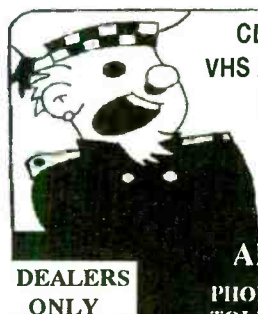
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RETAIL TRACK



by Geoff Mayfield

November with 32 pages. It has two covers, one devoted to video, the other devoted to audio product. To ensure that neither camp feels slighted, pages are divided equally between "Vision" and "Sound." The two sections are situated upside-down from one another, a trick that means that both the audio cover and the video cover can be considered the front page. Ad VP Andrules says that the debut issue was satisfactory but that the December issue is "closer to what we're looking for." He promises more fine-tuning soon... Rather than stage a chainwide convention this year, Spec's held two regional gatherings—the upstate Florida meet was at the Hard Rock Cafe in Orlando's Universal Studios park, where managers got passes for the studio tour; the southern stores meeting was on board the Princess, which launches from Miami's Bayside complex... Want to know why Spec's installed a phone-mail system in its home office? Rita Morgan, the company's receptionist, says the switchboard's volume of calls has swelled to the neighborhood of 400-600 per day.

FINANCIAL NEWS: An item in the Nov. 29 edition of The Wall Street Journal may, or may not, have consequences on entertainment retailing. In an interview with the financial bible, Leonard Shaykin, senior managing partner of leverage firm Adler & Shaykin, said that, in addition to searching for new investments, his firm plans to sell one of its portfolio companies.

In the music and video realm, Adler & Shaykin is the owner of Torrance, Calif.-based **Wherehouse Entertainment**, the powerhouse music/video combo chain that won the 1989 large-chain-retailer-of-the-year award from the National Assn. of Recording Merchandisers. The Wall Street Journal article, however, did not say which portfolio company Adler & Shaykin might sell, and it owns several entities, including retail chain Best Products and the Chicago Sun-Times newspaper.

Adler & Shaykin was said to be shopping the Where-

(Continued on page 40)

MIAMI ICE: So, no matter how popular an act might be, you'd figure that if you held an in-store appearance at noon on a school day that fewer kids will show, right? Wrong, if you're talking about **SBK** monster rookie **Vanilla Ice**, who recently visited the new West Fort Lauderdale-area superstore that belongs to Miami-based **Spec's Music & Video**.

Ice's stop at the Sawgrass Mills Spec's, not far from the rapper's Miami stomping grounds, drew a whopping 3,000 fans—most of them of the young variety. "All these kids skipped school," says Joe Andrules, VP of advertising. "There's no question about it."

Despite astute security measures, there was a tense moment at the start of the autograph session when Ice opened the appearance with a quick dance while exhorting his legion to step forward. But, Andrules says, it was a calmer scene than the Labor Day weekend stop Nelson made at the Coral Springs Spec's, also in West Fort Lauderdale. As was previously documented in this column, that event, unhindered by school schedules, drew 5,000 fans, a turnout that prompted local police to shut that session down.

MORE SPEC'S NEWS: There is another publisher in the music retail ranks. Spec's, which previously seemed leery of the trend toward in-store magazines, becomes the latest to jump on the bandwagon with Spec's Sound & Vision. The four-color-on-newsprint tome bowed in



The Whole(salers) Gang. Independent label and distribution executives huddle with National Assn. of Recording Merchandisers officers at the trade group's recent Wholesalers Conference Indie Awards Banquet. Pictured, from left, are Mark Cerami, co-owner of Priority Records; NARM president Patricia Moreland; Billy Emerson of Big State Distributing (recipient of the Mickey Granberg Award); and Mickey Granberg, executive VP of the NARM Scholarship Foundation.

OUR PRICE LOOKS FOR NEW SOURCES OF GROWTH

(Continued from preceding page)

typically located on main shopping streets.

"One of our biggest selling points is convenience," Handover says. "People can pop into their local store, and that is something they know because of the large amount of money we have spent over the last 10 years building the Our Price brand."

With 315 stores in a country of 58 million people, Our Price probably has the greatest concentration of outlets of any music-retailing group in the world. In the U.K., there is one Our Price outlet for every 184,000 people. That compares with one Musicland store for every 244,000 in the U.S.

A typical Our Price is small—about 1,500 square feet—and chart-oriented but with a local flavor that gives Handover and his

team particular pleasure. Our Price responds to tastes in individual communities, he says. A store in a rural market will have a different stocking policy than one in a large industrial city.

Each store carries 20,000 pieces. Breakdowns by title and configuration were unavailable.

Product in the racks is only part of the chain's appeal, Handover says. "Another part of it is marketing but the most important part is having friendly and attentive staff. The intention is that the average Our Price sales assistant is helpful and knowledgeable."

"The staff are music lovers. They have a genuine interest in the product they are selling. On top of that we train them in the importance of customer service."

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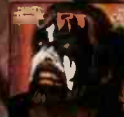
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RETAIL

**Music Plus Gives Rappers Their Big Break
Chain Chooses 10 New Acts For Compilation Tape**

BY DEBORAH RUSSELL

LOS ANGELES—As the winners of Music Plus' "Street Rap '90" competition, 10 new West Coast rap acts hip-hopped onto the shelves of the chain's stores in November.

The Los-Angeles-based chain launched the contest in June, and the winners' original compositions appear on the cassette-only compilation "Music Plus Street Rap '90."

Epic Records released the compilation through CBS Distribution Nov. 1, channeling such as-yet-undiscovered rappers as Mutha Hood, Fresh Hesh, PoetX, Bod Squad, and Chill E.B., among others, into the retail mainstream. Angie Diehl, director of advertising at Music Plus, says the tape is currently among the chain's top-

100 sellers.

Thousands of entrants submitted a wide variety of original demos for the contest, says Diehl, but Music Plus restricted contenders to "positive" rap, with the hopes of generating a new image for the much-maligned genre.

"Rap's been getting a 'bad rap,'" Diehl says. "We wanted to spotlight the positive aspects this genre can have culturally and socially."

Epic executives were pleasantly surprised by the quality of the material submitted, Diehl notes, adding that it is likely some of the artists appearing on the cassette will snag full-blown recording contracts.

"If we're lucky enough to discover the next L.L. Cool J, then

we're all winners," Diehl says. "Our goal was to use [the Music Plus] name and clout to do something for our customers. The contest was a way to give something back, as opposed to doing some marketing strategy to benefit Music Plus. If the cassette is a top seller, that's just the icing on the cake."

"Music Plus Street Rap '90" retails at Music Plus outlets for \$5.99. Net proceeds will be donated to D.A.R.E.'s (Drug Abuse Resistance Education) California programs.

Diehl says the success of the "Street Rap '90" contest bodes well for similar promotions in the future. She already envisions a "Street Rock" campaign, and hopes to create several others.

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2	2	13	THE NARADA WILDERNESS COLLECTION NARADA N-63905*/MCA	VARIOUS ARTISTS
3	3	7	SKYLINE FIREDANCE NARADA ND-64001*/MCA	DAVID LANZ
4	4	33	NOUVEAU FLAMENCO HIGHER OCTAVE HOM 7026*	OTTMAR LIEBERT
5	5	7	AT THE EDGE RYKO RCD 10124*/RYKODISC	MICKEY HART
6	12	3	FRESH AIRE 7 AMERICAN GRAMAPHONE AGCD 777*	MANNHEIM STEAMROLLER
7	15	5	POETS & ANGELS HIGHER OCTAVE HOMCD 7030*	OTTMAR LIEBERT
8	6	13	TAPROOT WINDHAM HILL WT-1093*	MICHAEL HEDGES
9	7	27	FOREVER BLUE SKY SHINING STAR SSPCD-115*	BRUCE BECVAR
10	8	27	ACROSS A RAINBOW SEA GLOBAL PACIFIC GP 79332*	STEVEN KINDLER
11	10	9	WINDHAM HILL: THE FIRST TEN YEARS WINDHAM HILL WD-1095*	VARIOUS ARTISTS
12	24	3	A WINTER'S SOLSTICE III WINDHAM HILL WD-1098*	VARIOUS ARTISTS
13	11	7	SATURDAY'S RHAPSODY MUSIC WEST MW-134*	JIM CHAPPELL
14	13	9	UNIVERSE SAMPLER 90 HEARTS OF SPACE HS11200-2*	VARIOUS ARTISTS
15	17	3	MELROSE PRIVATE MUSIC 2078-2 P*	TANGERINE DREAM
16	21	3	SHELL GAME SONIC ATMOSPHERES CD80032*	DON HARRISS
17	19	79	DECEMBER ▲ WINDHAM HILL 1025/A&M	GEORGE WINSTON
18	9	17	PIANISSIMO PRIVATE MUSIC 2073-2 P*	SUZANNE CIANI
19	16	83	NO BLUE THING MUSIC WEST MW-103*	RAY LYNCH
20	14	13	OCEAN DREAMS SOUNDINGS OF THE PLANET SP-7140	DEAN EVENSON
21	RE-ENTRY		MANNHEIM STEAMROLLER CHRISTMAS ▲ MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AG 1984	
22	20	5	MARK ISHAM VIRGIN 2-91293*	MARK ISHAM
23	RE-ENTRY		A FRESH AIRE CHRISTMAS ● MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AG 1988	
24	18	97	WATERMARK ● Geffen 24233	ENYA
25	NEW ▶		THE NARADA NUTCRACKER NARADA N-63904*/MCA	VARIOUS ARTISTS

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★★ NO. 1 ★★				
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2	2	7	PRIMAL MAGIC MESA R2 79023*	STRUNZ & FARAH
3	3	23	ELEGIBO MANGO 539-855/ISLAND	MARGARETH MENEZES
4	9	9	SOCA DANCE PARTY MANGO 539-878-2/ISLAND	ARROW
5	4	31	CRUEL, CRAZY, BEAUTIFUL WORLD CAPITOL 93446	JOHNNY CLEGG & SAVUKA
6	11	3	TOO WICKED MANGO 539-883-2/ISLAND	ASWAD
7	5	13	PASSAGES PRIVATE MUSIC 2074-2 P	RAVI SHANKAR/PHILIP GLASS
8	8	5	ATISH SHANACHIE SH64026*	NAJMA
9	6	27	TWO WORLDS ONE HEART WARNER BROS 26125-2	LADYSMITH BLACK MAMBAZO
10	7	23	MEK WE DWEET MANGO 539-863/ISLAND	BURNING SPEAR
11	13	31	MOSAIQUE ELEKTRA 60892	GIPSY KINGS
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13	15	3	O.D.O.O. SHANACHIE SH43078*	FELA ANIKULAPO-KUTI
14	14	17	BAREFOOT GLOBAL PACIFIC R2 79333*	BAREFOOT
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BOOMER'S, RECORD HUNTER FIND ROOM TO EXPAND IN N.Y.

(Continued from page 37)

chandise on sale, no other dealer sells it for less," Sonin claims, noting that sale prices on front-line CDs are \$9.97, while \$8.98-list cassettes are discounted at \$4.97-\$5.47, with \$9.98-list cassettes at \$5.57-\$5.97.

Lastly, Sonin is proud of Record Hunter's ambiance. The new store has a streamlined, modern decor designed and built by Christopher Sheehan, Robert Caruso, and Allan Conoval of New York firm Design Mates Inc. It has nine video monitors and an in-store play system on both floors. "At 7 o'clock we change the music on the main floor to a more alternative sound, because there are a lot of clubs nearby with new artists," Sonin says. On the second floor, classical artists are played. In addition, Sonin tries to hire musicians or music students, so that customers are greeted by a knowledgeable staff.

Like Record Hunter, Boomer's

management apparently is not too worried about the love affair that music chains seemed to have developed with New York recently. Last month, Boomer's opened its third store—a 2,000-square-foot store on 52nd Street between Third and Lexington avenues.

The initial Boomer's outlet, an 1,800-square-foot store at 112th Street and Broadway, opened in 1988, and a year later a second outlet opened at 55th Street and Broadway, with 3,000 square feet.

"We're always looking for locations, talking to realtors," says co-owner Rick Gruen. "We don't really plan; we might wind up with four stores, we might wind up with 50."

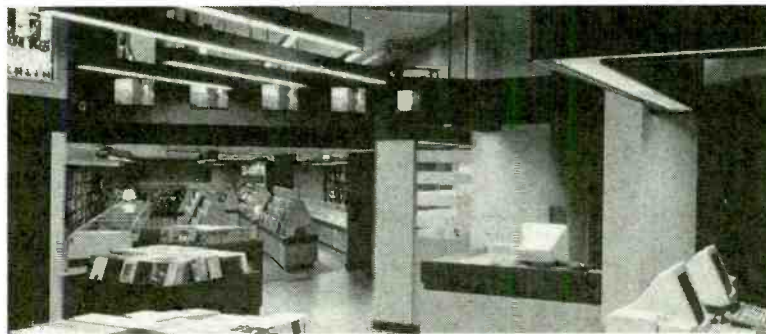
The Boomer's stores carry 75%-80% new releases, but also have good country and jazz selections, says Gruen, whose partners are Jack Levy and Harry Safter, both former execu-

tives of Milford, Mass.-based Strawberries.

Pricing is a strong selling point at Boomer's, which had sales of \$3.7 million last year, according to co-owner Safter. "Our pricing is consistent. Instead of highlighting a sales price, all new releases are \$12.99 on CD every day, and cassettes are \$7.99. The consumer doesn't have to worry that one day it's \$15.99, another day \$11.99. He knows he's going to get a good price every day." For catalog product, the highest CD price is \$13.99; for tapes it is \$8.29.

Like Record Hunter, Boomer's has a POS system that tracks all sales. "We also had a customer information terminal at one point, but people kept breaking it," he explains.

Most of Boomer's advertising is done via handouts and fliers, with occasional print advertisements in the Village Voice. Competition comes from Sam Goody, Tower, and Colony, with the latter being nearest at six blocks away. "But around here, that's almost a different world," says Gruen. Boomer's biggest strength, he says, is that "we work hard at servicing the area—we're not a destination store like Tower. We have a young, enthusiastic, knowledgeable staff... We have owners at every store, running around the store or helping out behind the register. People know that one thing we offer is service." Combined with the consistent pricing, that adds up to a loyal clientele, he says.



The new Record Hunter outlet sports a modern, hi-tech motif.

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Spec's Cites Expenses In 1st-Qtr. Loss

NEW YORK—Spec's Music Inc. says that the costs of opening, closing, and relocating music and video retail stores resulted in a net loss for the chain's first fiscal quarter.

For the three-month period that ended Oct. 31, Miami-based Spec's reports a \$29,000 net loss on \$12.3 million in revenues. In the same quarter last year, Spec's posted a profit of \$103,000 on \$9.8 million in revenues.

The good news for the 59-unit chain is that sales for stores open at

least one year were up 3% in the quarter. Most industry observers say music sales have been flat or down since midsummer.

In the first quarter, Spec's opened three new outlets, which incurred \$142,000 in expenses. The chain also relocated two other stores to new sites, and closed one unit, which resulted in the company taking a \$126,000 pretax writeoff, says Peter Blei, chief financial officer.

Spec's also announced recently

that it had authorized the buyback of up to 300,000 shares of its publicly traded stock, in an attempt to boost share value, which had tumbled to \$2.50. Since the announcement, shares have rebounded to \$4.50 each in over-the-counter trading.

Another reason given by Blei for the quarterly loss was an acceleration in the amortization schedule for rental videotapes to "more accurately reflect the revenue-producing life of the movies." **DON JEFFREY**

RETAIL TRACK

(Continued from page 38)

house web at the close of 1989 and the beginning of 1990 but apparently did not find any bids high enough to meet its expectations. Shortly after pulling Wherehouse off the selling block, Adler & Shaykin went a step further in solidifying its commitment to the chain when it promoted Wherehouse president **Scott Young** from chief operating officer to CEO.

Against that background, it does not seem likely that Wherehouse is the portfolio company that Shaykin says he would like to sell. At the same time, this columnist has learned to never say never.

MORE FROM WHEREHOUSE: Wherehouse is adding some holiday spirit to Southern California with an

event, set for Dec. 16 at the Los Angeles Sports Arena, called Wherehouse Carols By Candlelight. It will feature a 2,000-voice choir, a 31-piece orchestra, a skating exhibition led by world champ Lori Benton, and appearances by TV and sports celebrities. Proceeds will go to the Los Angeles Times Fund and Variety Children's Charity. Co-sponsors for the extravaganza include the Los Angeles Times, Hyatt Hotels, and American Airlines.

PEOPLE AND PLACES: Joe Wallace has left his VP of sales position at Island to rejoin **Broadcast Data Systems**, the radio monitoring subsidiary of **Billboard** owner **BPI**. He will oversee BPI's effort to collect piece counts from music stores and racks, information that will be used to formulate Billboard's sales-based charts and to create sales tracking systems... Among the many placements being made at the house of **PolyGram**, **Betty Cordes**, who was **Rick Dobbis'** executive assistant when Dobbis was with RCA, has followed her old boss over to **PolyGram Label Group** to become manager of national promotion and marketing administration. Cordes' move there is no big surprise, as she has worked with Dobbis at various stops for more than a decade.

PLG has also found a home for **Dave Yeskel**, who was recently laid off from his national sales director post at Island. It didn't take Yeskel long to lasso a national sales post, and, since it appears Island falls into the PLG camp, he is already familiar with several of the titles he'll find in his new employer's catalog... The creation of a beefier distribution company in the MCA empire (Billboard, Dec. 1) means good news for the moving companies. The birth of **Uni** relocates at least two folks to MCA's Universal City, Calif., home office.

Senior director of product development **Abbe Frank** will be moving from her longtime base in Chicago; senior director of product development **Joey Quarales**, formerly an Atlanta regional sales director for **Geffen**, is also being transplanted into the L.A. scene. And, before we leave this scene, Retail Track is grateful the company has changed its name to Uni, making it the only major distributor in the music biz that goes by a name, not than initials. Bravo!

TRACKING: The move by **Valley Record Distributors** president **Barney Cohen** to purchase seven **Rainbow Records** stores (Billboard, Dec. 8) had been rumored for several weeks. At one point after selling its

seven mall locations to **Camelot Music**, **Rainbow** had apparently been trying to shop all of its nonmall stores but found no takers. The latest deal leaves **Rainbow** with 23 San Francisco Bay area stores... Some label insiders and avid music consumers wonder out loud if **HMV USA** opened its two New York locations (Billboard, Dec. 1), its first American units, too soon. The company stuck to its planned deadlines, but some shoppers have complained they find the showcase stores thin on variety in the early going... The fourth and newest unit for **CD Superstore** represents a new Carolina market for the Durham, N.C.-based operation. It opened Nov. 9 in the Brassfield Shopping Center in Greensboro, N.C.

IF YOU LOOK at last week's Top Pop Albums chart, you'll find that the biggest beneficiary of the Thanksgiving shopping weekend was new age performer **Yanni**, who re-entered at a whopping 71 after falling off the chart the previous week. His latest Private Music set, "Reflections Of Passion," caught fire, thanks to a hot blast of media attention that found he and lady friend Linda Evans in the spotlights of People magazine, TV Guide, and "The Oprah Winfrey Show." That exposure, which was sparked by the inclusion of Yanni-penned music in an Evans TV movie, boosted the title to No. 19 at 801-store **Musieland Stores**, No. 12 at 284-store **Wherehouse Entertainment**, No. 21 at 109-store **National Record Mart**, No. 6 at 59-store **Spec's Music & Video**, and No. 8 at five-store **Title Wave**. This marks the second time the album has re-entered that chart.

FREE ADVICE: **Rooth Blackman**, retail maven at **Image Consultants**, has a display idea for the holiday season that would certainly interest me if I owned a store this year. She points out that **Paul McCartney's** live two-fer, the **John Lennon** box, the **Traveling Wilburys'** second album (which features **George Harrison**), and the concert album by **Ringo Starr & his All-Starr Band** allow stores to build a Beatles display that is based on current product... Word from **Macey Lipman Marketing** is that a Mazda Miata TV commercial that uses the old **Santo & Johnny** hit "Sleep Walk" sparked interest in the **Geffen** soundtrack for the new **Cher** movie "Mermaids," even before that film hit movie screens. **Santo & Johnny's** Miata theme is also featured on **Rhino's** "Billboard Top Rock 'N' Roll Hits Of 1959" compilation, which is available as either a single piece or part of the 1957-61 boxed set.

NOVA Distributing Corp.

YOUR FULL LINE FULL SERVICE ONE STOP



TIS THE SEASON TO BE JOLLY!

TWAS THE DAY AFTER THANKSGIVING, AND ALL THROUGH YOUR STORE, MORE PRODUCT WAS NEEDED, BUT YOUR FILL WAS SO POOR.

YOU'VE TRIED ONE STOP AFTER ONE STOP AND ALL YOU COULD EXCLAIM POOR FILL, BAD SERVICE, THESE PRICES ARE INSANE.

WHEN WHAT TO YOUR WANDERING EYES SHOULD APPEAR, THIS AD... LET NOVA MAKE YOUR YEAR!

GREAT FILL, GREAT SERVICE, GREAT PRICES TOO. NEED IT TOMORROW? WE'LL FLY IT TO YOU.

AIR FREIGHT IS TO EXPENSIVE IS THAT WHAT YOU SAY? ORDER ENOUGH AND THE FREIGHT WE WILL PAY!

SO LET US DO ALL THE WORK WHILE YOU RELAX! JUST CALL THIS IMPORTANT NUMBER TO GET ALL THE FACTS!



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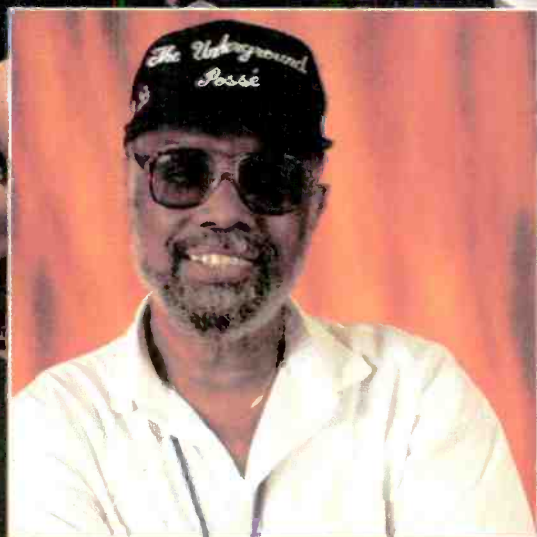
A Billboard Advertising Supplement.

THE GIANT STEPS OF

NEW KIDS ON THE BLOCK

with
DICK SCOTT

and
MAURICE STARR



FAMM

FAMOUS ARTIST

OUTS

S AGENCY, INC.

In life it is rare that an individual and a company have the opportunity to work with a group of people as inspiring and creative as all those involved with the New Kids On The Block.

Jordan, Donnie, Joey, Danny and Jon are without question five of the most creative and diligent workers that the world of pop music has ever seen. These young men, who I have watched grow since the days when I was taller than all of them, possess qualities that are uncommon in every day life.

Their concern about everyone involved in the project is incredible, from the road crew to the musicians on the records. The New Kids On The Block are the greatest, and all of us at Famous love you.

Maurice Starr is undeniably one of the greatest geniuses of 20th century pop music.

His visions and inspirations have successfully been translated to the worldwide record buying public for the past fifteen years.

My history with Maurice goes back thirteen years. I have listened to Maurice talk of his ideas years before he put them on tape and I have watched him wrestle and finesse his creations until they were ready for the public.

Genius is a word not to be used lightly, and only when it is appropriate. Genius truly describes Maurice Starr.

With all the vital personalities surrounding a group like the New Kids On The Block, there has to be a force that can keep all the individuals moving at peak performance.

Dick Scott is that force.

Dick Scott possesses the qualities of a saint. Love, kindness, honesty, patience and a sense of demeanor are all an innate part of his personality.

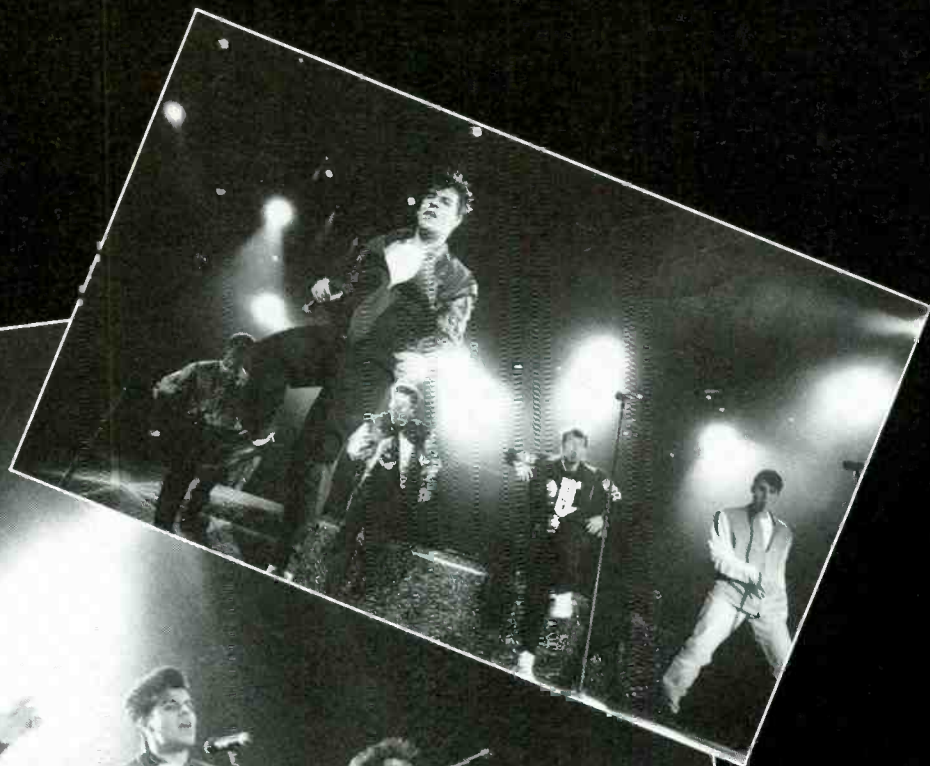
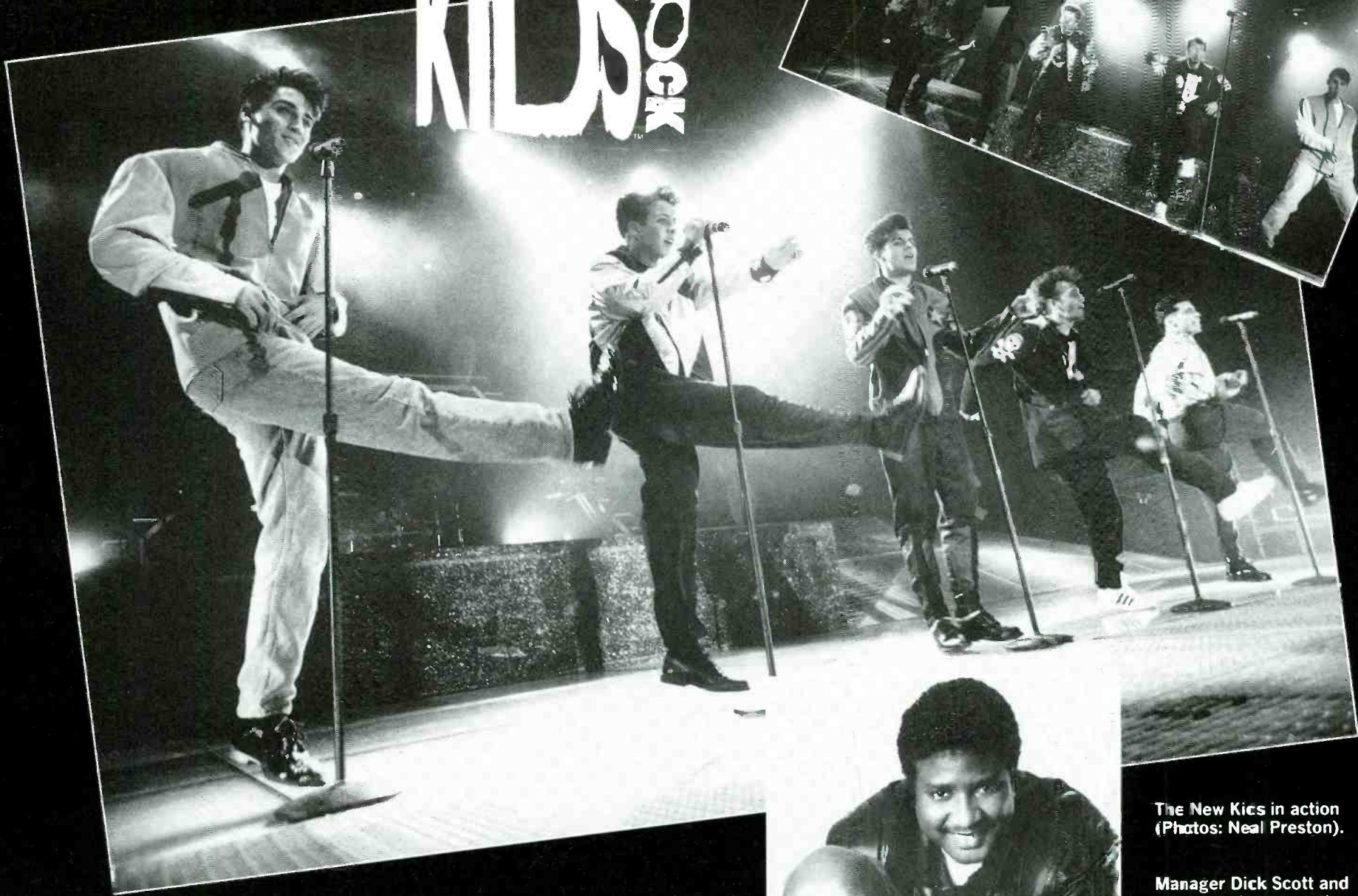
Dick keeps us moving through thick and thin with a feeling of fatherhood.

I have truly grown to love Maurice, Jordan, Donnie, Joey, Danny, Jon, and Dick.

Thank you all for allowing me and Famous to be part of this incredible dream.

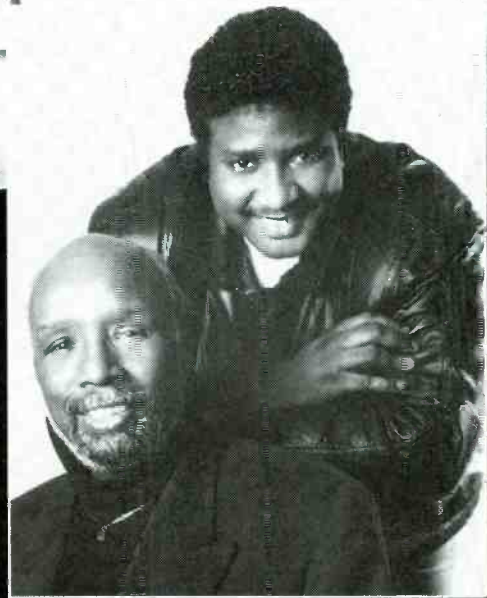
**Jerry Ade and all at
Famous Artist Agency**

The Giant Steps of NEW KIDS ON THE BLOCK



The New Kids in action (Photos: Neal Preston).

Manager Dick Scott and producer/arranger/songwriter Maurice Starr, top.



reacted," says Tommy Mottola, president of CBS Records Inc., the parent company of Columbia Records. "This could not happen by accident. I think the thing it shows is our ability at CBS to rise to the occasion when you've done all the legwork and setups—and really hit the ball over the fence when the opportunity is there."

For the New Kids themselves—Donnie Wahlberg, 21; Jordan Knight, 20; brother Jonathan Knight, 22; Danny Wood, 21; and Joseph McIntyre, 17—the opportunity came knocking in the mid '80s and they seemed fated to answer the call.

"It seems kind of like it was meant to fall together," says Wahlberg, in a promotional video interview prepared by CBS from which this and other quotes are taken. "I mean, obviously, it was. If you want the truth, I just think it was destiny."

Destiny, in the case of New Kids On The Block, went by the name of Maurice Starr, the Boston-based writer, arranger, producer, and promotional wizard who began to assemble New Kids On The Block in the summer of 1984. In July of that year, Wahlberg was approached by Mary Alford, a talent scout working for Starr. After an impromptu rap audition for Starr, Wahlberg was the first New Kid tapped for the group—which Starr inexplicably had dubbed "Nynuk."

Donnie led Starr to school chums Jordan Knight, his brother Jonathan and Danny Wood. Joe McIntyre (whose

(Continued on page NK-30)

By THOM DUFFY

New Kids On The Block have hit so many superstar milestones—sold-out tours, top 10 hits on the Billboard Hot 100, multi-platinum albums and videos, merchandising tie-ins and international acclaim—it is difficult to remember these five young men from working-class Dorchester, Mass. have indeed achieved their success over the past six years, as the song says, "Step By Step."

"The most exciting part of the whole New Kids phenomenon has not just been watching them get from point A to point B, but helping that transformation take place," says Columbia Records president Don Ienner. "Not just watching it all unfold in front of us, but staying involved with it wherever we could have a positive effect."

"The first time I saw New Kids On The Block was at the Westbury Music Fair in April 1989, opening for Tiffany," recalls Ienner. "Now they're playing multi-night gigs at every major stadium in North America, setting and breaking their own attendance and merchandising records in centers of cities, selling tens of millions of records around the world, and succeeding beyond everybody's wildest dreams."

New Kids have reached a point of multi-platinum sales success that is simply remarkable, including 3 million copies of the debut "New Kids On The Block," 8.5 million of the breakthrough "Hangin' Tough," 2 million of the holiday collection "Merry, Merry Christmas," and 3.5 million of blockbuster-followup "Step By Step." Add another 10 million in combined international sales of "Hangin' Tough" and "Step By Step" and don't forget the 1.25 million copies of the music home video "Hangin' Tough Live," one of the top-selling

music videos ever.

Columbia Records has every reason to expect similar sales of the latest disc from New Kids On The Block, "No More Games/Remix Album," containing new dance versions of 13 New Kids hits.

"We all worked very hard in setting up each level that the New Kids

'Columbia has played a strategic role in the imaging process of the group at every stage. At the same time, a tremendous amount of credit is due Maurice Starr for his brilliant work both inside and outside the recording studio. Likewise, Dick Scott, who has had a clear vision and a cool head in the heat of the all the craziness that seems to surround the New Kids. The third member of this behind-the-scenes braintrust is Jerry Ade of Famous Artists Agency, whose booking finesse is an integral part of the mix.'

DON IENNER, President, Columbia Records

NEW KIDS ON THE BLOCK



**jerry
ade**

**dick
scott**

**maurice
starr**



PHOTOGRAPH: TIMOTHY WHITE

WESTCHESTER COUNTY CENTER
JULY 15, 1989

DARIEN LAKE
AUGUST 6, 1989

NASSAU COLISEUM
SEPTEMBER 15, 1989
MARCH 15 & 16, 1990
NOVEMBER 20 & 21, 1990

BUFFALO MEMORIAL AUDITORIUM
NOVEMBER 9, 1989

NEW HAVEN COLISEUM
NOVEMBER 22, 1989
DECEMBER 30, 1989

ROCHESTER WAR MEMORIAL
NOVEMBER 10, 1989

SARATOGA RACEWAY, ALBANY
JUNE 24, 1990

RPI FIELDHOUSE TROY, NY
NOVEMBER 11, 1989

GIANTS STADIUM
JULY 20 & 21, 1990

MEADOWLANDS ARENA
NOVEMBER 12 & 13, 1989
MARCH 25 & 26, 1990

CARRIER DOME, SYRACUSE
NOVEMBER 24, 1990

**John Scher/Jim Koplik
Metropolitan Entertainment**

**THE HOTTEST ACT
SINCE NEW KIDS ON THE BLOCK**



IS NEW KIDS ON THE BLOCK



*Congratulations
to the guys,
Dick, and
Maurice,
from your
friends at
Columbia.*

BILLION-DOLLAR BOYS: The New Kids as a Money Machine of Awesome Proportions

By PALL KATZEFF

From the \$1 buttons to the \$120 tour jackets, from the \$2.29 vinyl singles to the \$40.7 million "Magic Summer Tour," New Kids On The Block have turned into a money machine of awesome proportions.

Since the Block party began in the spring of 1989, New Kids have generated estimated gross revenues of at least \$861.37 million.

That income figure, reflecting retail sales and income from rights and royalties, is based on conservative interpretation of information from numerous sources, including people involved with the business side of the Boston pop band's activities. It excludes unauthorized sales in which the band has no stake.

The band's share of authorized gross is an estimated 35%-to-40%. "The industry standard for the performers' share of gross,

from what I can tell, is roughly 35% of the gross," says a key business figure for the band. "The Kids are not out of line with that. The Kids do better than industry standard on overall gross."

Indications are that 1990 sales were well above last year's. The band's continued commercial appeal, however, is hardly assured, "but," says Peter Zollo, president of Teenage Research Unlimited which compiles TRU*Score ratings, a ratio of popularity and familiarity, "pre-teens may be enough to keep them in bucks. Look at the charts. They're still buying their records and watching their videos. But it's the young kids now."

So far, anyway, the rockers have rolled to new heights in several sales categories, including merchandising and music videos.

"Their concert success is as good as maybe the 50 best groups ever over the years. Where New Kids broke entirely

(Photo: Lynn Goldsmith)

'Their concert success is as good as maybe the 50 best groups ever over the years. Where New Kids broke entirely new ground is when it comes to retail. New Kids became the retail phenomenon that no one ever had (been) because a generation (of young consumers) that had never gone into department stores looking for these things ... suddenly went shopping there for rock'n'roll things.'

PAUL GRUSHKIN, Winterland Productions

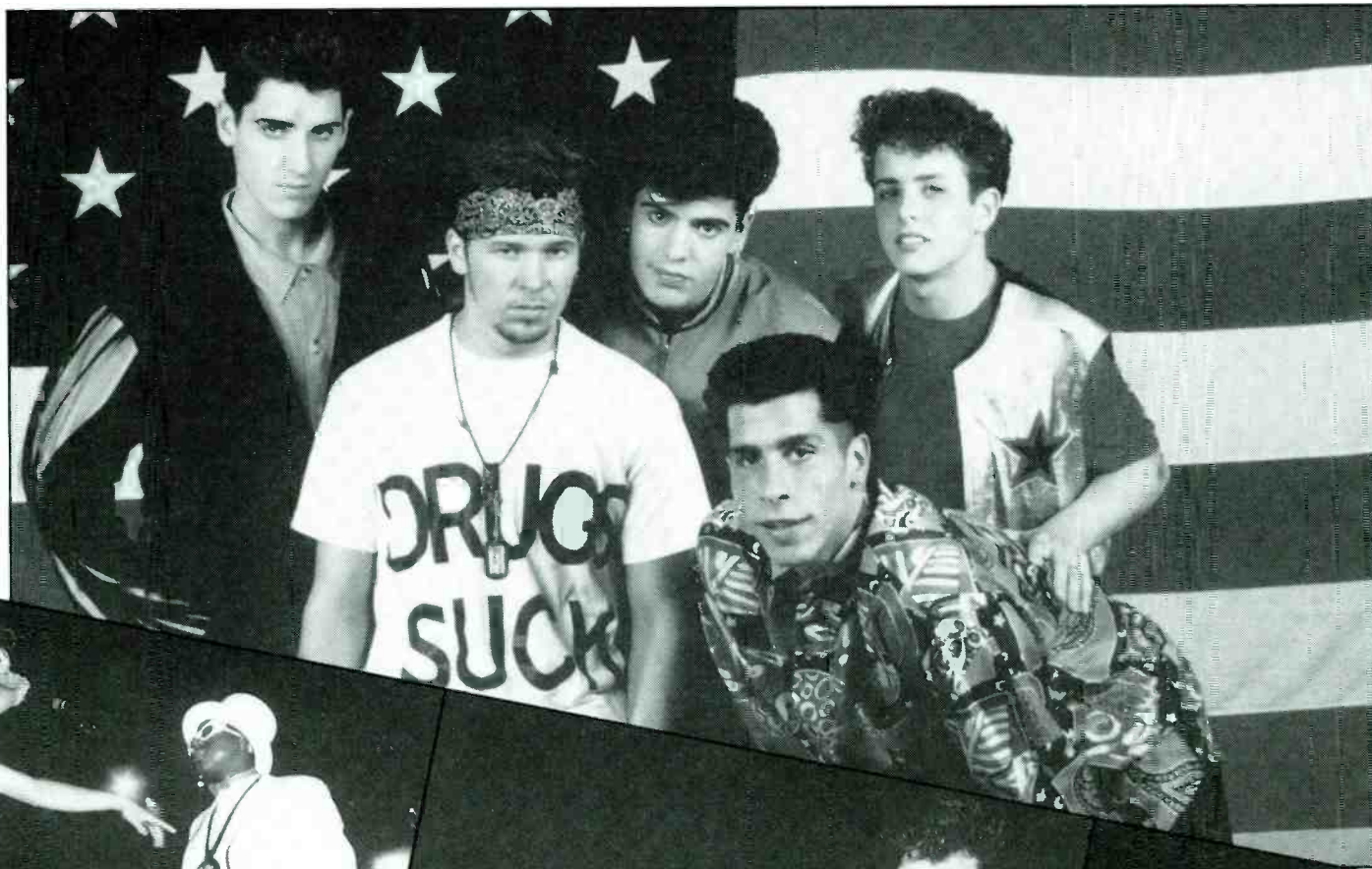
new ground is when it comes to retail," says Paul Grushkin, of Winterland Productions, the merchandising organization that oversees licensing of hundreds of retail items, from beach towels to T-shirts.

Grushkin adds, "New Kids became the retail phenomenon that no one ever had [been] because a generation [of young consumers] that had never gone into department stores looking for these things ... suddenly went shopping there for rock'n'roll things."

The band's most lucrative category is merchandising, which alone generates at least \$400 million in revenues at the retail level, including \$150 million sold through major retail chains, according to at least one Winterland executive. At concerts fans buy an average of \$10 each, according to John Dukakis, VP of Bob Woolf Associates, the band's business manager.

Even that figure may be low, however. An-

(Continued on page NK-34)



Donnie Wahlberg on stage with Flavor Flav of Public Enemy
(Photo: S. Jennings/LGI).

CHARTBUSTERS: Kids Fall into Fountain of Youth, Wind Up in Pop Music History

By PAUL GREIN

It's fitting that Debbie Gibson was No. 1 the week in 1988 that New Kids On The Block entered the Hot 100 for the first time. Gibson, along with Tiffany, had just served to remind the music industry of teenagers' awesome buying power.

The industry had largely ignored teens in the decade since Shaun Cassidy and Leif Garrett reached the top 10. But the multiplatinum success of Gibson's "Out Of The Blue" and Tiffany's eponymous debut album in 1987-88 provided powerful evidence that millions of teens were eager to be swept up in a pop phenomenon. Moreover, teens craved pop

Jordan Knight feels the heat
(Photo: Lynn Goldsmith).

stars they could call their own. Phil Collins and Cyndi Lauper were old enough to be their parents; Tif and Debbie were more like the cool girls up the street.

The next, inevitable step was the emergence of the cool guys up the street. Hence, New Kids On The Block, which made its debut appearance on the Hot 100 on June 25, 1988 with "Please Don't Go Girl." It would be nice to report that the song exploded out of the box, but in fact it was the week's next-to-last new entry, just nosing out a song by Bros, another—and far more hyped—teen pop act.

From those humble beginnings sprang one of the most phenomenally successful acts in pop history. In just 2-1/2 years, New Kids On The Block have equalled the achievements of some of the industry's most renowned Old Vets On The Block.

*In September 1990, New Kids tied the Supremes and Creedence Clearwater Revival for the most consecutive top 10 singles (nine) by an American group in the rock era.

*In September 1989, the group became the first act

(Photo: Richard Pasley/LGI)

since the Beatles to have the week's top two new entries on the Hot 100.

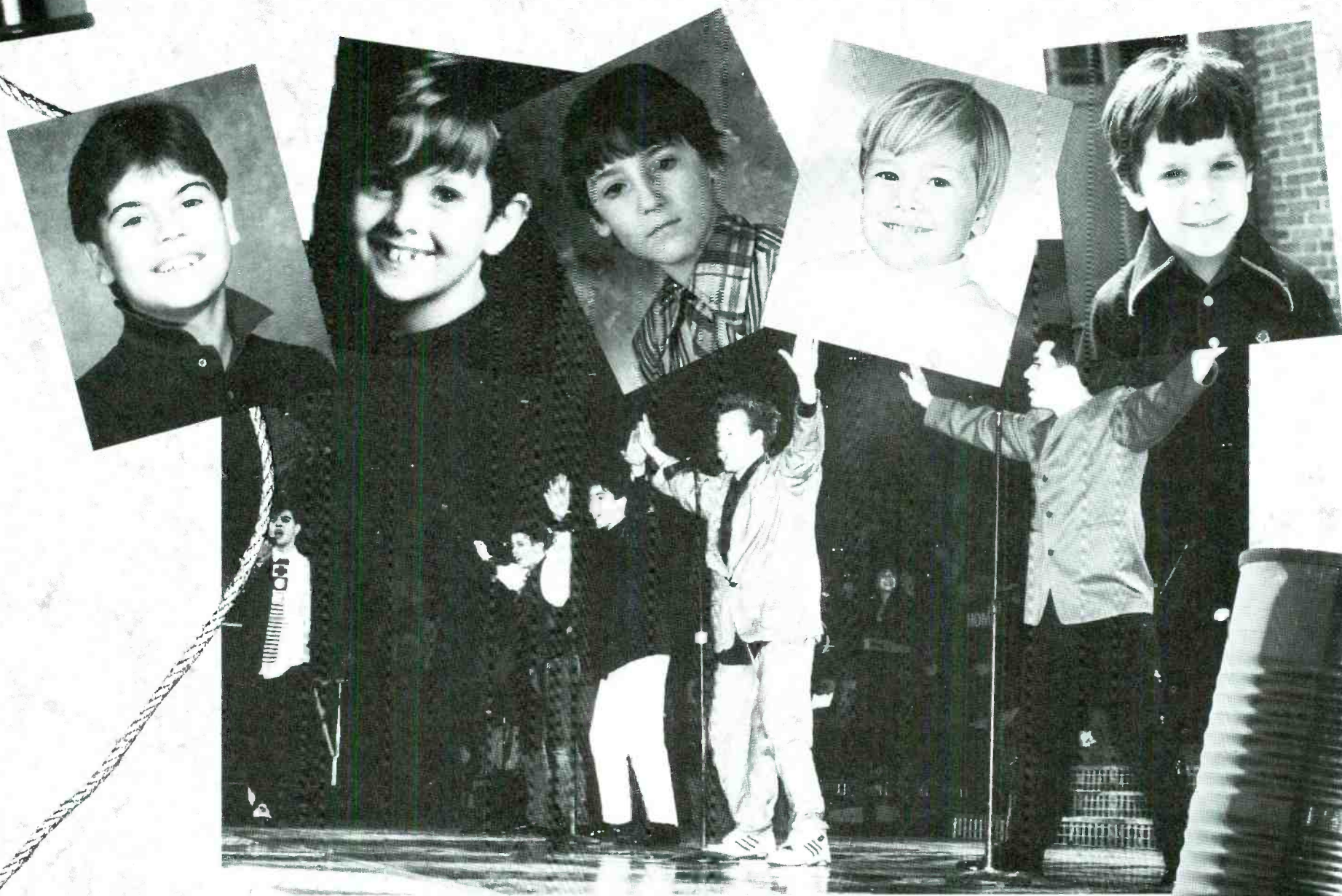
*Last year, New Kids became the first act to land six top 10 hits in a calendar year since Michael Jackson blitzed the charts with seven top 10 hits in 1983.

*Also last year, the Kids became the first teen group to land back-to-back No. 1 hits since the Jackson 5 scored in 1970.

The New Kids phenomenon reached full boil the last week of November 1989 when the group had three of the top 40 albums, three of the top 40 singles, and two of the top 40 videocassettes. For a while there, it was a lot like printing money.

(Continued on page NK-42)

"You Kids Go Out And Play" . . .



And so they did, right in our very own backyard. On February 18, 1989, Brass Ring had the pleasure of presenting the New Kids On The Block in their Michigan debut at the 1,700-seat Royal Oak Music Theatre. Ten arena sell-outs later (grossing over \$3,000,000.00), thousands and thousands of Michigan fans have been part of something none of us will ever forget.

Brass Ring Productions is proud to be a part of the unprecedented success of New Kids On The Block, and we wish continued success to Jordan, Jonathan, Donnie, Joseph, Danny, their families, Dick Scott, Maurice Starr, Lee Stulman, Jerry Ade, and Famous Artist Agency.

BRASS

RING
PRODUCTIONS

INTERNATIONAL IMPACT: Exporting the Phenomenal Success of a Uniquely American Act into Foreign Markets

By THOM DUFFY

The phenomenon of New Kids On The Block has so often been likened to Beatlemania, it was only fitting that CBS Records International sought to export the group's success first to the land of the Fab Four, then worldwide.

The international marketing of New Kids On The Block has since made the Fab Five from Dorchester a sensation throughout the U.K., Europe and Japan with Latin America soon to follow. CBS International president Bob Summer recalls:

"When the New Kids really broke in the U.S. in the spring of '89, the initial feeling was the message, the look, the staging . . . all seemed very American and it was not going to be a phenomenon that was easily

The Kids made their first promotional trip to Japan earlier, in 1988, while they were still opening for Tiffany back home. They didn't perform live on that trip but their appearances included profile-raising commercials for Sony, their record label's parent company.

"Again, with the Japanese, the press was so positive that it captured the attention of the always active Japanese fans," says Summer. "Radio there offered somewhat less opportunity but the press opened the way and there was tremendous marketing support by Sony/CBS" in Japan, he says.

Donnie Wahlberg recorded a duet, "The Right Combination," with the Japanese pop sensation Seiko which was a modest success in the U.S. but further promoted the group's profile in the East. But "the New Kids had been established [in Japan] well before that," says Summer.

The most recent international market to open to the New Kids

is South America. On Oct. 12, more than 75,000 fans turned out to see a bill headlined by the group at the National Stadium in Santiago, Chile, staged as a benefit for Amnesty International.

Despite the group's earlier involvement with causes like United Cerebral Palsy, New Kids On The Block were

'They didn't break (internationally) as an image. The music broke them. It was a radio-based campaign. The music is what carried it to the continent . . . We sold it in the best way possible, and it succeeded in the best way possible.'

BOB SUMMER

taking their place at this two-day event beside political-event veterans such as Sting, Jackson Browne and Peter Gabriel, and "they won a lot of new respect" from their fellow artists, said one observer at the Santiago shows.

The acclaim of the thousands of Chilean fans was deafening as well, said John G. Healey, executive director of Amnesty International, who says the Kids may have found a new audience while bringing AI's message to a new younger generation.

In January, New Kids On The Block will be among the headliners of the Rock In Rio II concert in Rio de Janeiro's 170,000-seat Maracana Stadium. Now Summer hopes the group's schedule will allow further concert dates in that region to fuel their popularity and sales there. "To realize their full potential, there would have to be a tour," he says. "And I think we're going to [see them] race right through South America."

Elton John visits backstage with the New Kids.

'To realize their full potential, there would have to be a tour (to capitalize on their appearances at the Amnesty International benefit in Chile and Rock In Rio in Rio de Janeiro). And I think we're going to (see them) race right through South America.'
BOB SUMMER, President, CBS International

translated to other cultures. But the best opportunity seemed to be in the U.K. and it was essential that we had the availability of the group."

The group made a four-day promotional swing through Britain in September '89 and followed that up with an appearance on the "Smash Hits" television awards show. By mid November, "You Got It (The Right Stuff)" had debuted in the top 30 on the Music Week chart. Within a month, it was at No. 1.

"They didn't break as an image," says Summer. "The music broke them. It was a radio-based campaign. And the music is what carried it to the continent. I'm happy to say that the introduction of the New Kids to the rest of the world wasn't on the back of a gimmick. We sold it in the best way possible, and it succeeded in the best way possible," through the music, says Summer.

New Kids On The Block finally toured in the U.K. and Europe in April 1990. "And by that time, the music was known," says Summer, "and the European press had been to the U.S." to see reaction to the group's shows here. (The U.K. tour was marred only when Danny Wood suffered a torn ligament after slipping on a stuffed teddy bear tossed on stage by a fan in Manchester. He flew home to recuperate—but took the gift teddy along).

Jonathan Knight greets Norio Ohga, Chairman, Sony Music. At left is manager Dick Scott, and right, CBS President Tommy Mottola (Photo: Larry Busacca).

Arsenio Hall with the New Kids and Dick Scott.

Former heavyweight champ Mike Tyson with Dick Scott and the Kids.

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THE **HOTTEST** TICKET OF THE YEAR!
THE **HOTTEST** TEAM OF THE YEAR!

NEW KIDS ON THE BLOCK
DICK SCOTT ENTERTAINMENT
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**NEW KIDS
ON THE
BLOCK**



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JONATHAN, JORDAN, DONNIE, JOE, DANNY,
MAURICE STARR, DICK SCOTT, JERRY ADE
FROM DON FOX AND ALL YOUR FRIENDS AT BEAVER

General Entertainment Management

A Maurice Starr Co.



*Congratulations
and Thanks for
Everything Guys.*



Love Ya!

From **MAURICE** (The General) **STARR**
CECIL HOLMES
WILLIE MAE JOHNSON
and the rest of **THE GENERAL ENTERTAINMENT**
MANAGEMENT EMPLOYEES



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THE NEW SOUND IN TOWN

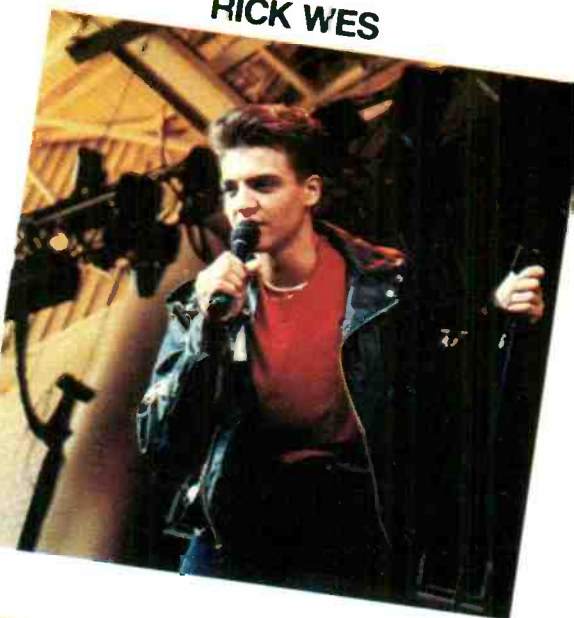
THE GENERAL
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CORY BLAKELY
of **PERFECT GENTLEMEN**



RICK WES

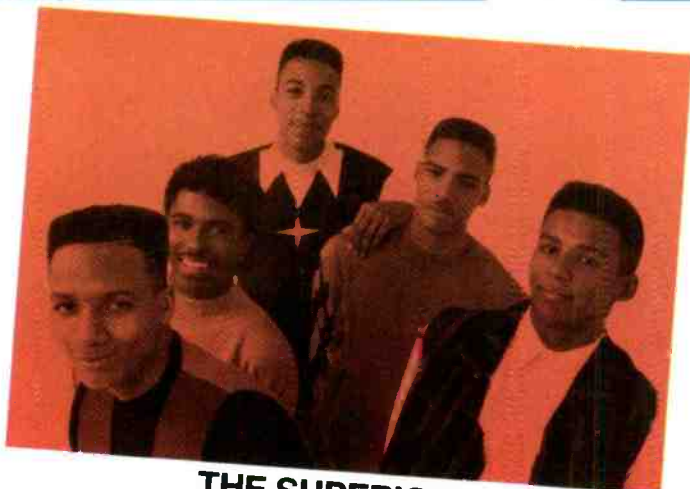


WILLIE MAE JOHNSON

CHRIS PITTMAN



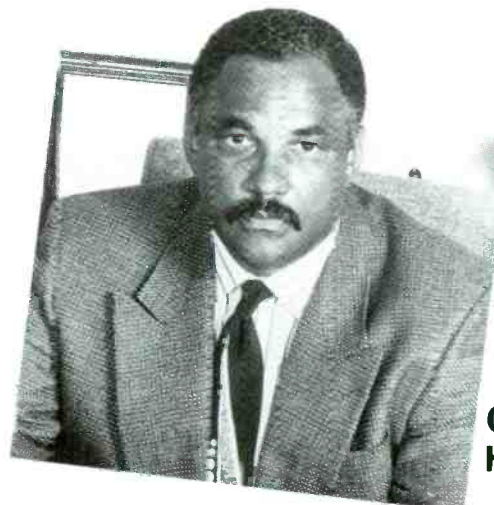
HOMEWORK



THE SUPERIORS



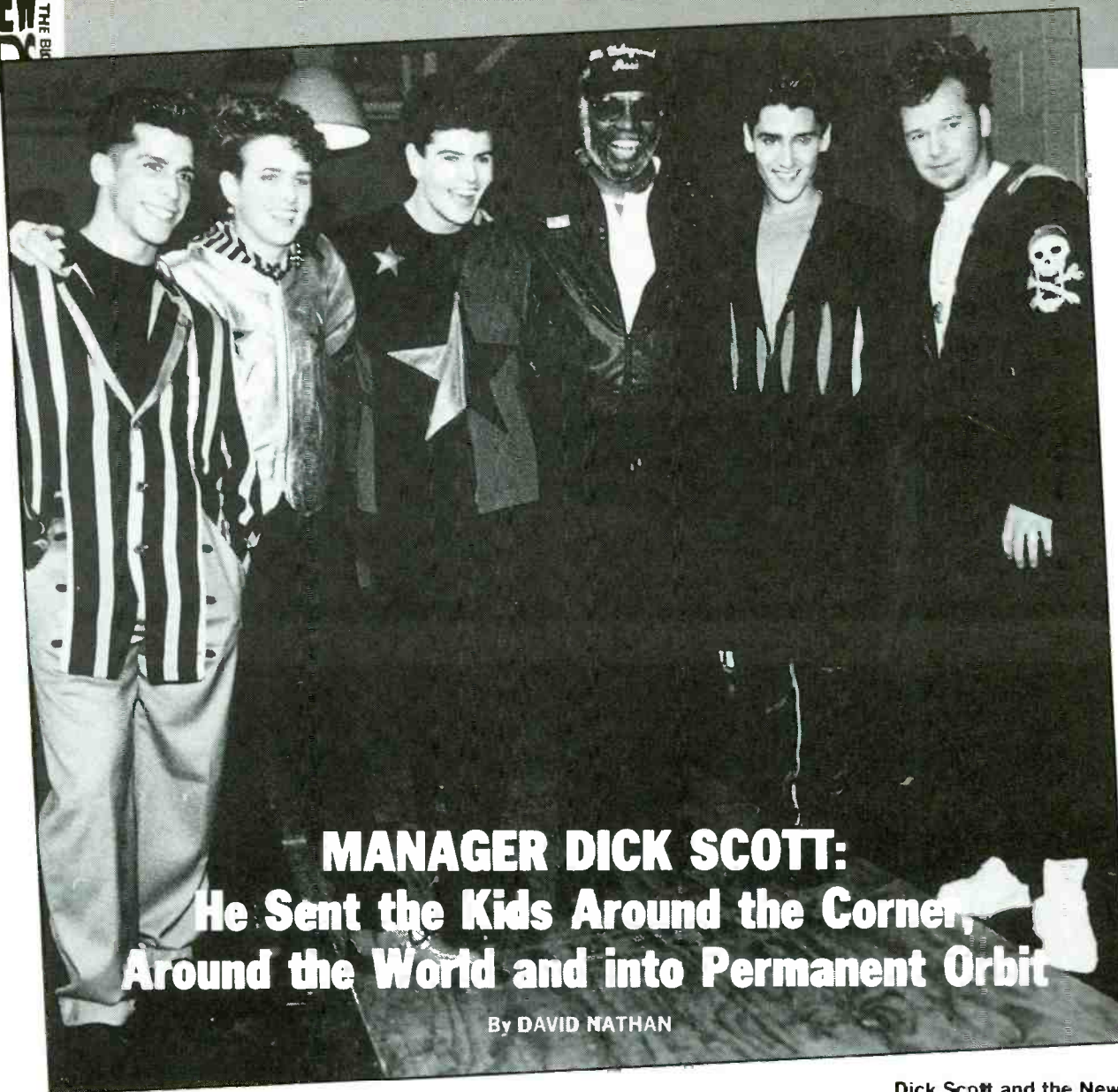
PERFECT GENTLEMEN



CECIL HOLMES

Photo by PAUL LYDEN

photos by **GENERAL ENTERTAINMENT MANAGEMENT** TRACY POWERS/DIANNE BECKETT



MANAGER DICK SCOTT: He Sent the Kids Around the Corner, Around the World and into Permanent Orbit

By DAVID NATHAN

Dick Scott and the New Kids
(Photo: Christopher Kehoe/LGI).

Ask Dick Scott the secret to his success as a powerhouse manager and the response you'll receive is simple: "It's all about teamwork, surrounding yourself with the right group of people who can get the job done." In the case of New Kids On The Block, Scott—an industry veteran with over 25 years of solid experience in the music business—says it began with producer Maurice Starr, "because it always starts with the music. Then, you need to create the best team possible, including the best legal people, booking agency, merchandising company, for an act to be successful. It's definitely not down to one person's efforts alone."

Macon-born Scott's involvement with the superstar act represents the culmination of many years of work in the field of management and administration and, he recalls, "I think my destiny to become a manager was carved way back when I was in high school, playing the trombone. I became the high school band director and it wasn't so much that I had a lot of musical talent, more like I knew about pizzazz! I inherited a great band and working with them was the first time I ever got to bring out the best in others."

Although Scott went to Talladega (the renowned private college in Alabama) to study chemistry, he confesses that he spent "all my spare time in theater, learning about directing and staging," skills he applied when he was in the military. "I directed an a cappella chorus of about 30 or 40 singers and we toured successfully performing at military bases," notes Scott, who quips that "I was a frustrated singer myself—I wanted to be like Johnny Mathis but somehow that didn't happen!"

Scott's developing ear for talent was put to the test when he moved to Detroit and began working at two local radio stations as a merchandising director and assistant manager. A local talent contest he organized through one of the stations at the Fox Theater led to Scott's involvement with then-fledgling Motown Records. "Upcoming acts like Mary Wells and Smokey & the Miracles would appear on the shows with the people competing in the talent contest I'd organized and that's how I met Berry Gordy."

Sensing Scott's all-around skills, Gordy hired him as personal assistant. "That was a great training ground for what I'm doing now," says Scott. "I got a chance to go out on the road with the Supremes when they were super hot. I was there when Berry auditioned the Jackson 5. Those were

some incredible times and I must say that I regard Berry Gordy as the most astute person I've ever met, a true genius, someone I've learned so much from."

After spending five years with Gordy at Motown, Scott decided to launch his own artist-development company "with-

That first tour (with Tiffany) was a very successful venture for them. But I began to think globally. I felt that if handled properly, the group could be the biggest thing in the world, and as 'Hangin' Tough' began to explode, everything began to take shape, particularly with the merchandising, which was flying out the window.'

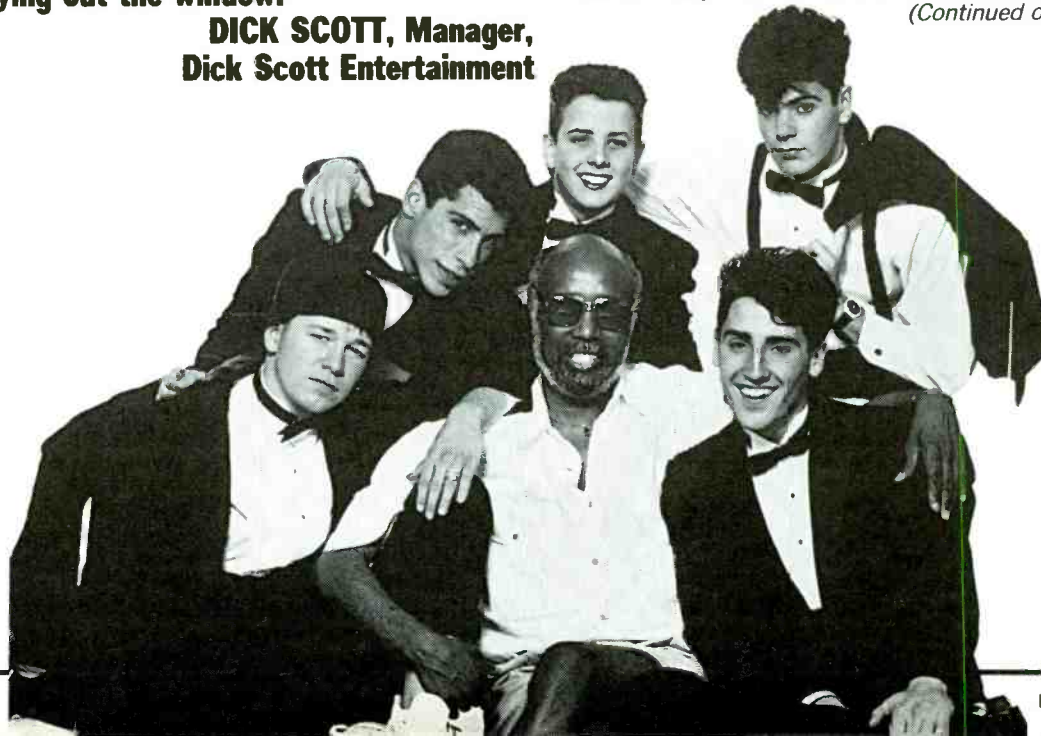
**DICK SCOTT, Manager,
Dick Scott Entertainment**

out any money! I had several young artists under my tutelage such as the Dramatics, the Jones Girls and Enchantment. We kept going until the money ran out," says Scott.

A brief stint working for the Michigan State Fair was followed by an invitation from close friend LeBaron Taylor (whom Scott had originally met when Taylor was an on-air personality at WCHB in Detroit) to work as director of administration in the then-newly created Special Markets division at CBS Records in 1973.

With partners Barry Orms and Earl "The Pearl" Monroe, Scott branched out on his own in 1976 creating his own management company and working with a number of developing New York-based acts such as Revelation, Au Natural, the Aleem Brothers, and Debbie Allen. It was during this period that Scott first met Maurice Starr. "Maurice and his brother Michael Johnson had moved up to Boston from Florida and they were an incredibly talented team," Scott re-

(Continued on page NK-18)





BOB WOOLF ASSOCIATES

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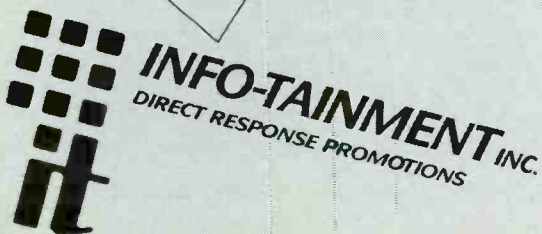


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**NEW
ON THE
BLOCK**

DICK SCOTT

(Continued from page NK-16)

calls. "They were great writers and musicians but I just couldn't get them a deal—everybody turned them down. Since nothing happened with us, they went off to do their own thing."

For Michael, that meant creating the Jonzun Crew who enjoyed a run of hits for Tommy Boy Records in the early '80s, later emerging as an accomplished producer, working with artists like Clarence Clemons; while brother Maurice, now known as Maurice Starr, hit paydirt with New Edition, a team from the Roxbury area of Boston, establishing the group as chart-toppers.

"Maurice called me after New Edition and he split and asked me to come and do what I do best, which is work as an administrator, organizing his music publishing and production companies. In fact," Scott notes, "it's my expertise in that area and his as a musical genius that's the reason we make such a great team today: he does what he does and I do what I do and that's what teamwork is all about."

In 1984, Starr became a major client with Dick Scott Entertainment, a company whose focus at the time included managing several cabaret-style artists. The same year, the producer—who had begun working with a number of other acts including Con-Funk-Shun—had the idea of putting together a musical group with five white members and thus, New Kids On The Block was born. Recalls Scott, "I thought the idea was great and Maurice literally took the group, trained them and really worked with them along with Mary Alford who worked with Maurice as co-manager."

When Alford and Starr had a parting of the ways at the beginning of 1988, Scott solidified his relationship with Starr: "I became a partner in Big Step Productions [Starr's company] and he became a partner in Dick Scott Entertainment," Scott explains. "That's when I effectively became the manager for the New Kids."

Scott says that Starr had already established some milestones for the group when he began his management function. "The first album for Columbia had pretty much died away but the second LP [the multi-platinum 'Hangin' Tough' set] had just been released and Maurice had already taken the group to the Apollo as well as getting them a guest spot on a national tour with teen idol Tiffany through Jerry Ade at Famous Artists. But we were all pretty nervous because we didn't know what was going to happen with the second album."

Fortunately, a call from a Florida disc jockey to Mark Benesch, then senior VP of promotion at Columbia Records, resulted in a major push by the label on the single "Please Don't Go Girl," which became the first in a series of top 10 hits for the group and began what the veritable explosion in record sales the New Kids On The Block have enjoyed ever since.

Scott says that with the group being exposed to Tiffany's audience, "that first tour was a very successful venture for them. But I began to think globally. I felt that if handled properly, the group could be the biggest thing in the world, and as 'Hangin' Tough' began to explode, everything began to take shape, particularly with the merchandising, which was flying out the window."

After what he calls, with a smile, "a few initial fights with CBS to get the kind of support we needed for the second Tiffany tour, which featured the group with a live band, everything really took off. I renegotiated the deal with Columbia and our merchandising deals and by the beginning of 1989, I knew that this was really something, that the group had reached a whole new level."

(Continued on page NK-46)



Dick Scott and Donnie Wahlberg (Photo: Lynn Goldsmith).

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PACE CONCERTS

PRODUCER/FOUNDER MAURICE STARR: He Put This Group Together Like a General on a Musical Mission

By DEBORAH WILKER

There was a time when Maurice Starr wasn't always the biggest producer on the block. He remembers well the days when he was the new kid—banging down doors in New York week after week, in what often seemed a futile attempt to be taken seriously.

Starr, who created and then lost the New Edition in 1982, endured a long, disillusioning dry spell through most of the '80s while waiting for the New Kids to catch. He often thought of leaving the business. "My mouth would say the words, but my body just wouldn't do it," Starr says. "Something just kept me going."

That something was a gnawing feeling that kept haunting him. "I just couldn't get it out of my head. I kept thinking about what I did with the New Edition," he says. "If I could do this with five black kids, imagine if I had five white kids?"

Through much of the early '80s he floated from label to label with his ideas, but few heard him out. Back at his Roxbury, Mass. headquarters he kept himself busy with his neighborhood talent shows and minor producing chores. His credits grew, but he wasn't satisfied.

By '84 he'd had enough. So he set about creating his dream all on his own. He knew the formula well before he found the actual performers: "five white, clean-cut teen-age boys singing black music." The search was on.

But his "wanna be a star" come-ons to children around town were misinterpreted—and at one point caused the FBI to launch an official investigation. So Starr asked friends to help him recruit talent, and soon after, his young group was born as Nynuk. After an initial shake out that included a name change, a group personnel shift, a three-year wait for radio and a stumble with a self-titled first album, the New Kids exploded in late 1988 with "Hangin' Tough."

Now Starr is a label darling, able to negotiate for his new stable of untried protégés with a carte blanche freedom afforded to very few. He has also been able to resuscitate some of his older acts, such as the Superiors, who were first to record the New Kids' hit "Step By Step" several years

'I could care less about being a millionaire. I'm in this for success. I'm in this to make history.'

MAURICE STARR

ago.

To get to this point, he's worked extraordinarily hard, but that's nothing compared to the way he works his kids.

They call him the General.

"Nothing is negotiable," he says. "Nothing."

With just a few notable exceptions, among them Japan's Seiko and Tiffany, (who is now managed by Starr's New Kid colleague Dick Scott), Starr almost always refuses to do business with experienced talent.

"Older, established performers think their way is the only way," Starr says. "When you work with me, it's my way—or nothing. That's why I like to get 'em young and teach 'em."

"I can teach anyone to sing in an hour," he boasts. "That's the least of it. I admit, the musicianship is incidental. But I'll never compromise quality. It just depends on your definition of quality. I know I'm writing good songs that people like. But the way they look and act is much more important."

His artists—many of whom have no performance background in any aspect of the entertainment industry—all

have this in common: They're clean. They're pretty. They finish school. They don't do drugs. They don't smoke. They don't drink and, as far as anyone can tell, they don't fool around. At least not in public.

"Recently Donnie's had a few scrapes on airplanes, but that's just part of life and growin' up," Starr says. "You can't

stop it."

Starr runs a tight ship, particularly when he is in the early stages of training new artists. His proteges must abide by everything the General says, or they're out—replaced by someone just as attractive, just as nice and more eager to follow the rules.

During those early years with the New Edition and then the New Kids, Starr perfected his regiment.

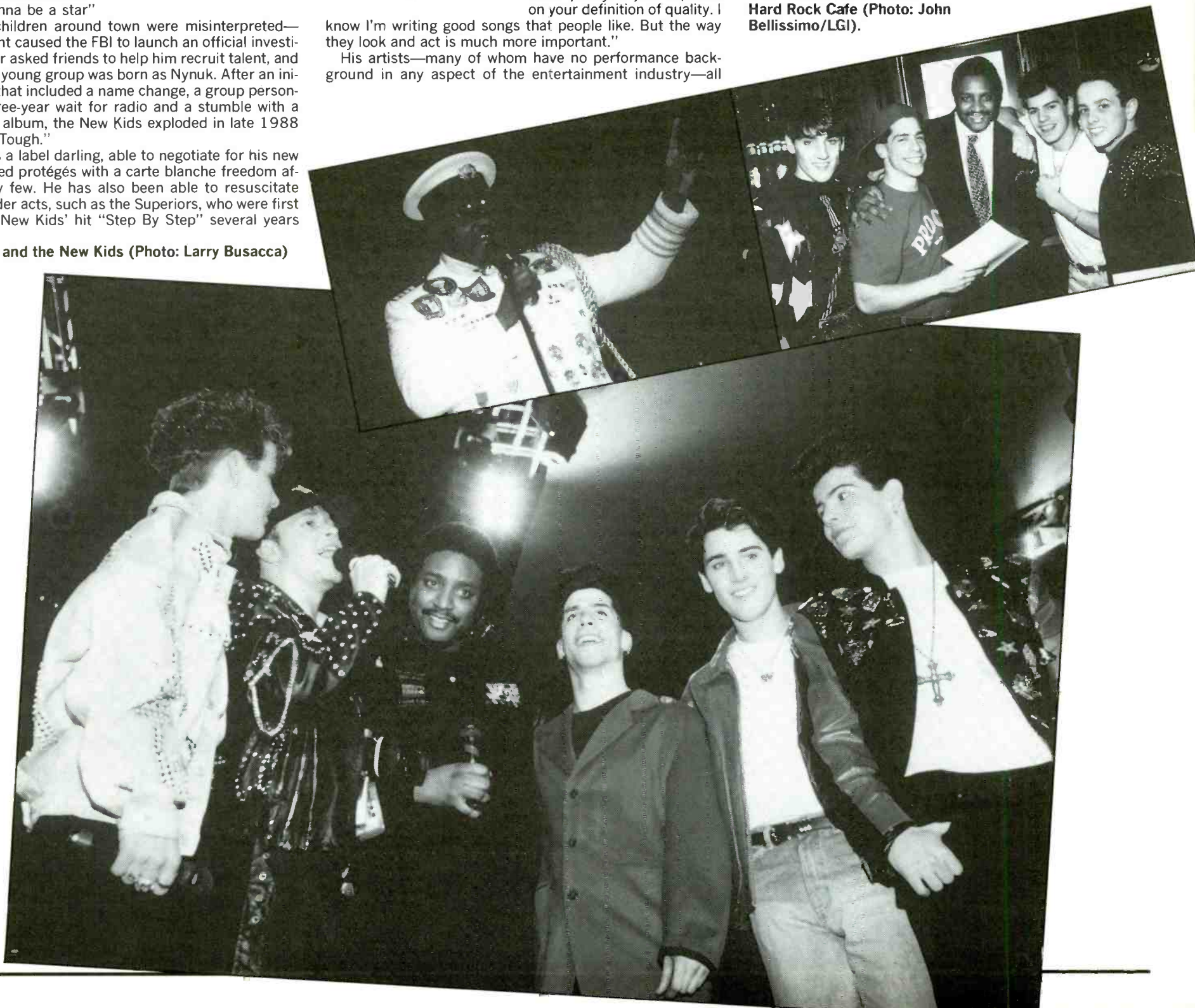
"I worked all my kids so hard so quick," he says. "I leave 'em just enough time to eat and go to school. I tell 'em if they wanna do this, first they gotta almost be crazy because I'm gonna work 'em twice beyond what any hard-working coach would do. I wanna take 'em and make 'em like Michael Jordan. It's like going to the Olympics, but harder."

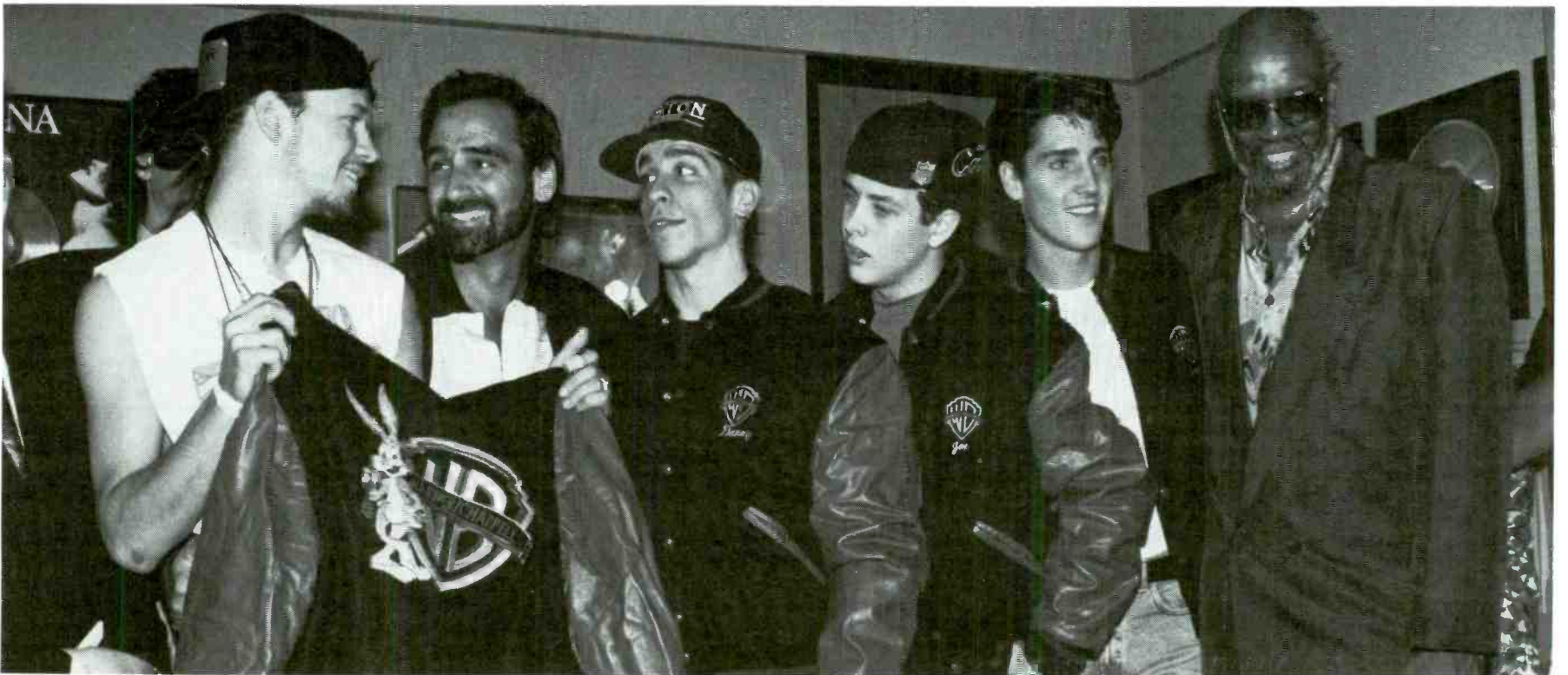
"First, since most of these kids have never sung before in their lives, I train 'em to sing while I'm recording them. Then, during lunch break—which is never any more than one hour—we're going over show stuff. We review what they've

(Continued on page NK-40)

Starr and the Kids at the Hard Rock Cafe (Photo: John Bellissimo/LGI).

Maurice Starr and the New Kids (Photo: Larry Busacca)





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MERCHANDISING: The Amazing Business of Defining, Controlling and Marketing an Image Explosion

By KAREN SCHLOSBERG

The merchandising of the New Kids On The Block is an existential problem. It's not about such tangible products as posters, keychains, sheets, sleeping bags, baseball cards, water bottles, watches, clothes, dolls, tape players, books, comics, and cartoons.

The New Kids' merchandising is about image: defining, controlling and marketing.

"The biggest asset artists have in their career is their image," says Dell Furano, president of Winterland Productions, the merchandising agent for the massive, \$400 million-a-year, 100-licensee New Kids' retail business. "And the management of that image—both by them as individuals and their managers—is the most important factor in their career."

The New Kids' incredible success on retail shelves across the country has turned into another career of sorts, one whose goals don't always mesh neatly with the quintet's first career on stage.

As entertainers, the band competes with other performers in an arena with fairly set parameters: songs, singing, dancing, lights. As retail merchandise, the Kids' closest competitors are a band of radioactive reptiles and an obnoxious boy with a sawtooth hairdo and an attitude—none of whom are real.

According to New Kids' lawyer Barry E. Rosenthal Esq., of the

Boston law firm Lewin & Rosenthal, there are both advantages and disadvantages to being human in a material world.

"What you have is the concept of a real person who can be talked to," Rosenthal says, "who isn't programmed, who isn't animated, who has his own feelings; who may have a different concept of whether he wants his face on a yo-yo, of what he wants his image to be on."

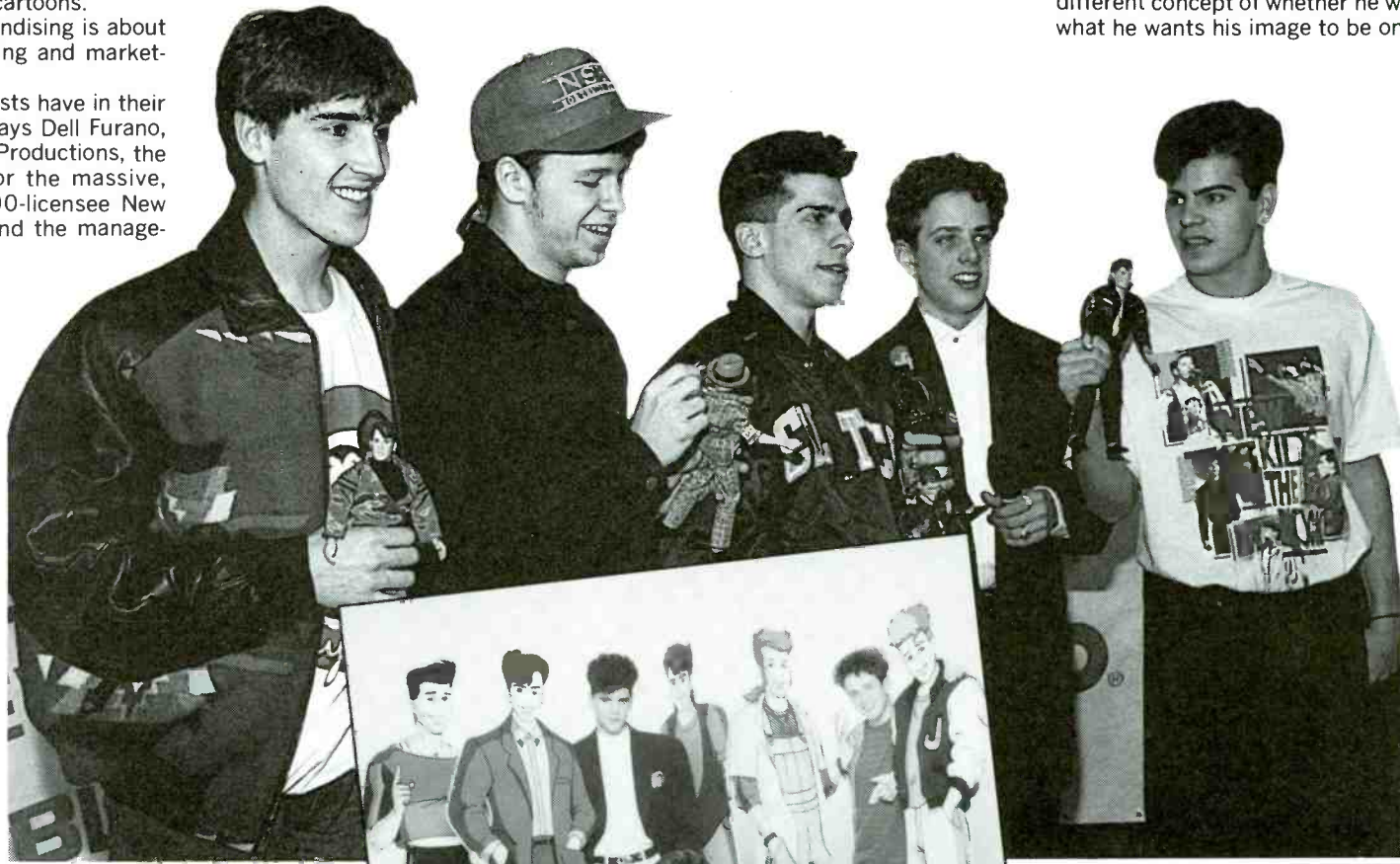
In practice, the New Kids' merchandise approval procedures are like a series of obstacle courses aimed at weeding out those manufacturers with less than purity of image at heart. Those with merchandising ideas approach anyone in the New Kids' organization—Winterland's Furano, manager Dick Scott, songwriter/producer/founder Maurice Starr, CBS Records, lawyer Rosenthal—and all calls are funneled back to Winterland.

The organization has set up, says Furano, a "fairly elaborate process" for product approval. Winterland sends prospective merchandisers a questionnaire to find out information, like types of products distributed and if the company is involved in such mer-

chandising efforts as other music groups, the NFL, Dick Tracy, or Disney. Says Furano, "We try to determine (a) if it's a good product; (b) if it's a good company; then (c) whether or not it's a product that'll be consistent with the New Kids' market."

Proposed items are given product categories (i.e., printed matter for posters), and that product category is sent to Scott and Rosenthal for approval. If both approve the cate-

(Continued on page NK-32)



New Kids at the Hard Rock Cafe for Hasbro Toys. (Photo: John Bellissimo/LGI).

New Kids pose with animated counterparts from the ABC-TV Saturday morning cartoon show (Photo: Lynn Goldsmith).



By THOM DUFFY

New Kids On The Block called the 60-city concert swing earlier this year the Magic Summer Tour. But it was no illusion that the New Kids seemed every place at once during 1990.

The marketing of New Kids On The Block in the U.S.—by CBS Records, manager Dick Scott, and creator Maurice Starr and their associates—set new standards for exposing and tapping the commercial potential of a superstar group.

As New Kids hits commanded the top 40 airwaves, and four consecutive albums climbed the charts in turn, New Kids On The Block were on the concert trail almost constantly, thanks to savvy booking by Jerry Ade of the Famous Artist Agency. But the overall campaign for the group went far beyond those traditional avenues.

It included strategically timed home-video releases, pay-per-view broadcasts, commercial sponsors like McDonald's and Coca-Cola, interactive 900 telephone lines, a Saturday morning cartoon, a shelf full of bestselling paperbacks, and more than 100 licensing tie-ins coordinated by Dell Furano of Winterland Productions.

"Nothing happens like this [success] from one specific

'From the book covers to the posters in schools to the special treatment in video and how we handled it all internally, it was really a series of things (that formed the New Kids campaign).'

TOMMY MOTTOLA, President, CBS Records

THE MARKETING TEAM: New Kids Set New Standards for Tapping the Commercial Potential of Megastars

thing," says CBS Records President Tommy Mottola, reviewing the group's remarkable exposure. "From the book covers to the posters in schools to the special treatment in video and how we handled it all internally, it was really a series of things" that formed the New Kids campaign.

As the group broke through to headlining and chart-topping status with the "Hangin' Tough" album in 1989, Columbia Records president Don Ienner notes how the label strategically picked singles to maximize sales not only of that disc but others.

"Last year," recalls Ienner, "when it came time to pick a B-side for 'Hangin' Tough,' the fourth single from the 'Hangin' Tough' album, we decided to go back to 'Didn't I (Blow Your Mind This Time),' a song from the first album" originally recorded by the Delfonics in 1970.

"Not only did the A-side hit No. 1," says Ienner, "but radio flipped the single over and took the B-side top 10. At that

point, the [first] album had sold 11,000 copies. It has since topped the 3 million mark. And 'Merry, Merry Christmas' [driven by the single 'This One's For The Children'] recently passed the 2 million mark and will eventually wind up in the books as one of the top-selling Christmas albums of all time."

The arrival of the "Step By Step" album this past June also signaled new marketing approaches. For the first time, a longform, sell-through video was released simultaneously with the CD, cassette and LP versions of "Step By Step." The title track, chosen as the album's first single, was issued with a previously unavailable track, "Valentine Girl" as the

(Continued on page NK-44)



New Kids take the stage for Coca-Cola (Photo: Lynn Goldsmith).

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LONGFORM BREAKTHROUGH: Fab Five Score With the No. 1 All-Time Music Video . . . No. 2 . . . and No. 3

By MELINDA NEWMAN

The No. 1 top-selling music video of all time belongs to the New Kids On The Block. The No. 2 bestselling music video of all time belongs to the New Kids On The Block. And the No. 3 biggest-selling music video belongs to the New Kids On The Block. Quite a coup for a band that no one had heard of five years ago.

Such feats should make it no surprise that CBS Music Video Enterprises, the music video division of CBS Records, is singing the band's praises. "We've sold 3.5 million units on New Kids On The Block. That's enough to put any company into business," says Debbie Newman, CMV VP of programming & marketing.

The group's first longform "Hangin' Tough," a four-song clip compilation with wraparound interview footage, has sold 1.2 million copies. Concert longform "Hangin' Tough Live" has sold 1.25 million and clip and live-footage longform "Step By Step" has sold 1 million. Of course, it's only been out a few months.

With the previous bestselling music video title belonging to Michael Jackson for "Moonwalker," which sold 850,000,

no one could have predicted the success of the New Kids. "I think initially on 'Hangin' Tough' we were caught by surprise," Newman says. "We were manufacturing like crazy."

But CMV wasn't so surprised that they weren't thinking ahead. One of the four videos on "Hangin' Tough" was the live clip of the title track that was shot for the "Hangin' Tough Live" concert video. The performance film was released in November 1989, four months after the clip compilation.

Bryan Johnson of the Film Syndicate produced "Hangin' Tough" and "Hangin' Tough Live."

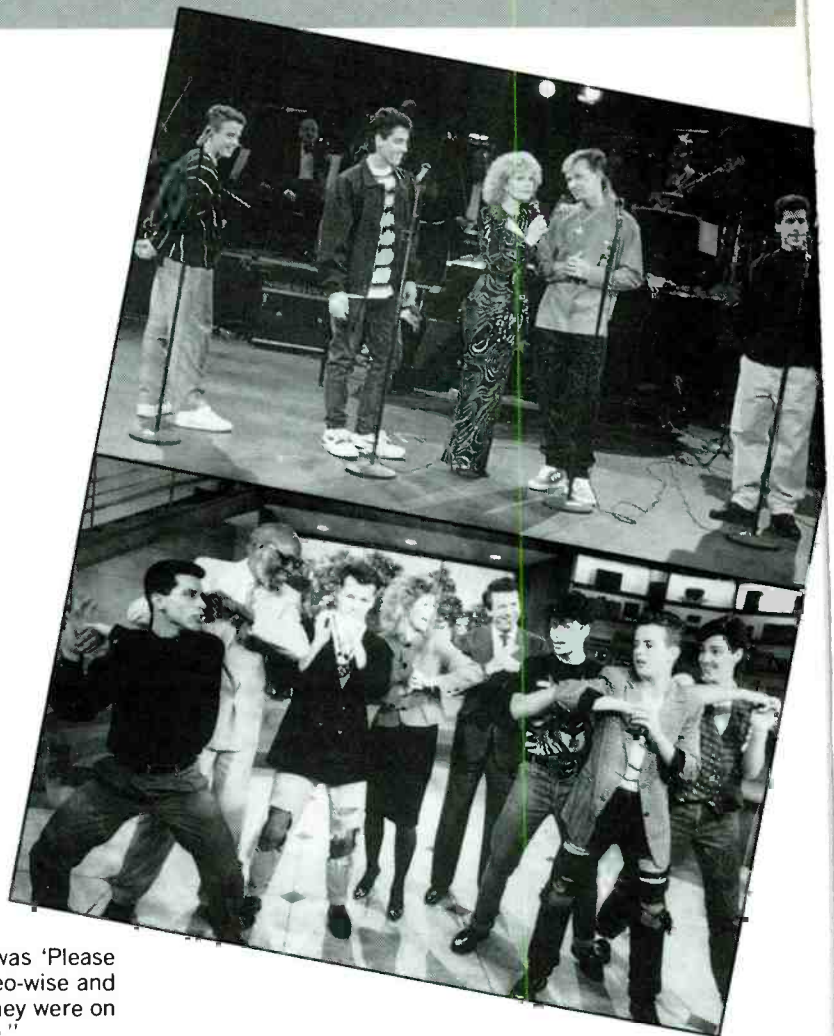
"When you see the home videos all as a piece, you can see the development of the band," says Johnson. "The New Kids were not made by video, but it certainly was one of the biggest contributing factors."

In planning the videos, Johnson, director Doug Nichol and Columbia Records executives cultivated a style and image that the Kids' fans could relate to.

"They were started at urban radio, but when radio found out they were white they dropped them," says Johnson. "What turned it around was 'Please Don't Go Girl.' We created this whole image video-wise and then when the band toured, it backed up what they were on the video. They were feeding on the same image."

And that image appealed to millions upon millions of girls. "The only thing we worried about was the lack of male fans. When we did the concert longform we showed [Columbia Records VP] Jack Rovner a rough cut of 'Hangin' Tough" (Continued on page NK-36)

Jordan Knight on stage with opening act Lisa Stansfield in the air (Photo: Neal Preston).



Top: New Kids with Florence Henderson on United Cerebral Palsy telethon. Above: New Kids and manager Dick Scott work out on "Good Morning America" with hosts Joan Lunden and Charles Gibson.

CONCERTS: The Road to Super Success Is Paved With Non-Stop Touring, Dancing, Singing . . . and Screaming

By JULIE ROMANETTA

The road is the lifeline of the New Kids On The Block. The superstar teen group built its blockbuster reputation through years of virtual non-stop touring.

The New Kids' road stamina is staggering: In the past two years, they've given an estimated 350 concerts and raked in a considerable fortune in ticket sales. After touring most of the U.S., Canada and Europe earlier this year, the New Kids are on the road again for another North American tour that will keep them busy until Christmas. The group—21-year-old Donnie Wahlberg, 17-year-old Joe McIntyre, 21-year-old Danny Wood, 20-year-old Jordan Knight and his 22-year-old brother Jonathan—keeps a breakneck schedule that would make even the most seasoned road pros winded. "Touring is our bread and

butter," manager Dick Scott says. "There's just an incredible demand to see them—we can hardly keep up with it. But we're trying."

The Kids road success is due in part to their dynamic stage show and appeal with young female fans. But the group has also prospered because of shrewd moves by booking agent Jerry Ade (the head of Famous Artists Agency) and manager Scott and his team at Dick Scott Entertainment.

Ade hooked up the New Kids and teen queen Tiffany during her spring and summer 1989 tours. Ade and Scott wanted the Kids performing in front of the young teenage girls who flocked to Tiffany's concerts. Their strategy worked: Midway through the summer trek, the Kids emerged as the main attraction and Tiffany was relegated to

'Touring is our bread and butter. There's just an incredible demand to see them—we can hardly keep up with it. But we're trying.'

DICK SCOTT

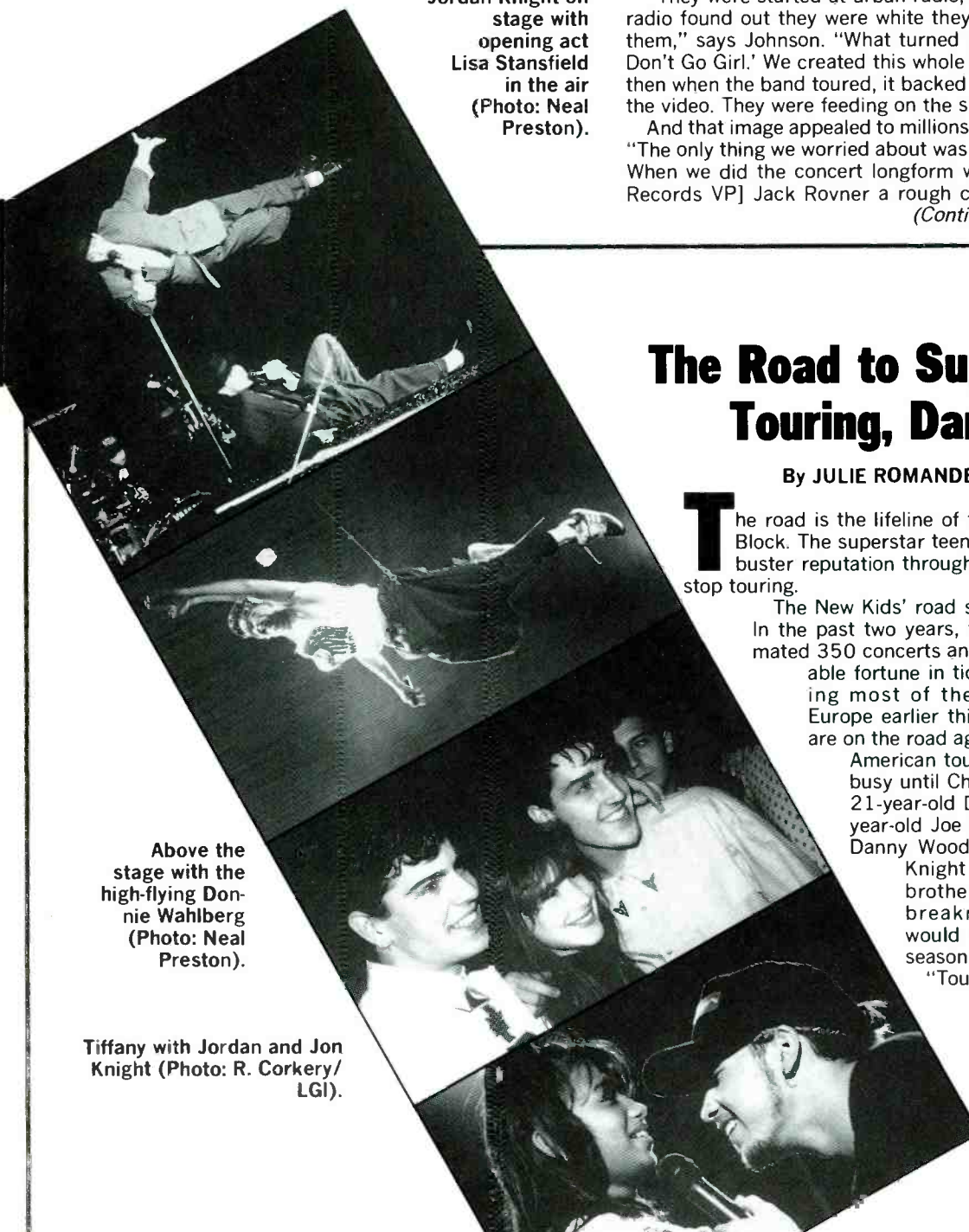
opening act.

"[Tiffany] was a big break for us," producer/songwriter Maurice Starr says. "It gave the boys the exposure they needed to exactly the right audience."

Scott and Ade have a simple tour philosophy for the New Kids: They will play anywhere. The group has criss-crossed the U.S. numerous times, become the "house band" at Disneyland and Disney World, performed at an Amnesty Inter-

(Continued on page NK-48)

Donnie Wahlberg tenderizes fan: "If you want the truth, I just think it was destiny."



Above the stage with the high-flying Donnie Wahlberg (Photo: Neal Preston).

Tiffany with Jordan and Jon Knight (Photo: R. Corkery/LGI).

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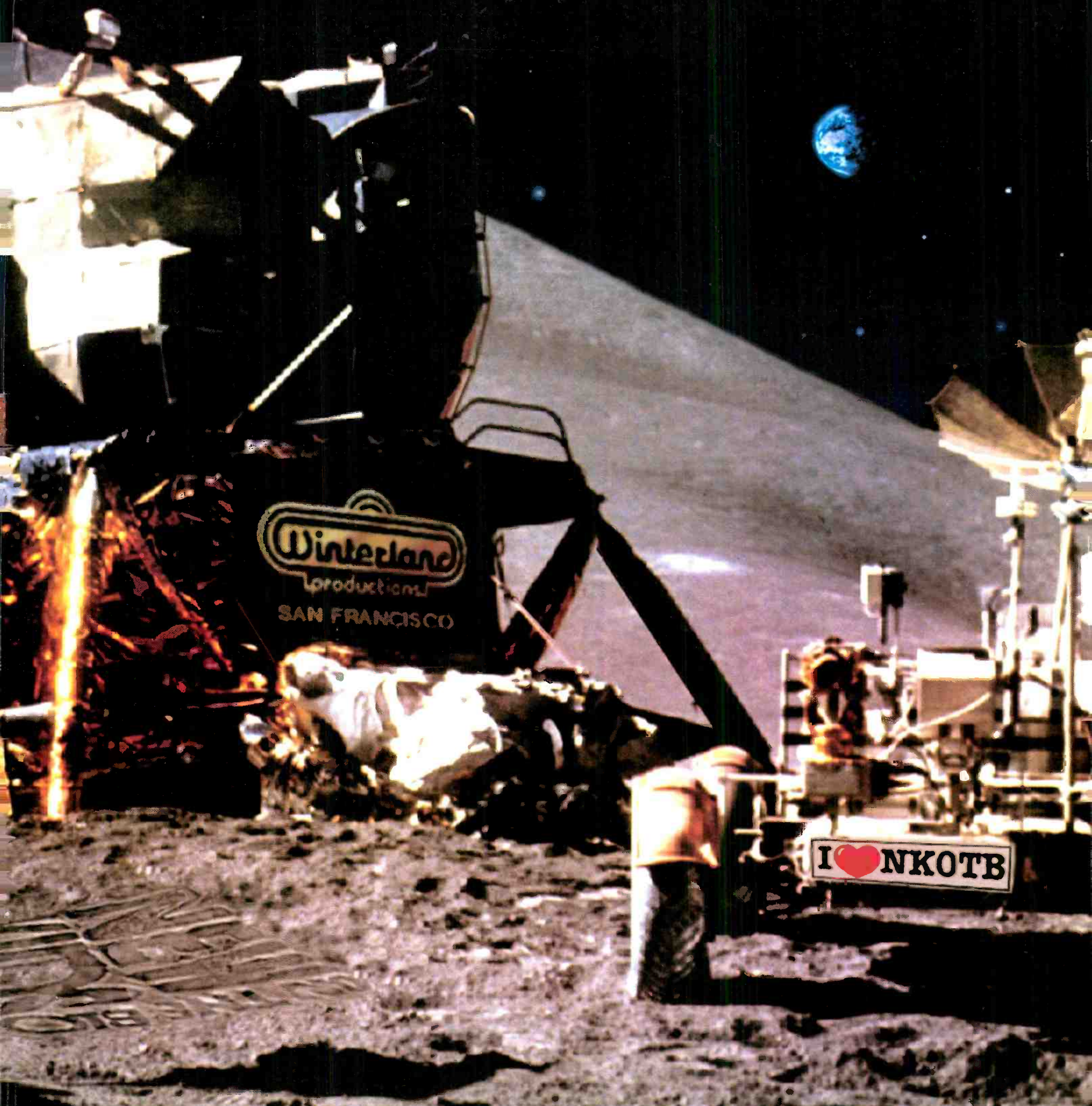
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GIANT STEPS

(Continued from page NK-4)

sister had seen Nynuk open for Lisa Lisa & Cult Jam at a Boston-area club) was the last to come aboard.

"I put a gleam in their eyes," says Starr, recalling the group's earliest days. "We [considered] about 50 different kids. But I knew from Day One we had the chemistry right. It was the way they walked, the way they talked." And the way these five young white men, who had been bused to racially mixed schools in Boston, embraced the roots and rhythm of black music, the base of the New Kids' sound, as Starr crafted it.

Another member of the team was involved early on, manager Dick Scott, who previously had managed Starr's business affairs.

"When Maurice put the group together," says Scott, "my first memory of them came after Mary Alford invited me up to the house where they had a rehearsal studio in the basement, where they performed for me and I evaluated them.

"I should tell you," adds Scott, "that Maurice's vision of them was that they were always going to be great."

Columbia Records signed the group—but said the name Nynuk had to go. In its place came a phrase from a rap written by Donnie Wahlberg and it became the title of the group's first Columbia album, "New Kids On The Block." In 1986, the debut disc was released—and it flopped.

"Don't forget that we had gone through that one album that had failed and were ringing our hands," says Starr. "Then CBS gave us another chance."

The followup, "Hangin' Tough," was released in 1988 and contained the track "Please Don't Go Girl." It also faced tough going until Randy Kabrich, then-program director of WRBQ-AM-FM (Q105) in Tampa, Fla., told Columbia's promotion staff the track was breaking big in his market.

Then came an offer that the group, Starr and Scott all credit as igniting the fuse of the New Kids explosion. Jerry Ade, head of the Famous Artists Agency, suggested that the group open for fellow teen-sensation Tiffany on her summer tour in 1988.

"I attribute a great deal of the Kids' success to that very first tour with Tiffany and we just sort of went along for the ride," says Scott. "I guess when I first realized this was going to be something very big was after that first outing with Tiffany and I saw the reaction of the crowd."

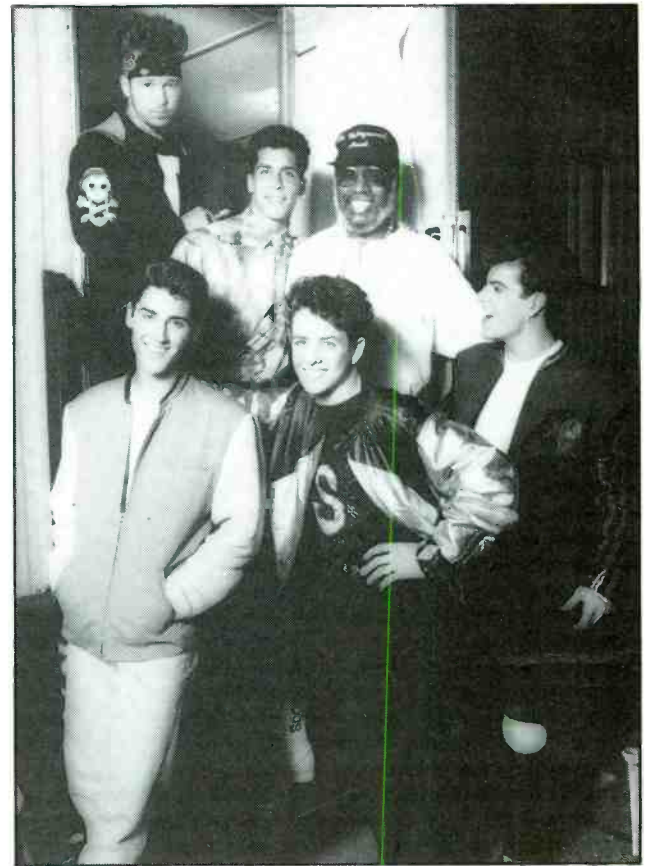
Ade has since booked all of the New Kids' arena and stadium tours while Scott and Starr have since returned the favor to Tiffany by becoming her manager and producer respectively.

"I'm happy to have been able to play a small part [in developing the New Kids] over the last couple of years, contributing my experience and ideas where they were needed," says Ienner. "Columbia has played a strategic role in the imaging process of the group at every stage.

"At the same time, a tremendous amount of credit is due Maurice Starr for his brilliant work both inside and outside the recording studio. Likewise, Dick Scott, who has had a clear vision and a cool head in the heat of all the craziness that seems to surround the New Kids. The third member of this behind-the-scenes brain trust is Jerry Ade of FAA, whose booking finesse is an integral part of the mix."

Within a year of the first tour with Tiffany, New Kids-mania was breaking out all over. By September '89, the "Hangin' Tough" album and its title single were both bulleted at No. 1 on the Billboard charts. As the group continued to tour, Starr recorded vocal parts on the road for their third Columbia album, a collection of holiday standards "Merry, Merry Christmas," which also included the single "This One's For The Children." In a move that reflected a growing awareness on the part of New Kids On The Block, the group donated its artist royalties from the Christmas single to United Cerebral Palsy while CBS donated its share of the disc's profits. The group was previously involved with the United Cerebral Palsy organization, appearing on UCP's national telethon three years in a row. They have also made an anti-drug and anti-alcohol abuse stance a hip part of their personae.

"We've witnessed a remarkable growth that we can all take pride in," says Ienner. "But the New Kids have always tried to give something back. Their concern with a wide variety of social issues has expanded from such causes as Unit-



Dick Scott and the New Kids on the road
(Photo: Neal Preston).

ed Cerebral Palsy to the recent Amnesty International concert in Chile [in October] where they played to more than 100,000 people.

"I have to believe that the relationship between the New Kids and the fans has been at the heart of the group's success. Here we have a streetwise bunch of guys who combine a pop sensibility with a positive, upbeat, anti-drug, anti-alcohol image," says Ienner. "This message has struck a responsive chord not only with the fans but with their parents as well."

New Kids On The Block kept up the momentum with the release in the summer of 1990 of "Step By Step," their fourth disc for Columbia Records. For the first time, the label simultaneously shipped a home-video title tied to the album. "Step By Step" is the group's third home-video title, following the success of the "Hangin' Tough" and "Hangin' Tough Live" videocassettes.

The title song of the album and video "Step By Step" became the group's eighth consecutive top 10 single, following "Please Don't Go Girl," "The Right Stuff," "I'll Be Loving You Forever," "Hangin' Tough," "Cover Girl," a cover version of the Delfonics' "Didn't I (Blow Your Mind This Time?)" and "This One's For The Children." Those were followed into the top 10 this fall by the playfully Beatlesque "Tonight."

Surprisingly, perhaps, income for the group from the sales of records, videos and concert tickets combined don't match up to New Kids savvy sponsorship and merchandising tie-ins. By one estimate, merchandise, and licensing accounts for 80% of the New Kids' earnings. The group's sold-out 1990 tour was sponsored by McDonald's and dubbed the "Magic Summer Tour" in a nod to a Coca-Cola advertising campaign for which the Kids filmed TV spots. The New Kids name is licensed to more than 100 companies for products ranging from bubble gum in cassette boxes to 12-inch New Kids dolls from Hasbro. The group's merchandise, marketed under the direction of Dell Furano at Winterland Productions, averages sales at concerts of \$12 to \$15 per fan.

On other fronts, ABC-TV launched a New Kids cartoon on Saturday mornings this fall and the group is expected to make its motion picture debut—with accompanying soundtrack—in late 1991.

"I'm really looking forward to watching these guys continue to grow, and direct their talent to new areas," says Ienner. "People may not realize the New Kids have worked with a number of artists over the past year—including Rick Wes, Ana and Seiko—and are always working to strengthen themselves as producers and songwriters.

"I know that they want to take on more active, creative responsibilities with Maurice Starr. And I haven't even begun to talk about their solo projects—we'll save that for the next New Kids' special issue."

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MERCHANDISING

(Continued from page NK-22)

gory, it's then sent on to the New Kids themselves, still only as a category. They now have a full-time employee, director of merchandise approval Barbara Pezzella, in charge of obtaining approvals or disapprovals from the band. If the band approves, it signs an approval form, Scott and Rosenthal sign the form, and it's sent back to Winterland, who negotiates a deal with the company.

All this, notes Rosenthal, is still only approval for "a concept." And it's also, apparently, the easy part. The next steps in the approval process require, Rosenthal says, that the manufacturer be willing to "make a fairly substantial commitment financially," because, he says, "unless it's financially important to the Kids, there's no sense in doing it."

"And the manufacturer has to be willing to be involved in our approval process," Rosenthal continues, "which is a very, very stringent, difficult, not-normal approval process. Our attitude is that if a manufacturer is not prepared to be involved in our process, then let's stop the negotiations. Big companies who are usually able to get what they want from artists who just want the money are not used to dealing with this organization... We're prepared to say no."

One of the major differences in the New Kids' approval process, for example, is that in most deals, a manufacturer sends an item for approval, and if it isn't approved in five days it's considered approved. With the New Kids, if an item isn't approved in five days, it's considered rejected. Also, two prototypes are required—one for Pezzella and one for Scott—not just the typical artist's rendering.

A marketing plan is also required, and any deal includes a manufacturer agreeing not to use the product as a premium tie-in.

"What we don't want is to be tied to products that we haven't made a deal with," Rosenthal says. "We don't want to see Hasbro selling dolls to McDonald's and then McDonald's just giving away New Kids' dolls, and now suddenly we're endorsing McDonald's, when we don't have a relationship with McDonald's."

(The New Kids did, of course, have a recent relationship with McDonald's, who sponsored their "Magic Summer" tour, which went "extremely well," according to McDonald's spokesperson Susan Bergen, and no one is ruling out the possibility of any future activities.)

In order to control the packaged image of the New Kids, the organization requires that manufacturers choose pictures from the New Kids' Image Archive, a three-volume collection of preapproved photos for use in all the New Kids' merchandise. Very few of the licensees are given exclusive rights to any of the photos, but the number of licensees that can use each photo is limited.

The Image Archive was designed by the Boston-based firm CGI Inc., a pre-press color separation company. Photographers' sessions are approved by the New Kids, and approved transparencies are sent to CGI. CGI creates computer-generated, digitized images through a Scitex machine; these images, which are constantly being updated, are stored on optical disks. The Scitex machine can clean up pictures in a more detailed, natural fashion than airbrushing, and there's little chance of transparencies finding their way out of a photographer's studio into the hands of prospective bootleggers.

"What we're trying to get a hold of is a managed, marketable image," says Steven A. Jewett, vice president of the Image Archive system, "whether it's Keith Richards or Joe McIntyre. It's important that the artists know they control their image."

"The merchandise surrounding the New Kids is a significant part of what they're about," Jewett adds. He says that a good deal of effort is put into making sure the merchandise is of good quality, by keeping a tight control on its manufacturing process and the images that are used.

The whole approval process—not including manufacturing and distributing—usually takes between two and four months, says Rosenthal.

Considering that Winterland, at first, was hesitant to take on New Kids On The Block, and that hardly anyone in the organization had wide-ranging retail experience, their merchandising progress has been remarkable.

The New Kids approached Winterland in 1988, at the start of a tour they were doing with Tiffany—a tour that started with them as openers and ended with them headlining. Winterland signed the deal in early 1989.

At first, Rosenthal says, Winterland provided the usual concert merchandise—T-shirts, hats, buttons, banners, programs. "It became obvious pretty early on that we had a fanatical fan following," Rosenthal says, noting merchandise sales at an average of \$12 to \$14 a head; some small ven-



Solid-gold Kids and platinum parents
(Photo: Larry Busacca).

ues approached the ticket price in terms of merchandise bought.

All involved were concerned with being responsive to fans' desires for more merchandise, yet the track record for pop stars who crossed over into retail merchandise was not good.

Winterland had one person working a retail beat, and he convinced J.C. Penney's to take on New Kids' merchandise, which at the time was limited to what was sold at concerts—T-shirts, posters, buttons, hats, calendars.

The positive response at Penney's created the need for more merchandise, and caught the attention of other retailers, who wanted in on the New Kids' action. The massive amount of touring the New Kids did from the beginning of 1989 until now drove, and has continued to drive, retail sales by generating mini-promotions in each city.

There was no real organized merchandising system within the New Kids' organization at that point, says Rosenthal: "We reacted as opposed to acted. We still didn't have control of how to go about this, plus it had never really been done before... So we had to start developing a system—which we're still developing—to find product that the customer wants without insulting the values of the act. Because the act is real people: We are not the Simpsons, we are not the Ninja Turtles. We are five boys with feelings who don't necessarily want to see their faces out there on every trinket, just to be merchandised."

The business side of the New Kids' organization then began to have weekly meetings to focus on what was needed, says Rosenthal. "What are the products we think we should be associated with, why did we want to do it. We were now expanding the group and we needed financial support to make the group and its performance more spectacular, more enjoyable, more entertaining. All that takes money, and we no longer wanted to look to the record company. Now we had these other channels."

The organization's first idea was to seek a combination tour sponsorship/endorsement, with the product of choice being a sneaker. Though that has not yet materialized (one of the reasons, notes Rosenthal, is that there are five different Kids who like five different sneakers), the organization learned much about negotiating and, as Rosenthal says, "what corporate America needs from rock'n'roll."

"Prior to New Kids," Furano says, "rock'n'roll had its general retail distribution, which was pretty limited to posters, T-shirts and hats—pretty close to what is sold at the concerts. What's really happened with New Kids is that, first of all, mainstream retail—Penney's, Sears, Nordstrom's—has all discovered rock'n'roll and the incredible selling power of this merchandise. And a broader range of licensees that generally do sports and film merchandise said, 'Hey, let's do music.'"

The organization carefully studied the successful merchandising techniques of pros like the NFL, movies like "Dick Tracy," other teen sensations like the Simpsons and the Ninja Turtles, and, of course, the quintessential marketer, Disney.

"We said, 'Who is the best merchandising company in the world?' and we copied them," says Rosenthal. "I decided that it's Mickey Mouse, so I deliberately learned, as best I could, everything they did."

Ultimately, Rosenthal says, he did learn "what it is they do to protect their image, because what most people don't realize is that protecting the image was the most important thing for us, controlling the image of our Kids."

The first item to take off was posters—not just group shots, but posters of individual Kids.

"One of the concepts of this group was that they were five individuals," Rosenthal explains, "They have their own sets of fans. That was from the artist's point of view—not

necessarily from Maurice Starr's point of view.

"Our concept was to make these kids bigger than the group so they cannot be replaced. Fan appeal to the kids as individuals was the insurance that we did for our clients, because we weren't merchandising people, we were representing five individuals who work together as a partnership. It was something we discussed with their families and with them," Rosenthal adds.

Then the merchandise diversified—postcards, poster books, jewelry, baseball-type trading cards, sleeping bags, bed sheets, poster puzzles, beach towels, watches, jackets, cups, laundry bags, balloons, boxer shorts, pajamas, water bottles, rainwear, umbrellas, gloves, scarves, mittens, shower curtains, sunglasses, sunglass cords, lunch boxes, mirrors, slippers, paper tattoos, belts, socks, sweaters, storage trunks, bedspreads, and, of course, Hasbro Inc.'s two lines of dolls—one in concert clothes with a stage set available,

and one in street clothes.

Is this just enough or is it too much? There is a great potential for over-merchandising, which is something that concerns everyone in the organization.

Some of the mass amounts of merchandise for sale in stores, Furano points out, is not legitimate: "We've had tremendous pirating problems."

As for the New Kids themselves, says Rosenthal, "[they] don't want to be over-commercialized, [they] don't want to be known as a spectacular marketing phenomenon as opposed to an artistic phenomenon. They want to be known as artists, they want to be treated as artists, not as something that's commercialized."

"There's no question that there's been a lot of merchandise done," says Furano. "It's a difficult issue for the artist: On the one hand, they want to fill the pipeline and the demand; and on the other hand, they don't want to overdo it.

It's very, very difficult to control." But, he adds, "The sales have continued to be extraordinarily strong."

"If I were to see any signs of it slowing down . . ." agrees Rosenthal. "Just ask Hasbro, who'd love to find 20 more manufacturers for these dolls because their problem is they can't manufacture enough. And this is before Christmas . . . This is Cabbage Patch, the long waiting lists in stores."

"After the first month, the dolls sold 1 million pieces," says Wayne Charness, Hasbro VP of corporate communications. "They've been consistently hot." And, he notes, the interesting thing about the dolls is that they've also appealed to an older-than-normal market. Usually, he says, the audience for dolls starts around age four and tops off at 10. "Here," he says, "we've captured the traditional market and expanded it upwards to 15-, 16-year-old girls, who buy the dolls as 3-D posters."

The newest additions to New Kids' merchandise is a novel series published by Simon & Schuster's Pocket Books in the vein of the Hardy Boys or Nancy Drew; and a comic book whose images are based on the New Kids' new half-hour Saturday morning cartoon show. The comic book is a joint venture between New Kids and Harvey Comics, called Harvey Rockcomics, which is negotiating with other artists for more books—the first signed up is M.C. Hammer.

The animated series, produced by DIC Enterprises Inc. and shown on ABC, will be spinning off its own sets of merchandise, some of which is material that wouldn't be approved for the New Kids' real images; merchandise that skews younger audiences. Of half-hour children's shows, says Andy Heyward, president of DIC, the show is already rated No. 2 in children ages six to 11, which is the top demographic for children's programming.

"This is a younger fan," says Rosenthal. "And now we can do products that we were not doing before because we didn't want to appeal to such a young fan—coloring books, sticker books, things that are for littler kids."

Merchandise in the pipeline includes pretend, laminated backstage passes that can be worn as jewelry (which will also be expanded to other artists), and a video game. And the New Kids will probably be approving some merchandise to be used as premium tie-ins, for example, putting stickers in a potato chip bag.

The rest of the world needs to be merchandise-aware, and when the New Kids go to Japan in January of 1991, Europe in April, May and June, and South America in July, Winterland and its licensees will be ready, although the exact nature of the items—if there will be exclusive merchandise, or product in different languages—is not yet known.

Then there's the upcoming movie, which has a very tentative release date of late '91. It's currently in development. That will bring with it whole new merchandising possibilities, depending on plotline and the characters the New Kids play.

Things that won't be seen on the shelves include Christmas decorations, candy bars, shoes, perfume, hair and skin-care products, and breakfast cereal.

They shy away from specifically female-oriented products simply because, says Rosenthal, "The boys do not want to endorse products they don't use. They don't use perfume."

As far as cereal goes, Rosenthal has in his office a prototype breakfast cereal. It's a beautiful box filled with sugar-coated Wheat Chex-type cereal with marshmallows shaped like little instruments and notes, which was designed by the New Kids. Rosenthal says that Ralston Purina spent "millions of dollars" to develop the box and the cereal, which the company projected would sell 2 million boxes a month. A focus group was held, at the suggestion of the band; there was a cereal-tasting breakfast for the Kids. They loved it.

But at the end, someone decided it wasn't the right time yet, and because the Kids operate on an all-or-nothing vote, the cereal is sitting in Rosenthal's office. And if the Kids ever decide the time is right, Ralston Purina might need six to 12

(Continued on page NK-36)



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BILLION-DOLLAR BOYS

(Continued from page NK-10)

other executive familiar with the band's finances says the oft-banded Winterland number represents wholesale sales and that the retail level would be double that. That would push the band's total gross to about \$1.2 billion.

Similarly, the band lays claim to setting a new standard in sales of music videos.

"New Kids are the largest video sellers of all time, surpassing even Michael Jackson, with roughly 3.5 million copies of their three titles," says Nancy Sullivan, associate director of publicity for CBS Music Video (CMV), in reference to "Hangin' Tough," "Hangin' Tough Live," and "Step By Step," each of which has sold more than 1 million units.

Colleague Debbie Newman, VP for programming & marketing at CMV, concurs. "Michael Jackson's 'Moonwalker' was the largest selling video until the New Kids." About 850,000 units of "Moonwalker" and 500,000 units of "Thriller" are believed to have been sold.

All told, New Kids appear to have sold \$64.18 million worth of videos domestically, and another \$9-to-\$10 million abroad.

Still, sales of albums exceed even that figure and constitute the band's second largest category of revenue.

Domestic sales of the band's four albums now exceed 17 million units, says Columbia Records' VP for sales Richard Kudolla. According to their respective suggested list prices, that would translate into retail sales of \$143.8 million.

Overseas sales have topped 5.63 million units, according to Columbia Records. Calculated according to list prices for different formats such as compact disc, tape, and vinyl, the estimated retail sales would be at least \$61.4 million.

The band's third-ranking category is concert gate receipts, which tour director Doug McNeill of Famous Artists Agency insists will total \$120 million by the end of 1990, although that figure is about double the gross counted by Amusement Business magazine's authoritative Boxscore.

The 60 shows played during this past summer's vaunted tour drew 1.85 million fans, who paid \$40.7 million for tick-

ets, McNeill says.

"The band's ticket sales are comparable to anyone's," says Famous Artists president Jerry Ade. "... We sold out seven stadiums in nine days, ... grossing about \$1 million a day, actually \$10 million for those nine days ... We played a baseball stadium in Shreveport [La.], where the building manager said to me, I haven't seen anything like this since Elvis. People camped out here to buy tickets."

The band's singles recordings also make cash registers sing. No less than 5.3 million units of eight singles released between February 1988 and September 1990 have crossed domestic checkout counters, according to Columbia Records. With list prices of \$2.49 to \$3.49, with an average of \$2.99, that would mean retail sales of \$15.9 million.

Overseas, another estimated 3.1 million singles have generated \$10.07 million in sales overseas, based on an aver-



Joe McIntyre and Danny Wood with Bobby Brown
(Photo: S. Jennings/LGI).

age price in dollars that Columbia Records pegs at \$3.25.

Some categories have become delicate subjects. A year ago, publicists for Info-Tainment, the Philadelphia company that runs the Kids' 900-telephone lines, were still willing to boast publicly that 2.5 million fans had dialed the 900 numbers, spending an average of \$4 per call, generating some \$10 million in business.

These days the firm would rather not talk specifics, for fear of abetting pirates and competitors. The band and its agents have taken a number of businesses to court on charges ranging from operating unauthorized 900 phone numbers to trademark infringement.

Based on an estimated volume that has doubled to 5 million calls, revenues would now total \$20 million. Conservatively halving that yields \$10 million.

The band's fan club is yet another stream of revenue, with about half of the 1 million fans on the band's mailing list enrolling as \$20-dues-paying club members, according to John Dukakis of Bob Woolf Associates.

Several books about the Kids are in book stores. Sales are estimated at \$2 million.

Finally, there are fees and royalties for utilizing the Kids in commercial endorsements or basing films and television shows on them. Various estimates put this aggregate at about \$15 million.

ESTIMATED GROSS REVENUES

Merchandise	\$400,000,000
Domestic albums	143,820,650
Concerts	120,000,000
Domestic videos	64,180,000
Foreign videos	61,400,000
Domestic singles	15,897,830
TV, Film, Commercial Endorsements	15,000,000
Foreign singles	10,075,000
Fan Club Memberships	10,000,000
900-Telephones	10,000,000
Foreign videos	9,000,000
Books	2,000,000
TOTAL	\$861,373,480

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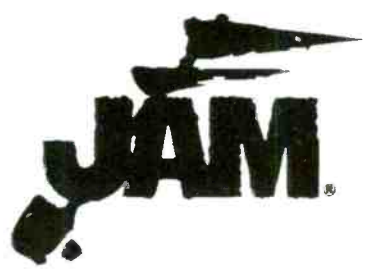
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LONGFORM

(Continued from page NK-24)

Live' and he said it was great, but put more boys in it. We said there aren't any. The only five boys in the arena are the band," Johnson says.

"The way we tried to market it is, what would these girls—the audience—want?," continues Johnson. "They would just want to spend time getting to know the band. That's what we all tried to develop and that's where we turned to the street image in 'The Right Stuff.' "

But not too street. Concurrently, the videos also appealed to the folks who were actually plunking down the bucks for the longforms—the parents.

"It's not like 2 Live Crew where white, middle-class America doesn't want to associate with them," Johnson says. "When it comes to who's shelling out the \$19.95, it's the parents. They see these kids and say they're like my kids. They see them dealing with the whole puberty thing and coming to terms with themselves."

By the time CMV was ready to release another New Kids' video, New Kids mania was in full force. To propel the movement, CMV decided to release the longform the same day as the new album, marking the first time a new longform and studio album by a major pop artist have been released concurrently.

"The simultaneous release had a tremendous impact on the video. These kids who got there to buy the record maybe weren't going to come back two weeks later. We had many, many dual purchases," Newman says. "We also did a whole teaser campaign that ran the weekend before it was in stores. By the time it came out June 5, we had lines at the stores with people waiting to buy the album and the video."

The previous two longforms were delivered to retail with little fanfare. This time, CMV and Columbia Records laid out an extensive plan that included specially designed dump bins to display the video, CD, cassette, and vinyl versions of "Step By Step." Additionally, most point-of-purchase materials, including posters, tent cards and mobiles, advertised the video as well as the audio configurations.

Also unlike the two "Hangin' Tough" longforms, "Step By Step" carried a commercial. An opening 72-second spot for Coca-Cola featured the group in a concert setting. A closing promo piece featured the Perfect Gentlemen, a Columbia act handled by New Kids manager Dick Scott.

The New Kids saga continued—with a twist—this November with the release of the New Kids cartoons taken from the group's Saturday morning television show. The series debuted on ABC Sept. 8 and earned the second highest rating of the 32 Saturday morning programs. Each 24-minute show sells for \$9.98. The animated series integrates live action introductions and conclusions. A Hasbro commercial, similar to the one that often runs during the Saturday morning cartoon, is at the beginning of the video. A voiceover at the end alerts fans to the other New Kids longforms available.

The videos are offered individually or in a three-pack that is shrinkwrapped spine to spine so that the front of all three videos show, says Jerry Durkin, CMV VP. CMV is also offering a 12-count self shipper that holds four copies of each title and unfolds to become a display piece, all the more vital given the need to make product stand out during the Christmas shopping season.

"We have the rights to the whole series and we plan to release them in packs of three," says Newman. "We haven't scheduled the others. We'll roll out the subsequent series based on the success of these. This is a little bit different for us. It's music video because it's the New Kids. On the other hand, it's going to get a lot of positioning in kid-vid sections."

While Newman says "the emphasis of rack to retail may be a little different with the cartoon" than with the longform, working in outlets other than standard record and video outlets is nothing new for CMV with the New Kids. "We were servicing distributors and racks that sell to mass merchants and toy stores and chains. There are still New Kids boutiques set up in a lot of stores that are selling nothing but New Kids merchandise."

Whatever comes next for the New Kids, they have helped write a new chapter in the book on selling longform music video. "In general, this opens up a lot of people's eyes on the

retail level that there is a market there. With the New Kids, we've learned and we've acted," Newman says. "They say real estate is location, location, location. Well, video is timing, timing, timing . . . and the right artist."

MERCHANDISING

(Continued from page NK-33)

months to get shelf space.

One of the more elaborate suggestions that was turned down, says Furano, was a pizza parlor chain with the New Kids as mascot-types—animated characters singing in commercials.

Are the New Kids the image that they sing and dance, or what they offer in stores? And how will the two images continue to coexist as the Kids grow up and change, go in different directions?

They want to be taken seriously as artists, says Rosenthal, "but they're not foolish enough to give up what they know is theirs. We're trying to find a way to do both, and it is not easy." He mentions that the band appeared at the latest Amnesty International concert in Santiago, Chile, and will be doing Rock In Rio in January with artists like INXS and George Michael.

"We're going to be appearing in a different sense, for our artistic careers," Rosenthal says. "Yeah, maybe we didn't do the cereal because of that very thing; on the other hand, our fan doesn't read the music reviewer in The New York Times."

No one forgets, ultimately, he adds, that "to the Kids, it's their image that's out there, and we will not in any way destroy that image."

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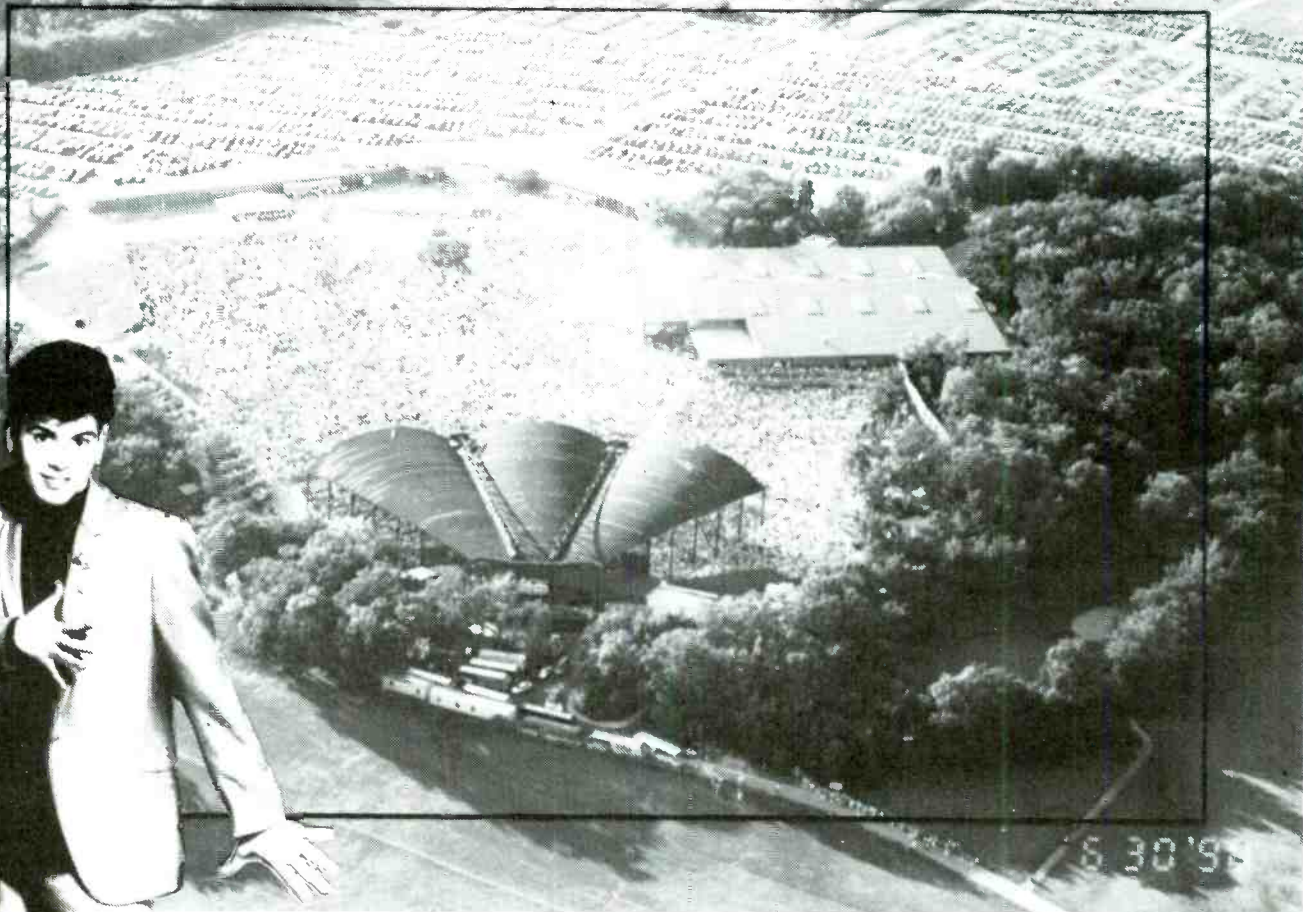
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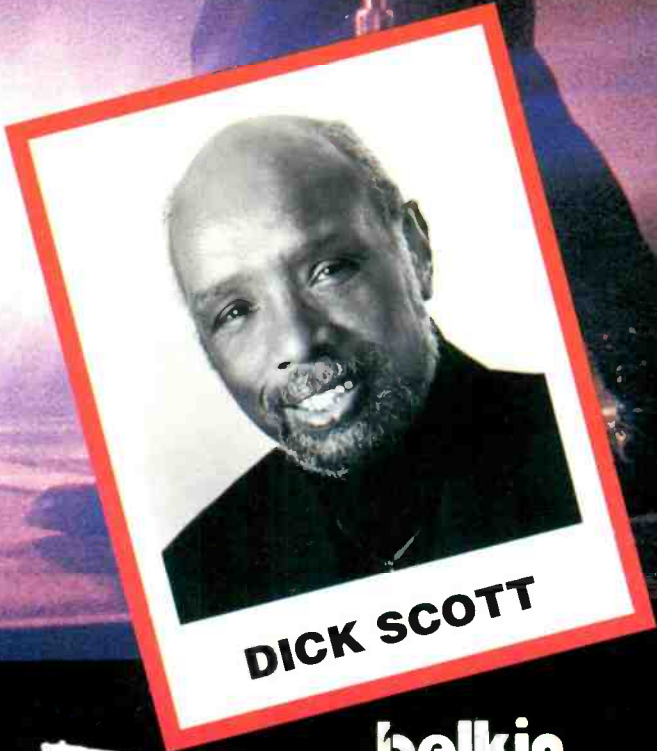
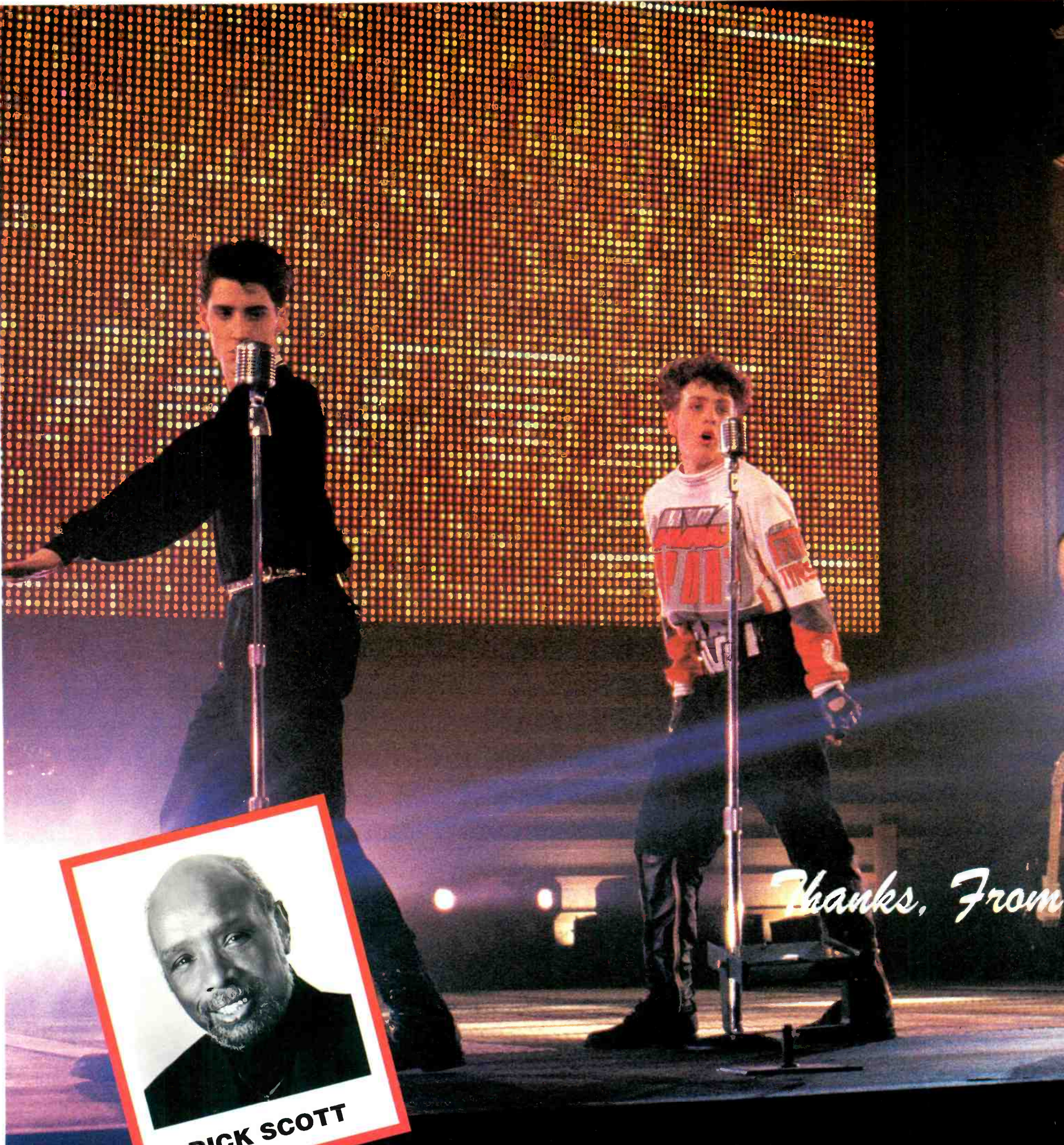


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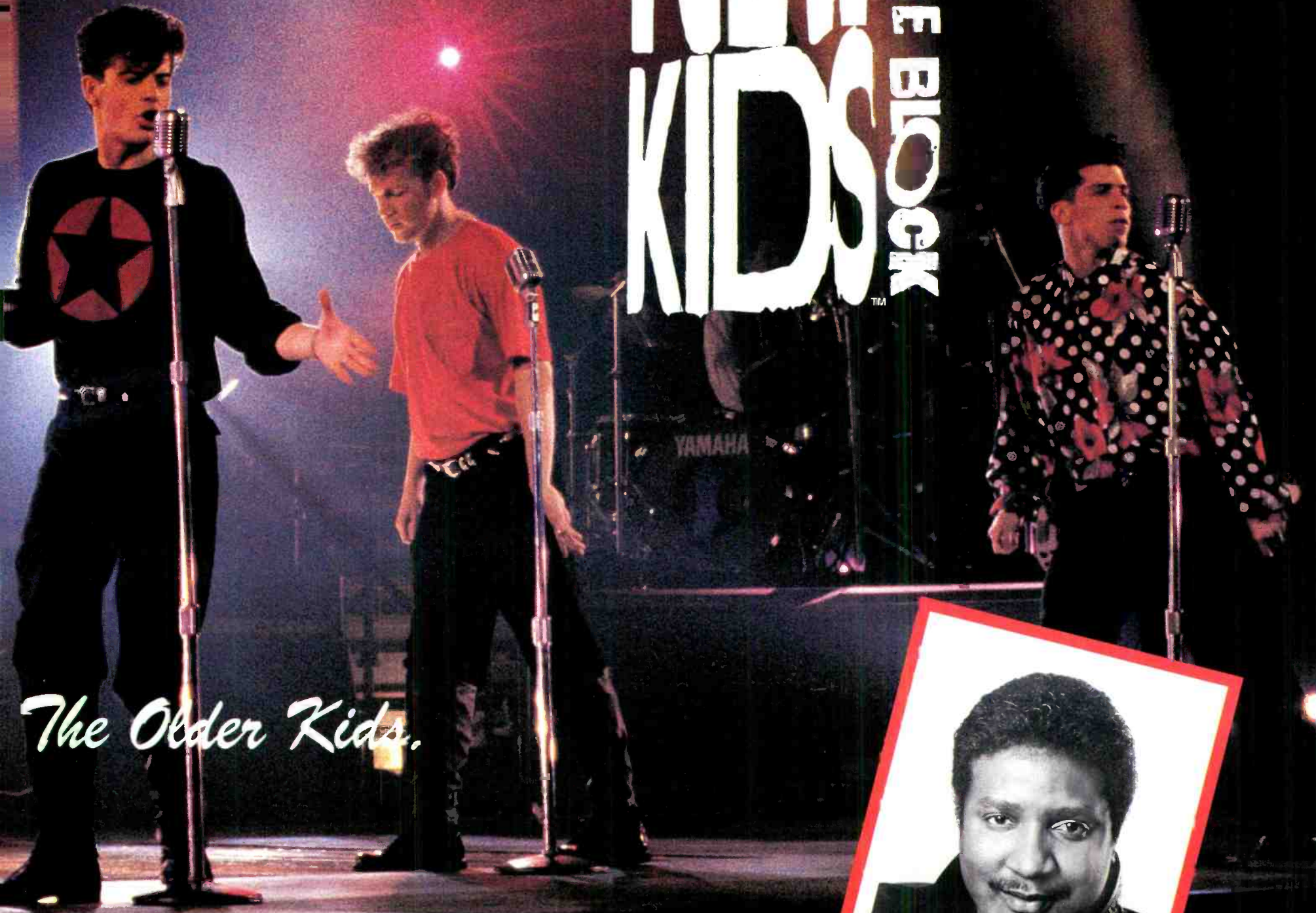
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NEW
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ON THE BLOCK

MAURICE STARR

(Continued from page NK-20)

recorded and start working on what they'll do on stage.

"At the same time I'm also teaching them technique and I tell them about the music business—what they can expect and why they shouldn't make certain mistakes that others in this business have made. Then I teach them how to act before the cameras and in television interviews.

"It's all a big mental thing. I have to get into their minds, otherwise they never learn. I take my time and put it where I think it's needed.

"After that, I polish them up, and hopefully I just come back every now and then and shine 'em a little bit. That's how I keep 'em shining."

To that end, he no longer has a daily role in the lives of the New Kids, though he does check in on tour every few days and is quite busy with the several new acts he's training and producing.

He says the likely next step for the Kids will be solo projects. "Right now they're in a long break, which they truly deserve. Those boys have worked hard. We'll just have to wait and see what they want to do next."

Among Starr's new acts: Perfect Gentlemen, Ana, Homework, the Superiors, Rick Wes, Seiko, Heart, Body & Soul, Chris Pitman, New Generation, 3rd Degree, the Main Event, and Natasha Springer.

He dismisses charges that he is spreading himself too thin and that some of his highly touted summer acts went belly up.

"With Rick it was a problem in the promotion," Starr says. "That kid still gets more fan mail and is on more fanzine covers than anyone in the top 40. He was just missing the promotion. I don't plan to miss next time."

As for how he keeps track of so many artists and all of their personal and professional needs, Starr says he does it by sleeping little and working all the time.

"My day is pandemonium," he says, explaining that his travel logistics sometimes take on nightmarish proportions. Still, he has figured out how to make late planes and traffic jams work to his benefit. While other passengers fret, Starr says he can write four songs in the time it takes to circle LaGuardia once.

"I'll write 'em on my hand, a napkin, anything. By the time I'm done, we're down and I'm still ahead of everyone else."

He resents the notion that he's a hack producer churning out mediocre product in vast quantity for an impressionable teen audience. He cites the fact that he plays more than 42 musical instruments—"just about every instrument ever invented"—and has no patience for Hollywood "artistes" who labor over projects for years.

"Maurice is a true Renaissance man," says Epic Records senior VP/GM Tony Martell. "He has everything covered. He writes, arranges, produces, does staging, he even dresses them.

"He's a follow-through guy who gets out, tours with his acts and leaves nothing to chance," Martell says. "That's why he's one of the top people in the business."

Starr is not only thorough, he's fast.

"What is this three years to do an album? That's ridiculous," Starr says, pining for an earlier time when teen idols had a new record every few months.

"There are a lot of young people out there who want this kind of entertainment," Starr says of his flock of clean heart-

(Continued on opposite page)

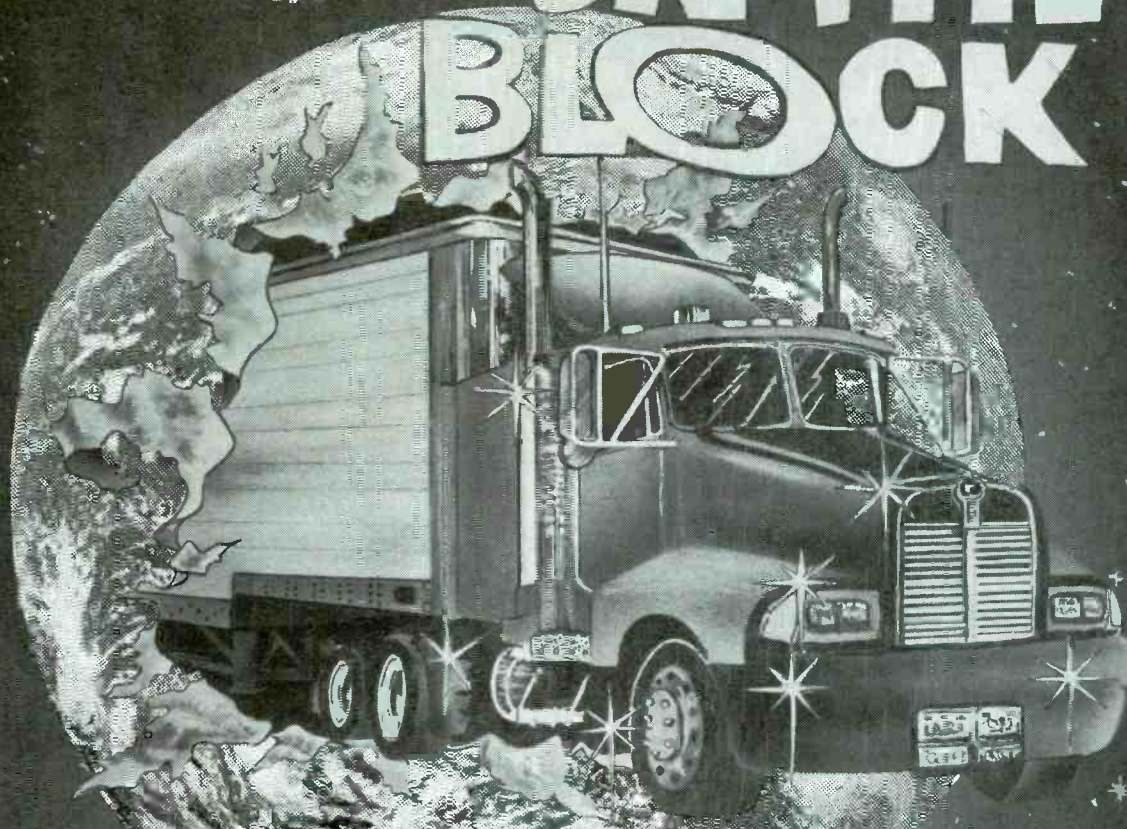
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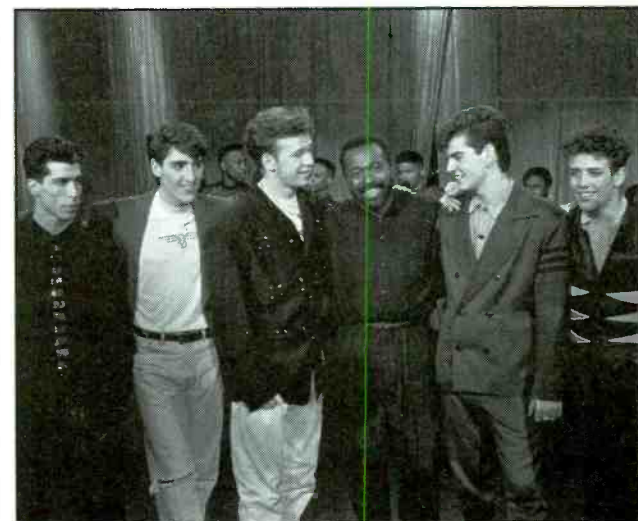
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New Kids with Ben Vereen.

MAURICE STARR

(Continued from opposite page)

throbs. "It's only the critics who are complaining."

In fact, the New Kids have probably taken more of a critical drubbing than any music success story in recent memory.

Though they have improved considerably, the Kids lacked most of the basic requirements for entrance into the business—an inequity that drives most critics batty.

But under Starr's grueling tutelage, the hard-working Kids learned to sing and dance like pros. Their live show—all flash and good fun—is the only new American music act to sell out stadiums in years.

Yet Starr is also the target of criticism from black artists who say he has sold out to the white-ruled entertainment business.

He has no patience for it.

"Look, I had to come through the 'black' door in this business," Starr says. "The people who are saying these things really need to take a second look, because a black man is making history."

"This is the first time ever that a black person has managed and produced the biggest white act in the world. But nobody in the black community ever seems to say anything about the business end of things. Just look what we're doing. We're making a gigantic move. The big picture is that a black man is on top of the totem pole for once. It shows other blacks that we can be big-time managers and big-time producers just like anyone else."

He also points out that he is running an interracial talent organization that provides equal opportunities for performers, producers and musicians of all races.

Despite his wealth, he keeps his flourishing General Entertainment Management company based in Boston's tough Roxbury ghetto. The company also has an office in Manhattan and one soon to come in L.A.

Commuting between Boston and New York several days each week (and sometimes more than once a day) Starr usually sleeps just three or four hours a night. He simultaneously monitors at least three television sets and three radio stations at all times. He says he can write 10 songs an hour, and record an entire album in just one day—even while he's on the phone commanding his staff of 30 full-time employees.

But Starr wasn't always the General. He started out a poor kid in Deland, Fla., the son of musicians Willie Mae and Ray Johnson. His real name is Larry Johnson, but when his own music career stalled he changed it to "something more flashy" at the suggestion of a French baggage handler who recommended "Maureece."

He started as part of a family act that later became the Jonzun Crew. After relocating to Roxbury in 1972 (where "the bullets flew" outside his bedroom window), Starr and his brother recorded and toured with moderate success.

Though his career sagged and rebounded in fits and starts for most of the '70s, he kept his hand in the business by staging local talent shows. He also produced for groups such as the Sugar Hill Gang, Grand Master Flash and the Dramatics.

In 1982 he struck gold with his first creation—the teen group modelled on his idols the Jackson 5, which he coyly dubbed the New Edition. Following a big hit with the song "Candy Girl," the Edition was quickly courted by the majors. Ultimately, MCA spirited the group away from Starr, who, in his naivete, hadn't bothered to legally document his exclusive rights.

Devastated and disillusioned, he pondered his fate.

"I just couldn't believe how cold and inconsiderate the people in this business were," he says. "I spend my whole life trying to get in and this is what it's all about?"

After the New Edition left him, industry peers told him he was finished. "They said I had my shot and I blew it. But I knew all I needed was another chance."

Starr may be on top now, but he knows fortunes change quickly. (Just two years ago when the New Kids were breaking in, their first real opportunity came as the opening act for Tiffany. "She gave us that first break," Starr says, "and now we're in a position to do something for her.")

But Starr is quick to add that he harbors no bitterness toward the members of New Edition, and seeing them more famous than ever nearly 10 years after he discovered them makes him feel like "a proud father."

Though he's reached a level of power and influence attained by very few, he says he's never been in it for the money.

"I could care less about being a millionaire," he says. "I'm in this for success. I'm in this to make history."

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CHARTBUSTERS

(Continued from page NK-10)

For an encore, the Kids released "Step By Step" and set still more records. The album entered the chart at No. 14—higher than any other album this year—and shot to No. 1 in its second week. It was the first album to zoom to No. 1 in just two weeks since Bon Jovi's "New Jersey" in October 1988.

By contrast, New Kids' previous album, "Hangin' Tough," took 55 weeks to reach No. 1. It was the slowest-rising No. 1 album since "Fleetwood Mac," which topped the chart in its 58th week in September 1976.

"Hangin' Tough" took nearly a year to top the 3 million

sales threshold. The album went gold in November 1988, platinum in March 1989, double platinum in June, and triple platinum in July. By contrast, "Step By Step" went gold, platinum, double platinum, and triple platinum simultaneously. It was the first album to reach all four sales levels concurrently since Bon Jovi's "New Jersey."

"Hangin' Tough" sold 7 million copies in 1989, more than any other album that year. It has since advanced to the 8 million mark. This year only one album—M.C. Hammer's runaway hit, "Please Hammer Don't Hurt 'Em"—has climbed further up the multiplatinum ladder than "Step By Step."

New Kids' first hit "Please Don't Go Girl" broke not at pop radio but at R&B stations. The song spent three months on the R&B chart in the spring of 1988 before crossing over to

the Hot 100. This isn't as surprising as it might now seem. The group's producer, Maurice Starr, had and still has a high profile at R&B radio thanks to his work with New Edition.

The Kids' biggest hit on the R&B chart was "I'll Be Loving You (Forever)," which climbed to No. 12. The group acknowledged its Philly Soul influences with a cover of the Del-fonics' "Didn't I (Blow Your Mind This Time)," which went top 10 on the pop chart at year ago.

New Kids' first hit "Please Don't Go Girl" took 16 weeks to reach the top 10 on the pop chart, but followup releases broke much more quickly. "You Got It (The Right Stuff)" reached the top 10 in 14 weeks, "I'll Be Loving You (Forever)" did the trick in nine weeks, and the "Hangin' Tough" title track scored in just six weeks. This year, "Step By Step" rang the bell in just *three* weeks, becoming the fastest rising top 10 hit since the Michael Jackson/Siedah Garrett duet, "I Just Can't Stop Loving You," in 1987.

NEW KIDS' TIMELINE

April 1988—"Please Don't Go Girl" enters the Hot Black Singles chart.

June 1988—"Please Don't Go Girl" enters the Hot 100.

August 1988—"Hangin' Tough" enters the Top Pop Albums chart.

October 1988—"Please Don't Go Girl" peaks at No. 10 on the Hot 100.

November 1988—"Hangin' Tough" goes gold.

February 1989—"Hangin' Tough" breaks into the top 40 on the pop albums chart. "You Got It (The Right Stuff)" becomes the Kids' second straight top 10 single.

March 1989—"Hangin' Tough" goes platinum and enters the top 10 on the pop albums chart. New Kids are the first teen group to land a top 10 album since New Edition scored in 1985. "You Got It (The Right Stuff)" peaks at No. 3 and goes gold.

May 1989—"Hangin' Tough" becomes the first album by a teen group to generate three top 10 hits.

June 1989—"I'll Be Loving You (Forever)" becomes the first No. 1 hit by a teen group since the Osmonds' "One Bad Apple" in 1971. The single goes gold; "Hangin' Tough" goes double platinum.

July 1989—"Hangin' Tough" goes triple platinum and becomes the first top five album by a teen group since the Jackson 5 scored in 1970.

August 1989—The title track from "Hangin' Tough" becomes the group's fourth straight top 10 single.

September 1989—New Kids simultaneously top the Hot 100 and the pop albums chart with "Hangin' Tough." The album also reaches the 4 million plateau. New Kids are the first teen group to land a No. 1 album. They are also the first teen group to top the Hot 100 with back-to-back singles since the Jackson 5 scored in 1970. Also: they become the first act to have the top two entries on the Hot 100 the same week since the Beatles scored in 1969. And they become the first act to have three singles in the top 40 the same week since Diana Ross scored in 1980.

October 1989—"Cover Girl" becomes the fifth top 10 hit from "Hangin' Tough." The album tops the 5 million sales mark.

November 1989—"Hangin' Tough" tops the 6 million mark, the title track becomes the group's first platinum single, and "Cover Girl" goes gold. "Cover Girl" is still in the top 10 when "Didn't I (Blow Your Mind)," a song from the group's debut album, reaches the top 10. This makes New Kids the first act to have two top 10 singles simultaneously since Madonna scored in 1985. "Cover Girl" peaks at No. 2; "Didn't I (Blow Your Mind)" hits No. 8.

December 1989—"Hangin' Tough" tops the 7 million plateau, becoming the best-selling album of 1989. Also, New Kids becomes the first act to land six top 10 singles in one calendar year since Michael Jackson blitzed the charts with seven top 10 hits in 1983. The Kids achieve the feat as "This One's For The Children," a song from their "Merry Merry Christmas" album, reaches the top 10. "Merry Merry Christmas" is certified double platinum and becomes the first Christmas album to reach the top 10 since Billboard reopened the chart to seasonal product in 1974.

January 1990—New Kids kick off the new year with three albums in the top 25 on the pop albums chart. "Hangin' Tough" holds at No. 6, "Merry Merry Christmas" dips from its No. 9 peak to No. 10, and "New Kids On The Block" peaks at No. 25. The latter album is also certified double platinum. On the Hot 100, "This One's For The Children" peaks at No. 7 and goes gold.

May 1990—"Hangin' Tough" tops the 8 million mark. (Continued on page NK-44)

love, v. 1. [To be passionately devoted] adore, be in love with, care for, hold dear, choose, fancy, be enchanted by, be passionately attached to, have affection for, dote on, glorify, idolize, prize, be fascinated by, hold high, think the world of, treasure, prefer, yearn for, be fond of, admire, long for, *flip over, *fall for, *be nuts or crazy about, *go for, *have it bad.

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and Dick
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Lynn*

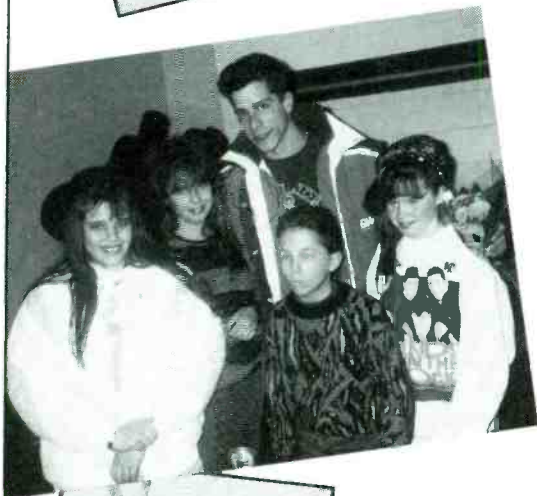
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Maurice Starr, Dick Scott & Jerry Ade



STEP BY STEP
INTO THE 90's

Frank J. Russo
President



NEW KIDS' TIMELINE

(Continued from page NK-42)

And the group's videocassettes, "Hangin' Tough" and "Hangin' Tough Live," become the first music videos to top the 1 million sales mark. Also: "Step By Step" debuts at No. 27 on the Hot 100. It matches M.C. Hammer's "U Can't Touch This" as the highest-debating single since "We Are The World" in 1985.

June 1990—New Kids simultaneously top the Hot 100 and the pop albums chart with "Step By Step." It's the second time in nine months that the group has headed both charts the same week. The album debuted at No. 14, higher than any other 1990 album. It jumped to No. 1 in just two weeks, the fastest rise since Bon Jovi's "New Jersey" in 1988. The title track shot into the top 10 in just its third week on the Hot 100, becoming the fastest breaking top 10 hit since the Michael Jackson/Siedah Garrett duet, "I Just Can't Stop Loving You," in 1987.

July 1990—"Step By Step" becomes the Kids' second platinum single.

August 1990—"Step By Step" becomes the first album since Bon Jovi's "New Jersey" to be simultaneously certified gold, platinum, double platinum, and triple platinum.

September 1990—New Kids becomes the first American group to land nine consecutive top 10 singles since the Supremes and Creedence Clearwater Revival. The group achieves the feat as "Tonight" reaches No. 7 on the Hot 100.

October 1990—"Let's Try It Again" enters the Hot 100. Alas, its title proves prophetic: The song peaks at No. 53.

December 1990—New Kids close out the year with four albums on the pop chart, more than any other act. "Step By Step" re-enters the top 40; "Merry Merry Christmas" zooms back into the top 100.



Debbie Gibson, Jon and Jordan Knight
(Photo: R. Corkery/LGI).

MARKETING TEAM

(Continued from page NK-22)

B-side and released in a CD maxi-single configuration with three different mixes of "Step By Step."

To keep the Kids in touch with their fans, an interactive 900 telephone line was set up—1-900-909-5KIDS—which drew 100,000 calls per week. (The group's representatives also successfully challenged the unauthorized use of their name on other 900 lines).

When the New Kids' "Magic Summer Tour" in support of "Step By Step" kicked off in Lake Placid, N.Y. in late June, McDonald's already had signed on as the tour sponsor. But Coca-Cola announced a separate deal that made New Kids the centerpiece of its \$100 million Magic Summer advertising campaign.

Marketing efforts moved from the record shops to the

book stores with the publication of no less than four best-selling paperbacks: "The Lives And Loves of the New Kids On The Block," "New Kids On The Block Scrapbook," "New Kids On The Block," and the authorized autobiography, "Our Story: New Kids On The Block."

At Winterland, licensing requests for New Kids merchandise poured in. Among the more than 100 authorized items on the market are New Kids dolls, posters, jewelry, sleeping bags, bubblegum, sunglasses, video games, kites, and yo-yos.

According to manager Dick Scott, merchandising accounts for 80% of the New Kids earnings—outranking their share of album sales and concert tickets.

"I think the the simple philosophy [of marketing the New Kids] is we only do those things that make sense, in terms of where we are now, in terms of where we're trying to go," says Scott. "I must tell you, I never start with [too much concern about] the money."

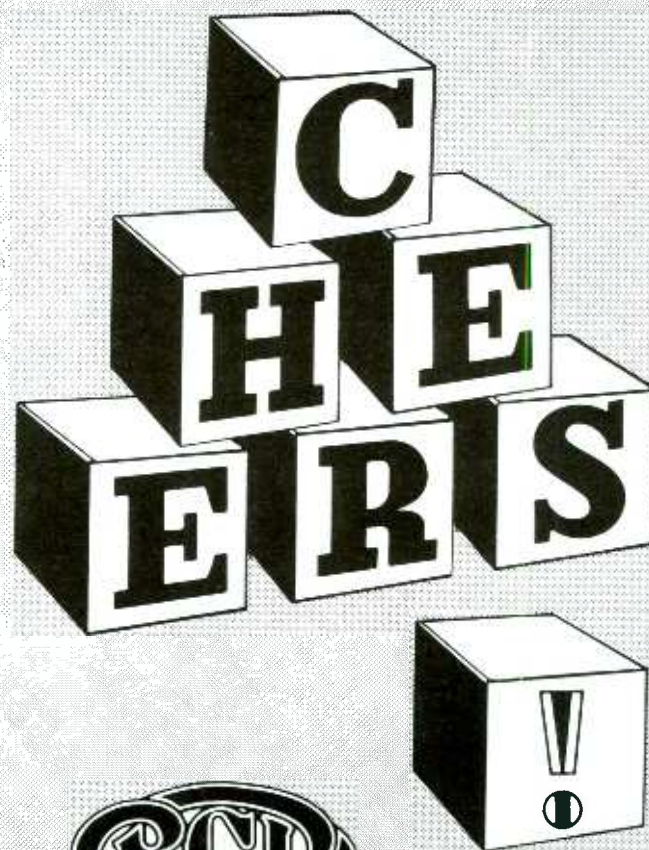
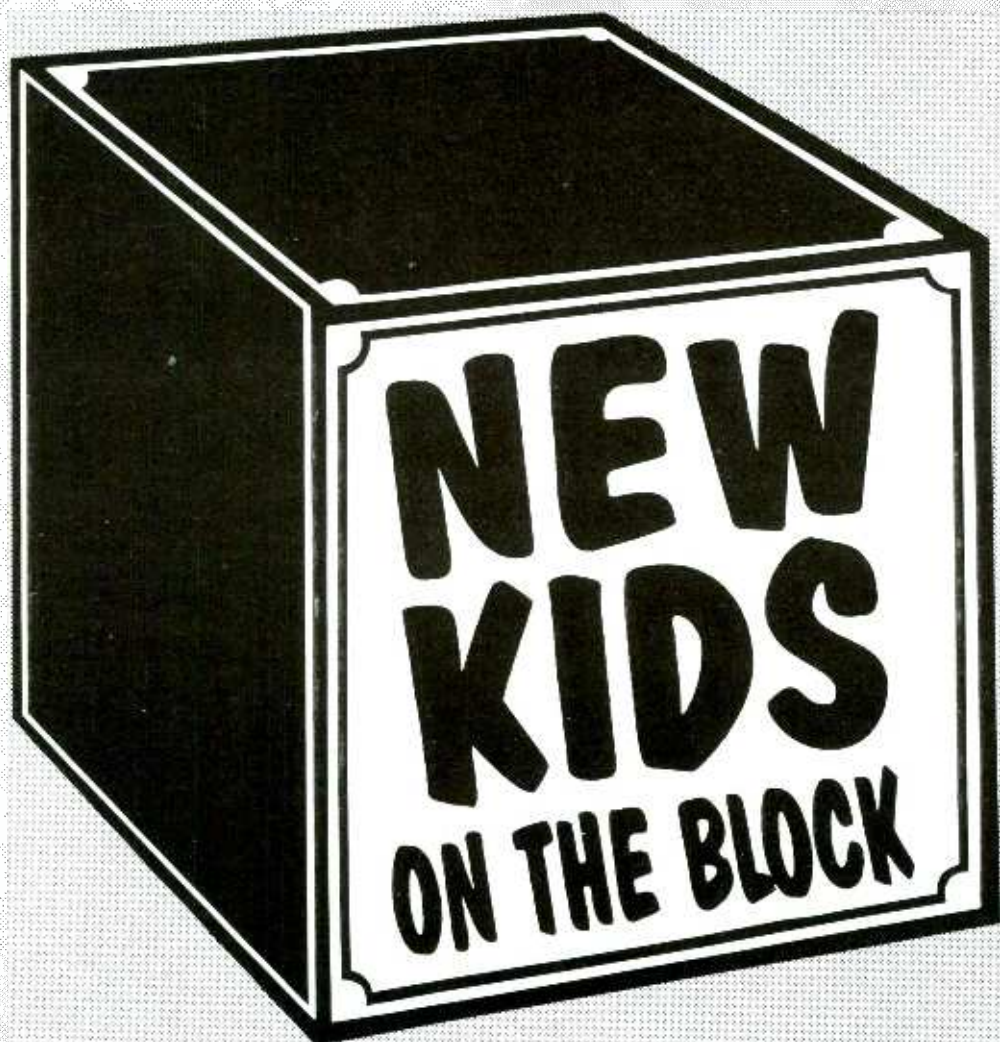
And Scott is also protective of the demands placed on the five young superstars in the group. "There must be 15 agendas for the kids every day," he notes. In fact, one reason Pepsi apparently lost out to Coke for a New Kids tie-in was Scott's reluctance to commit the group members to promotional appearances Pepsi sought as part of its deal.

With the release of the fifth New Kids disc, "No More Games/The Remix Album," the strategy calls for the group to hit secondary markets on its current tour, which opened Oct. 31 in Calgary, Alberta, swings through the Midwest, and includes a pay-per-view broadcast, "Live No More Games," on Dec. 7.

After a holiday break, the group will be among the headliners at the Rock In Rio II festival in Rio de Janeiro in January, part of an anticipated expansion into international markets in the New Year.

And then more U.S. shows, more radio hits, more merchandising deals, and the New Kids On The Block motion picture debut and accompanying soundtrack which, according to Tommy Mottola, will arrive in late 1991.

Says Maurice Starr, the man who recruited the New Kids and started it all rolling: "My honest opinion is that the sky is still the limit."



**NEW
KIDS**
ON THE BLOCK



At signing of a co-publishing agreement with Warner/Chappell Music are, from left: New Kids manager Dick Scott; Rachelle Fields, Warner/Chappell VP Creative; Les Bider, Warner/Chappell Chairman & CEO; Danny Wood; Donnie Wahlberg; (seated) Joe McIntyre; Jonathan and Jordan Knight.

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DICK SCOTT

(Continued from page NK-18)

Stressing that his philosophy of teamwork became essential at this juncture in the group's meteoric rise, Scott says that "having a great business agent, great lawyers, a great merchandising company, and a great booking agent like Jerry Ade, who has worked so hard and brought so much to the New Kids' package, all those elements contributed so much to the way the group took off."

Scott is quick to point out that "the genius of Maurice Starr, his musical skill, is second to none and, of course, has laid the foundation for the group's phenomenal success rate," adding that there was one other dimension he considers crucial as the New Kids began to break wide open. "When you're working with young people, you must include their parents, that's very important. They are very much a part of the team that has been instrumental in the group's success."

As the New Kids On The Block continued to break records on their tours both in 1989 and 1990, Scott also began to expand his company. Currently, he has 10 clients including Warner's James Ingram, Tiffany (on MCA), newly-signed Patti Austin (now with GRP), hit Arista group Snap, Virgin's the Cutting Crew and new artists Darryl Tookes (on SBK), Ray Contreras (with Chrysalis), Chip Garnett (on Columbia) and Imana (signed to MCA). "How do we keep it all going? Well, it comes back down to teamwork again. We have each artist develop their own profit center and they each have an artist liaison working with them. As their success grows, so does the team of people working with them. With the New Kids, there's a whole group of folks who deal with everything, something like 140 people in all. I'm there whenever they need me and beyond that. In fact, I tell all my artists that I'm available 24 hours a day."

Right now, Scott says his initial game plan for the New Kids On The Block to become a global act is very much in operation. "I was truly astonished when we went down to Santiago in Chile for the Amnesty International concerts recently and I saw a crowd of 95,000 people who knew the lyrics to every single song. That reinforces for me just how global this group can be."

Scott adds that the incredible response the New Kids have received is something he never takes for granted: "I never get blasé about seeing them in front of 20,000 people. I know that this business is very transitory and the public can be very fickle sometimes. That's why I tell the guys in the group to always put their best foot forward. We do have to capitalize on the success right now and strike while the iron's hot because no one knows how long it will go on."

"That's why we must all prepare for whatever the future might hold. I tell them, hey, if it all ended tomorrow, we would have had a great run and I also make sure they realize that no matter how much money they make, it's all about being a good person, being the best you can be."

Looking at what he sees for the New Kids On The Block in the future, Scott says he's been encouraging members of the group "to develop their own individual talents, to work on their musicianship, to really see what they might want to do on an individual basis." During the next couple of years, "the group will see the rest of the world, make a film, do some more group albums, maybe some solo projects. The world is their oyster."

Scott is also planning to create an artist-development program in association with Coca-Cola to develop new acts and says that his own personal goal is "to be the best manager in the history of music! Honestly, I'm very, very happy when I see everything come together in an artist's career and I enjoy the sense of accomplishment that comes with it. I like to see a job well done and, of course, I like all the ancillary benefits that come from that."

"But more than anything else, I want to keep growing as a person, to keep learning and, like I tell the guys, being the best person I can possibly be and treat everybody with respect and fairness."



Jonathan Knight goes for the slam dunk over Donnie Wahlberg and friends below (Photo: Lynn Goldsmith).

Congratulations!
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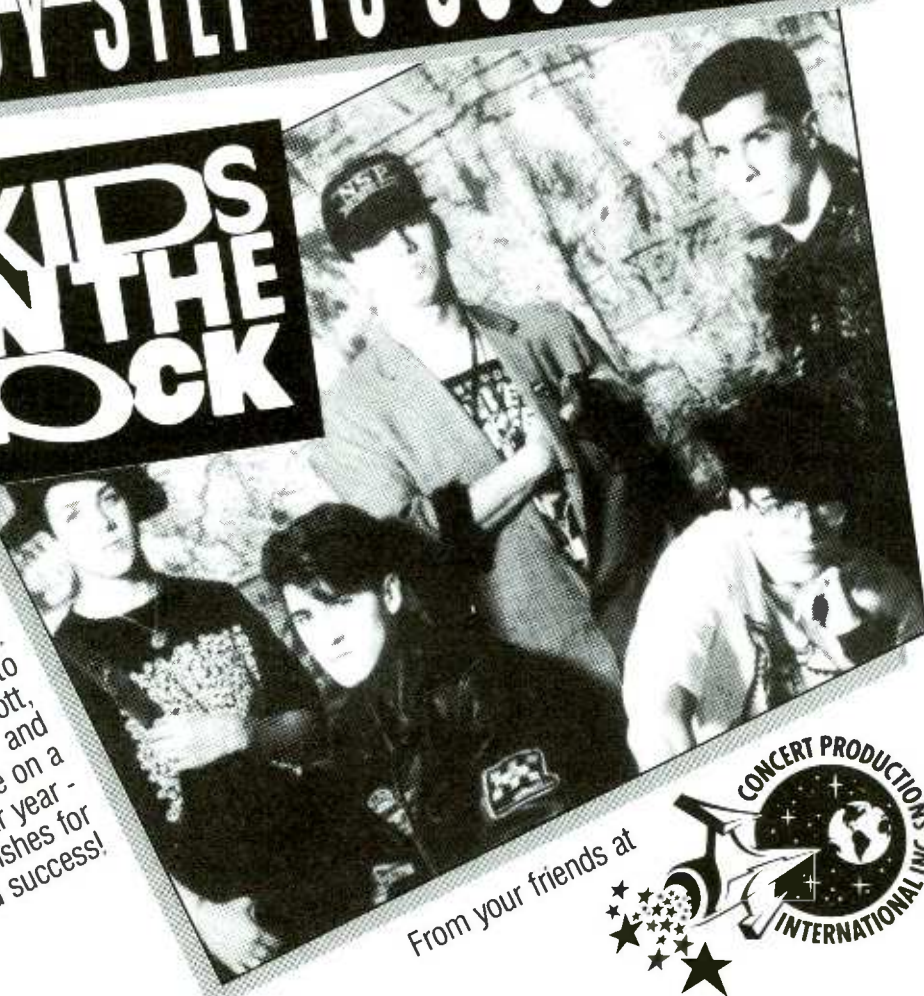
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CONCERTS

(Continued from page NK-24)

national benefit in Santiago, Chile, wowed pop-hungry fans in Japan and did a brief, introductory tour of Europe. In between all that traveling, they've sandwiched in benefits for Cerebral Palsy and the Police Athletic League, shot a Coca-Cola commercial and recorded their best release, "Step By Step."

On their recent "Magic Summer '90" tour, the group performed before more than 1.5 million fans in 50 cities. The Kids could emerge as the country's top live draw this year, beating veteran superstars Madonna, Paul McCartney and the ever-popular Grateful Dead.

The Kids have used the stage to sell their sound since founder Starr picked them off the streets of Boston in 1985. "We'd get them to play anywhere we could," Starr recalls. "Benefits, school dances, talent shows, anything."

Starr says the group started out with a rented van and a wardrobe case. The boys and road manager Peter Work would drive from show to show, often sharing rooms in budget hotels. They kept overhead low by performing to backing tapes. Their only expenses were for costumes and microphones.

But since the 1988 release "Hangin' Tough" catapulted the teen idol group to stardom, life on the road has become much more luxurious—and hectic.

The New Kids caravan now includes two custom-built tour coaches and a toy truck. The buses are equipped with all the comforts of home—TV, VCR, CD player, microwave, refrigerator, and video games. The toy truck is loaded with motorscooters, sporting gear and musical equipment for spare moments backstage or in hotels.

"We prefer the buses to flying because it's less of a hassle," says Win Wilford of Dick Scott Entertainment. "It gives the Kids a chance to relax and have some privacy. The hotels change from night to night and the bus is the only constant thing in their lives."

The hotel rooms that change from night to night are strictly first-class accommodations. The Kids have the luxury of staying in top-flight hotels where ever they play. New York-based agency Entertainment Travel takes care of their hotel bookings and airline arrangements.

Former road manager Peter Work, now a Dick Scott Entertainment VP, and assistant road manager Cathy McLaughlin oversee the Kids and their backing band as well as a support crew of approximately 25-30. Production manager Mike "Hoss" Kiefer is in charge of the roadies and technical crew.

The New Kids used a skeleton road crew of 10 for their three-week European tour last spring. For the "Magic Summer" road show, the size of the crew mushroomed to more than 100. Kiefer's team assembled stages and sound and lighting rigs in both giant stadiums and small arenas.

No matter what the venue size, the most crucial concern for the Kids' staff is security. The five stars are besieged by throngs of female fans where ever they go. "We've had fans dress up as maids trying to get into our hotel rooms," Jordan Knight says. "They'll do just about anything to meet us." Resourceful New Kids fans prowl the hotels, the venues, local shopping malls—anyplace they think their idols might go.

Keeping the Kids safe from the fans is the job of security chief Al Grissinger and his team of bodyguards. They stay on the Kids' tour buses, guard the hotels and keep an eye on the group's off-stage whereabouts.

Grissinger says keeping the Kids out of harm is compounded by the group's devotion to their fans. "Sometimes there will be hundreds of girls around and Donnie or someone will decide they want to go out and talk to them," he said. "The girls start going crazy and we're just trying to make sure nobody gets hurt. It'd be easier if they stayed

CREDITS: Editorial by Billboard editors except by: Paul Katzef, a freelance writer in Boston; David Nathan, a Billboard contributor in Los Angeles; Deborah Wilker, a writer/reporter with the Fort Lauderdale Sun-Sentinel; Karen Schlosberg, a freelance writer in Boston; and Julie Romandetta, a writer/reporter with the Boston Herald; Editorial Assistance, Lori Somes, Renee Blumenthal; Executive Director, Howard Lander; Production Assistance: Tony Sousa; Cover photos courtesy of CGI Inc., Boston; Project Photographers, Neal Preston, Lynn Goldsmith; Cover & design, Steve Stewart.

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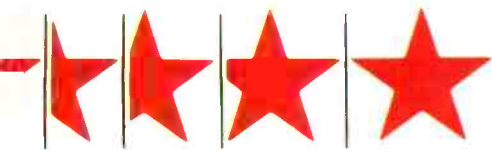
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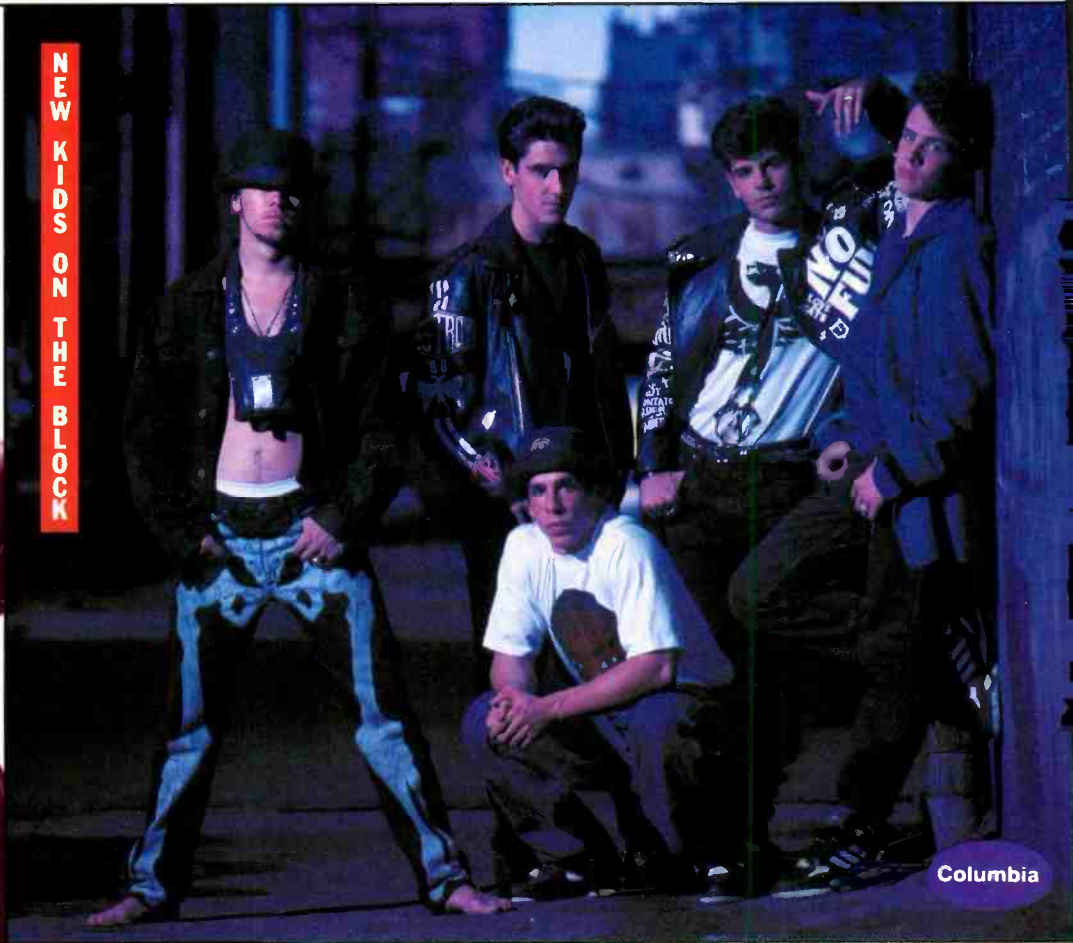


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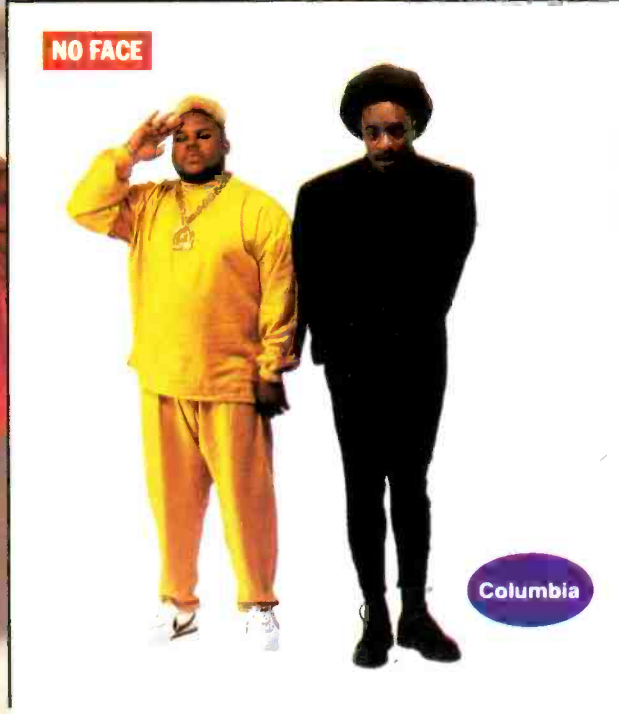
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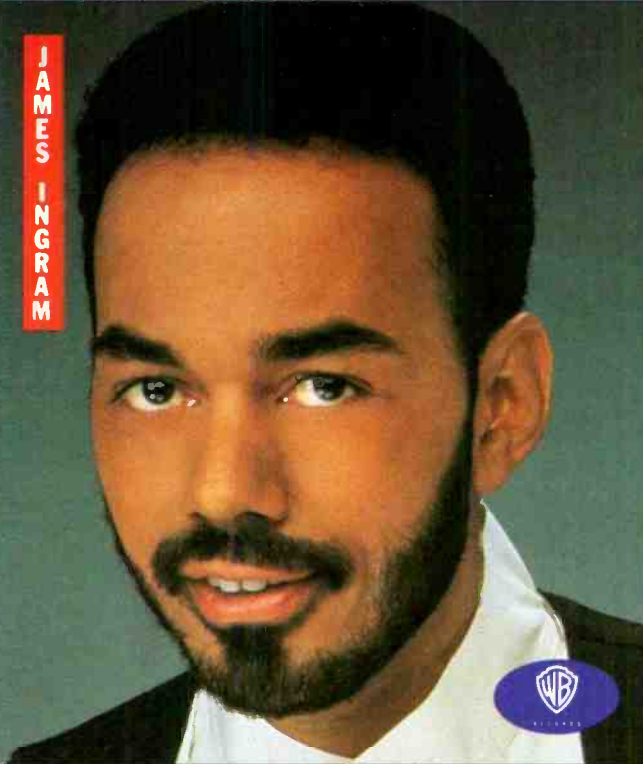
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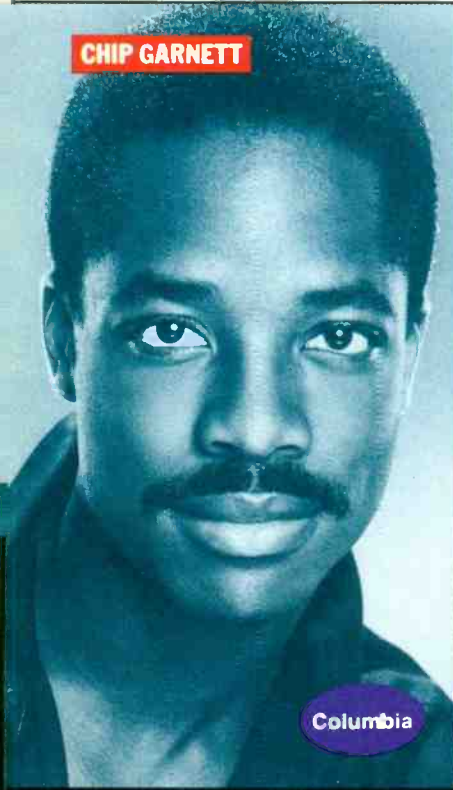
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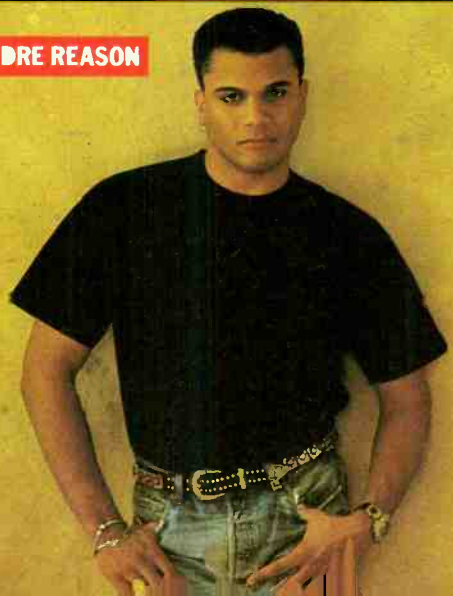
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Strand VCI Picks Up Kid-Show Rights Will Release Acclaimed ABC-TV Programs

BY JIM McCULLAUGH

LOS ANGELES—Strand VCI Entertainment has acquired North American home video rights to 37 ABC-TV Network children's programs from Capital Cities/ABC Inc.

The videos, consisting of animated and live-action shows, will be marketed as sell-through programs under the "ABC Kidtime Videos" banner. The programs originally aired on ABC as "ABC Afternoon Specials," "ABC Weekend Specials," or as part of the network's Saturday-morning lineup.

According to Dennis White, executive VP, sales and marketing, the company will start to release several titles per quarter, beginning next year.

The shows, he notes, have re-

The acquisition is seen as a major step forward for the firm

ceived numerous accolades, including Emmy, Peabody, Parents' Choice, and Directors Guild of America awards.

The acquisition is a significant step forward "on the U.S. map" for Strand VCI, explains White, as it represents a major commitment to become one of the higher-profile independent home video suppliers to the sell-through market.

Another sign of expansion, he notes, is the recent appointment of former Fries Entertainment, Management Company Entertainment Group, and Vestron Video executive Cathy Mantegna as VP of marketing.

Santa Monica, Calif.-based Strand VCI Entertainment, which began ramping up in the U.S. market earlier this year, is a division of U.K.-based Strand VCI PLC, which includes Video Collection International. VCI is a significant sell-through player in Europe.

Among product categories on which Strand VCI Entertainment intends to focus, says White, are children's, music video, sports, fitness, and documentaries.

The first set of children's video releases from the company were the licensed characters "Thomas The Tank Engine & Friends" from Quality Family Entertainment. More titles from this series will be issued in 1991, says White.

In the music video area, Strand VCI has issued "Video For Desper-

ate Times," a five-volume collection of thrash and heavy-metal acts. Much more music video, including metal and a wider variety of genres, is on the drawing board, adds White, who is a former Capitol-EMI executive. Spearheading the music video area, says White, is Peter Blachley, VP of acquisitions and product development.

Formerly with MPI Home Entertainment, where he developed its extensive music video catalog, Blachley was with Capitol-EMI in the early '80s, when that company

launched a longform music video company called Picture Music International.

Blachley also helped to develop the recently released Strand VCI documentary video "Saddam Hussein—Defying The World."

Strand VCI also has Joe Bob Briggs' "The Sleaziest Movies In The History Of The World" series, having issued six titles so far at \$19.95. A "best of" Briggs title is planned for February, with additional titles scheduled for release later in 1991.

ETD Raises Stake In Music Vid With Deep Inventory

BY EARL PAIGE

LOS ANGELES—Home-video wholesaler ETD is betting heavily on the future of music video by establishing what it claims will be the largest such selection ever offered by a distributor of its kind, with inventory maintained at all 10 of its branches.

The Houston, Tex.-based distributor's new music-video division will be headquartered in Santa Fe Springs "and will carry every title available," boasts Bill Shaler, music-video manager of that branch. New releases and fast-moving catalog will be carried at the other branches (Greensboro, N.C., New Orleans, Cincinnati, St. Louis, Denver, Phoenix, San Diego, and two operations in Houston).

A key to the category's success, Shaler believes, will be the catalog he is assembling. He thinks a well-organized and current catalog can help video specialty stores expand in music video, and he notes that video outlets have an edge because they can offer the product for rent.

In the shakedown weeks as the ETD branch gets up and running, Shaler says he has seen that many video specialty stores are eager to offer music video for rent. "You ought to see these dealers walking out of here with 30-40 titles, one tape each."

Shaler won't discuss pricing strategies but does hint that there will be a constant promotional push "like 10 hot titles at a low, low price," as ETD tries to stoke interest in the category.

Just as music video at retail requires staff who are expert in the product, the same is true for home-video distributors, Shaler says.

Shaler was national sales manager for Naranda, a new age label, and before that worked for Jem Records West. He has also spent many years with Pickwick in rackjobbing.

Immediately upon coming aboard

at ETD, Shaler says, he recruited Sal Pizzo from Baker & Taylor. Pizzo was working in Baker & Taylor's rack wing but had spent many years with retail web Licorice Pizza (which was ultimately sold off to the Musicland Group).

Shaler acknowledges "our competition initially will be the one-stops," referring to the subwholesalers of pre-recorded audio product that have



Living' On A Video. Members of Bon Jovi and executives from PolyGram Music Video and MTV announce the latest contest from MTV and Bon Jovi at the premiere screening of the superstar act's new longform, "Access All Areas." Shown, from left, are Joe Shults, president, PolyGram Music Video; Jon Bon Jovi; John Cannelli, VP of music and talent, MTV; and band member Richie Sambora.

moved vigorously into music video in the past two years by taking it into independent record stores.

Shaler's division is not the only involvement in music for ETD, which was known as East Texas Distributors before it started branching out around the country. Two years ago ETD initiated a music rack operation under industry veteran Arnie Orleans.

Typically wary of offering details about ETD strategy, neither Ron Eisenberg, president, nor Shaler will comment in detail on present plans for the rack wing now that Orleans has left to form his own label, Esquire Records.

"All I know," says Shaler, "is the rack wing will operate out of our national headquarters in Houston."

Warner, HBO Hope New Ad Plan Is A 'H.I.T.' Year-Round TV Campaign Will Highlight Vid Titles

NEW YORK—In an effort to help retailers boost rental turns, and ultimately increase orders by retailers, Warner Home Video and HBO Video have devised a plan for year-round advertising to run on and after street dates for selected titles.

The program, dubbed "It's A H.I.T. (Help Increase Turns)," will kick off with "Hardware," due Jan. 23 from HBO. Other first-quarter titles will include Warner's "Presumed Innocent," "The Witches," and "Quick Change," along with HBO's "Tune In Tomorrow."

The goal of the program is to take advantage of the economies of scale attached to advertising on television continuously throughout the year to provide support for titles that might otherwise not enjoy TV campaigns. The result, the studios hope, will be increased orders from retailers for "It's A H.I.T." titles.

Such a strategy is also made possible by the merger of HBO's and Warner's sales and distribution functions in the wake of the Time/Warner merger.

"The way our schedule exists, we are able to advertise continuously," says Tracy Dolgin, senior VP of marketing for HBO. "We're doing post-street-date ads on titles that in the past may not have had any TV at all."

"Hardware" is a good example," Dolgin continues. "It was a large release with a substantial [theatrical prints and ad] budget, but it didn't do \$50 million at the box office. But it's a good genre, with some consumer awareness. Because we're doing so many titles and will be on TV continuously, we can justify ads for 'Hardware.'"

Though plans beyond the first quarter are not yet fixed, Dolgin estimates that there could be 30 or so titles covered by the program in 1991.

Each "It's A H.I.T." title will be identified with a special logo in print ads appearing in distributor mailers and trade magazines.

"A lot of companies do pre-street-date ads because they think it is more effective at selling in," Dolgin

says. "What we want to do is train the retailers to look for the logo and 'It's A H.I.T.' designation. They will be able to correlate titles that have already been in the program, so hopefully they will conclude they need to buy in deeper on designated titles. That's why we're going out in advance and announcing we're doing it over a large number of titles, so retailers can look for and see the effect."

The stepped-up advertising by Warner and HBO comes at a time when the industry is debating the merits of a generic advertising campaign—presumably one to which all the studios would contribute.

"I think people go into video stores to rent [particular] movies, just like they go to the movies to see 'Rocky V,'" Dolgin says. "Hopefully, this will increase transactions as well as the number of titles we put into the stores. It will help our titles and the stores. I think that's the most effective way for us to spend our money."

PAUL SWEETING

Video Biz In Slow Motion While Box Office Thrives

BOX OFFICE/HOME VIDEO anomaly? Home video retailers are singing the rental and sell-through blues (Billboard, Dec. 8). Yet, the American public is flocking in droves to movie theaters. It sounds inherently discordant, particularly if you subscribe to the movie/home video "synergy" school.

The recent Thanksgiving weekend had two films accounting for \$50 million alone as **20th Century Fox's** "Home Alone," a John Hughes comedy about a 10-year-old boy who confronts burglars after he's inadvertently left alone at home, racked up a whopping \$30 million, bringing its 10-day take up to nearly \$50 million. Meanwhile, **Buena Vista's** "Three Men And A Little Lady" took in nearly \$20.

Also continuing to do very well in initial release are "Rescuers Down Under,"

"Predator 2," "Rocky V," "Child's Play 2," and "Dances With Wolves," not to mention the phenomenal "Ghost," which has just hit the \$200-million mark.

Movie analysts, who conceded that the past summer was 5% softer in ticket sales than last summer, are now optimistic that a potent Christmas season will end the year with a bang. Fueling the fire will be a holiday-season flurry of more high-profile movies from just about every major studio and independent than in past years. Just opened or soon to bow are such potential hits as "Kindergarten Cop," starring Arnold Schwarzenegger; "Look Who's Talking Too"; "Misery"; "Mermaids," starring Cher; "Bonfire Of The Vanities"; "Edward Scissorhands," from the makers of "Batman"; "The Russia House"; "The Rookie," a Clint Eastwood/Charlie Sheen shoot 'em up; "Havana," featuring Robert Redford's first screen appearance since "Out Of Africa"; "Awakenings"; and the expected megahit "The Godfather III," which is due to open Christmas Day.

But why the home video malaise?

According to analyst **Bob Alexander** of Alexander and Associates, the mid-August period to the week after Thanksgiving "averaged one to two percentage points under last year in terms of rental transactions. That has to be disappointing in light of how good the first part of the year was. January through July was running 10% ahead of the previous year."

Observers contend that because of the cyclical nature of the business, this has been a lean fourth quarter in terms of "must see" titles. Indeed, comparing the top 20 positions on Billboard's Top Video Rentals chart, there are only a handful of mega A titles. Recently, such films as "Miami Blues" (less

than \$2 million in box office) climbed to No. 8, while "Wild Orchid" (\$14 million) reached No. 7. It is doubtful those two films would have cracked the top 10 last year at the same time, when the chart was saturated with mostly \$40-plus-million features like "Batman," "Scrooged," "Who Framed Roger Rabbit," "Working Girl," "Say Anything," "Three Fugitives," "Rain Man," "K-9," and "Ghostbusters II."

Alexander agrees. "There was a period of time from late August through mid-October where the market was dry in terms of strong new releases. A floor was put under the market slide with the release of 'Turtles,' 'Pretty Woman,' 'Total Recall,' and 'Red October,' which came out practically on top of each other. But they didn't provide the

power to drive the market to new highs the way, for example, 'Batman' did when it came out about this time last year. And despite being sell-through, 'Pretty Woman'

has been a very strong renter. But it hasn't pulled other rental product with it the way 'Batman' did."

Other factors affecting rental, adds Alexander, are unseasonably warm temperatures throughout much of the country, the sluggish economy, and the Persian Gulf crisis.

"In terms of home video and the box office," observes Alexander, "they are related but different. While the box-office market has shown signs of growing older by bringing back the 25-39-year-old, it's still a younger market than home video. Home video is principally 25-45-year-olds. Accordingly, you can have one of the markets strong, such as the box office, while the other one is weaker."

The older VCR demographics, he says, "are a group of people with other things on their minds... taxes, the economy, the Gulf crisis. In general, the renter and buyer of home video is a young or middle-aged adult, not the age group that's going to the theater by and large. It's not that the people have turned off to home video, but right now there are a lot of competing pressures on people. The concern I have is that we are going to hear more 'death of home video' stories, but that's not true. We don't see anything to support that. It's been a slow fall but you have to take the long-term view."

Two recent arrivals—"Bird On A Wire" and "Cadillac Man"—should help boost rental business, while dealers should experience a rental pickup as three major box-office hits—"Dick Tracy," "Gremlins 2: The New Batch," and "RoboCop 2"—arrive in stores in December.



by Jim McCullough

Top Video Sales

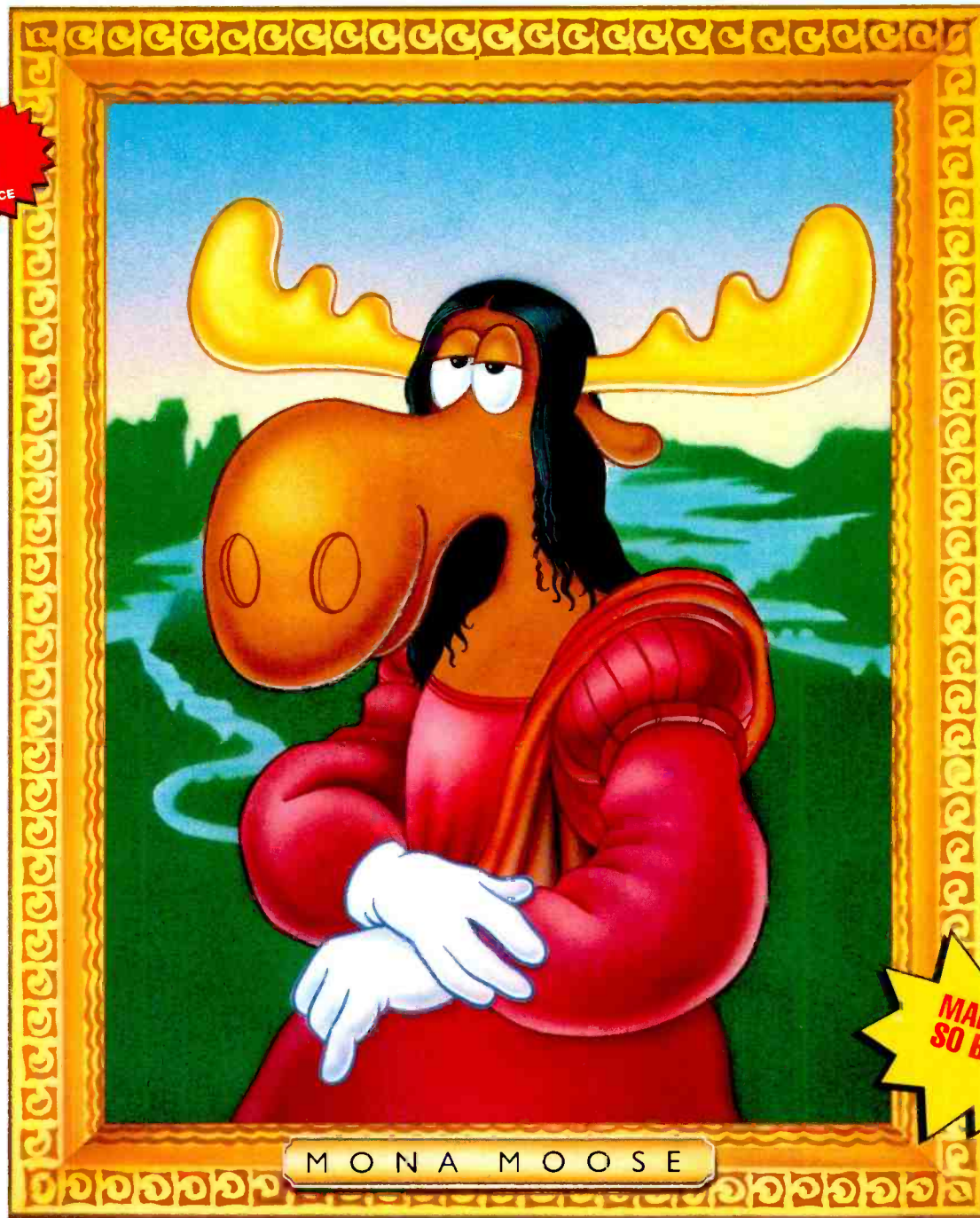
Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	7	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
2	3	11	PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.99
3	2	4	TOTAL RECALL	Carolco Home Video 68901	A. Schwarzenegger	1990	R	24.99
4	4	8	TEENAGE MUTANT NINJA TURTLES: THE MOVIE	New Line Cinema Family Home Entertainment 27345	Judith Hoag Elias Koteas	1990	PG	24.99
5	6	29	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
6	5	13	ALL DOGS GO TO HEAVEN	MGM/UA Home Video M301868	Animated	1989	G	24.98
7	7	221	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	24.98
8	11	12	LOOK WHO'S TALKING	Tri-Star Pictures RCA/Columbia Home Video 70183	John Travolta Kirstie Alley	1989	PG-13	19.95
9	14	2	MADONNA: THE IMMACULATE COLLECTION	Warner Reprise Video 3-38195	Madonna	1990	NR	19.98
10	9	3	THE ROCKY HORROR PICTURE SHOW	CBS-Fox Video 1424	Tim Curry Richard O'Brien	1975	R	89.98
11	8	5	JETSONS: THE MOVIE	Universal City Studios MCA/Universal Home Video 80977	Animated	1990	G	22.95
12	12	7	ROGER WATERS: THE WALL-LIVE IN BERLIN	PolyGram Music Video 082-649-3	Roger Waters	1990	NR	19.95
13	10	7	STAR WARS TRILOGY GIFT PACK	CBS-Fox Video 0609	Mark Hamill Harrison Ford	1990	PG	59.98
14	13	13	PETER PAN	GoodTimes Home Video RCA/Columbia Home Video 7001	Mary Martin	1960	NR	24.99
15	21	3	RUDOLPH THE RED NOSED REINDEER	Family Home Entertainment 27309	Animated	1989	NR	14.95
16	15	4	M.C. HAMMER: HAMMER TIME	Capitol Video 40012	M.C. Hammer	1990	NR	19.98
17	18	8	BACK TO THE FUTURE PART II	Amblin Entertainment MCA/Universal Home Video 80914	Michael J. Fox Christopher Lloyd	1989	PG	19.95
18	19	26	STEP BY STEP ▲ ²⁰	CBS Music Video Enterprises 19V-49047	New Kids On The Block	1990	NR	19.98
19	NEW ▶		JANET JACKSON: THE RHYTHM NATION COMPILATION	A&M Video 7502-61737-3	Janet Jackson	1990	NR	19.95
20	17	8	JANE FONDA'S LEAN ROUTINE	Jane Fonda Warner Home Video 654	Jane Fonda	1990	NR	29.98
21	16	11	THE KING AND I	CBS-Fox Video 1004	Yul Brynner Deborah Kerr	1956	G	19.98
22	22	9	THREE TENORS IN CONCERT ●	London 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
23	36	14	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◇	Warner Home Video 616	Richard Simmons	1990	NR	19.98
24	20	10	FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG	19.95
25	38	8	HOW THE GRINCH STOLE CHRISTMAS!	MGM/UA Home Video	Animated	1966	NR	14.95
26	RE-ENTRY		SANTA CLAUS IS COMING TO TOWN	Family Home Entertainment 27312	Animated	1989	NR	14.95
27	30	2	RUSH: CHRONICLES	PolyGram Music Video 082-765-3	Rush	1990	NR	19.95
28	RE-ENTRY		LAWRENCE OF ARABIA	RCA/Columbia Pictures Home Video 50133	Peter O'Toole	1962	PG	29.95
29	28	5	PLAYBOY 1991 VIDEO PLAYMATE CALENDAR	Playboy Video HBO Video 90520	Various Artists	1990	NR	19.99
30	31	10	RAIN MAN	MGM/UA Home Video 901648	Dustin Hoffman Tom Cruise	1988	R	19.98
31	23	18	M.C. HAMMER: PLEASE HAMMER DON'T HURT 'EM	Capitol Video C540001	M.C. Hammer	1990	NR	19.98
32	NEW ▶		IT'S A WONDERFUL LIFE	Republic Pictures Home Video 2060	James Stewart Donna Reed	1946	NR	14.95
33	24	103	STAR WARS	CBS-Fox Video 1130	Mark Hamill Harrison Ford	1977	PG	19.98
34	32	2	PHIL COLLINS: SERIOUSLY LIVE	A*Vision Entertainment 3-50170	Phil Collins	1990	NR	19.98
35	29	151	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	14.95
36	RE-ENTRY		DISNEY'S SING ALONG SONGS: VERY MERRY CHRISTMAS SONGS	Walt Disney Home Video 412	Animated	1988	NR	14.95
37	NEW ▶		DEBBIE GIBSON: LIVE AROUND THE WORLD	A*Vision Entertainment 3-50171	Debbie Gibson	1990	NR	19.98
38	39	9	R.E.M.-TOURFILM	Warner Reprise Video 3-38184	R.E.M.	1990	NR	19.98
39	RE-ENTRY		FROSTY THE SNOWMAN	Family Home Entertainment 27311	Animated	1989	NR	14.95
40	35	11	WHEN HARRY MET SALLY ...	Nelson Home Entertainment 7732	Billy Crystal Meg Ryan	1989	R	19.98

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units 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.

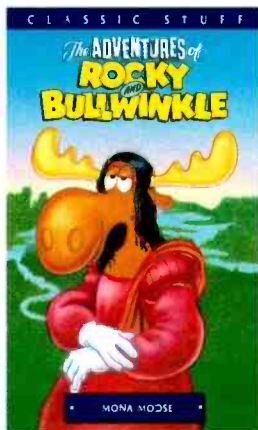
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MARKETING SUPPORT
SO BIG, WE COULDN'T
SHOW IT!

CLASSIC STUFF THAT'S OFF THE WALL AND ONTO VIDEO!



Buena Vista Home Video

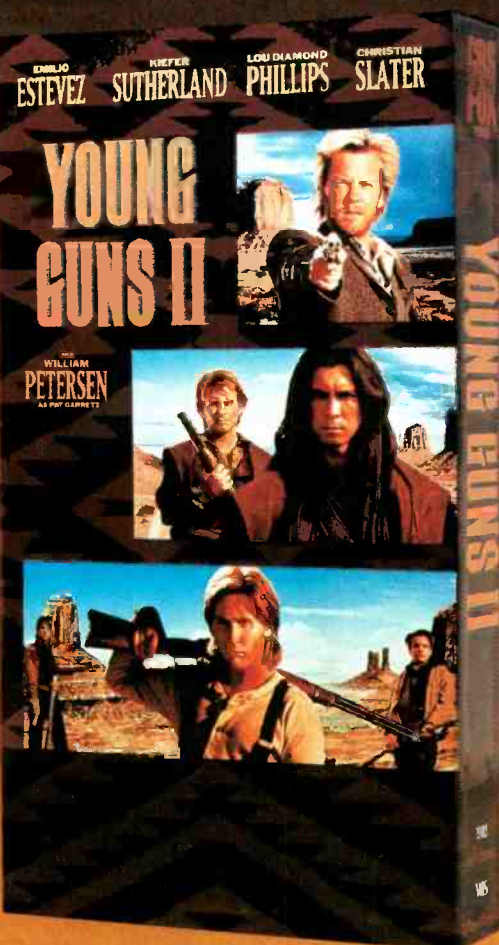
PREBOOK DATE: JANUARY 22 NATIONAL AVAILABILITY DATE: FEBRUARY 8

Distributed by Buena Vista Home Video, Burbank, California 91521. © Buena Vista Pictures Distribution, Inc. © Ward Productions, Inc.

TEAM UP WITH EXPLOSIVE ACTION THIS JANUARY!

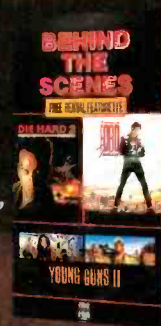
Start the New Year with a pair of blockbuster hits and our impactful campaign to increase rentals and sell off used copies!

These are collectible films the fans want! They want the high-tech action and appeal of Bruce Willis in *DIE HARD 2* and the hot young stars and hot songs by Jon Bon Jovi in *YOUNG GUNS II*.



FREE RENTAL FEATURETTE

Featuring a behind-the-scenes look at three blockbuster hits — *DIE HARD 2*, *THE ADVENTURES OF FORD FAIRLANE*, and *YOUNG GUNS II*. To get your free copies call: 1(800) 955-5339.



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In addition to theatrical-sized posters, we've got a poster and counter display promoting reduced price sales of previously viewed copies of *DIE HARD 2*, *THE ADVENTURES OF FORD FAIRLANE*, and *YOUNG GUNS II*.

DIE HARD 2 and **DIE HARD 2** will go on moratorium on **JANUARY 31st 1991** for at least **6 months**.

JAMES G. ROBINSON PRESENTS A MORGAN CREEK PRODUCTION A GEOFF MURPHY FILM *YOUNG GUNS II*
 ALAN RUCK BALTHAZAR GETTY STYLING BY JON BON JOVI COSTUME DESIGNER ALAN SILVESTRI EDITOR BRUCE GREEN EXECUTIVE PRODUCER GENE RUDOLPH
 PRODUCED BY DEAN SEMLER DIRECTED BY GEOFF MURPHY EXECUTIVE PRODUCERS DAVID WICKSAY GARY BARBER
 WRITTEN BY JAMES G. ROBINSON JOE ROTH JOHN FUSCO PRODUCED BY JOHN FUSCO DIRECTED BY GEOFF MURPHY
 CASTING BY PAUL SCHIFF EXECUTIVE PRODUCERS IRBY SMITH
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YOUNG GUNS II
 Catalog #1902. Approx. 105 Minutes.
 1990. Color. Rated PG-13. Stereo.
 Closed Captioned. \$92.98.
Street Date: 1/17/91
Dealer Order Date: 12/28/90

DIE HARD 2
 Catalog #1850. Approx. 124 Minutes.
 1990. Color. Rated R. Stereo.
 Closed Captioned. \$94.98.
Street Date: 1/31/91
Dealer Order Date: 1/15/90



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Panel Warns That Lots Can Go Wrong In Securing Rights

BY JIM BESSMAN

LOS ANGELES—Problems in producing and acquiring home video product aside, securing the necessary rights and clearances for the various elements contained in a video can be even more daunting. So learned attendees at the 1990 American Video Conference during the Nov. 9 "Unraveling Rights And Clearances" panel.



Dizzying discussions of "layers of rights" and "chains of title" were led by Loyola Law School's Lionel Sobel, who noted that anyone making a video of the panel itself who might catch a glimpse of wall painting on tape could be in violation of copyright laws—even if fees had already been paid for use of the hotel room and its contents.

"A layer of copyrights is embodied in a single work," said Sobel. "It's entirely possible that you can acquire the rights to reproduce into a video a copyright created by somebody else and then acquire copyright permission for a particular clip, but it's also possible that yet another copyrighted work is underlying the work you've acquired."

"You get only the use of its clip—you [also] have to go beneath the clip," he said.

In other words, Sobel explained, if you get permission to use a clip from a movie based on a novel, for instance, you have only "first-generation permission," solely for the use of the clip itself. You still need permission for use of the "underlying novel" from which the movie was adapted.

Likewise, use of a photo from a magazine requires license from the owner of the photo as well as the magazine.

Attorney Bruce Polichar, the panel moderator, brought out the concept of "chain of title," defined as an unbroken and "undamaged" transfer of ownership from whoever owns the rights in the first place to the acquiring producer or distributor.

"If that chain is broken with respect to any of the rights you need, you may effectively be prevented from distributing the program, or find yourself paying dearly if you have already commenced distribution," said Polichar.

Warner/Chappell Music senior VP Don Biederman further warned that while license fees may be minimal, "we'll come after you" if the layers of "frequently misunderstood" rights involved in music licensing for video use are neglected. These can include synchronization rights for recording a song into a soundtrack, master-use license of a recording, and performance rights.

Fee scales, Biederman said, vary greatly according to song "quality" ("As Time Goes By" is a monster fee, but a song never recorded anywhere is minimal") and positioning, with a song needed for front- or end-

(Continued on page 50)

P'mount Sets Promo Contests For 'Thunder' Vid

NEW YORK—Paramount Home Video is offering retailers and distributors a chance to win a trip to Bob Bondurant's Racing School as part of its promotional campaign behind the release of "Days Of Thunder."

"Days Of Thunder," the Simpson/Bruckheimer auto-racing number, will cruise into video stores Feb. 7. It carries no suggested list, but is priced for rental.

Distributors are being encouraged to create contests and sales incentives for their own sales staffs, with Paramount providing the grand prize of an expenses-paid trip to the Phoenix racing school known for having trained Mario Andretti, Dan Gurney, and other racing su-

*The grand prize is
a trip to a famed
auto-racing school*

perstars. It has also trained such celebrity racers as Paul Newman and Clint Eastwood.

"Distributors can set up whatever sort of program works best for them, under our approval, that focuses attention on 'Days Of Thunder,'" says Paramount VP of advertising and sales promotion Hollace Brown.

One grand prize will be awarded to each distribution company.

For retailers, Paramount is running a display contest with the grand-prize winner also getting a trip to racing school. Other prizes include "Days Of Thunder" jackets, T-shirts, and miniature car sets.

Paramount is providing retailers with posters and light-box inserts to incorporate into their displays. Also, retailers who order a 14-piece prepack will receive two nylon jackets, two baseball caps, and a floor display. A seven-piece prepack includes one jacket and one cap.

The winners of the display contest will be announced on or before March 14. The deadline to submit photos of a display is Feb. 14.

In another aspect of its "Days Of Thunder" promotion, Paramount is making available to retailers a 30-minute making-of tape called "The Making Of Days Of Thunder: NASCAR Goes Hollywood."

The program originally aired on ESPN as part of the promotion surrounding the theatrical release of the film. ESPN also marketed the tape on a limited basis following the airing.

Paramount is making it available at a list price of \$14.95. There is no minimum order required to purchase the special tape. PAUL SWEETING

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Workout

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RCA/Columbia U.K. Inks Distribution Deal With MCEG/Virgin Vision

RCA/Columbia Pictures Home Video U.K. has signed an agreement with MCEG/Virgin Vision (UK) Ltd. under which RCA/Columbia will sell and distribute more than 50 Virgin titles to the rental market in Britain. The first title covered by the deal is "She-Devil," with Meryl Streep and Roseanne Barr, set for release Friday (14). Other titles will include "Teenage Mutant Ninja Turtles," "RoboCop 2," and "Mermaids." Virgin retains sell-through rights to the titles. It will also handle all publicity, marketing, promotion, and related activities for both the rental and sell-through releases.

Media Creates Dealer Preview Program

Media Home Entertainment has created a "lending library" program for retailers to preview selected titles slated for release in 1991. Beginning this month, distributor branches nationwide will receive preview tapes on a monthly basis that distributors can offer their accounts for preview before placing their orders. "In the past, retailers have been asked to purchase secondary titles they might not have been able to view, which resulted in a cautious buy and lower numbers on titles that actually warranted a deeper buy," Media sales VP Vickie Barber said in a statement. "We have created this program for retailers to see these films that have recognizable stars . . . and Media's support of . . . marketing, advertising, and publicity campaigns." The program will be tested on one title per month. If the results are favorable, the company says, more titles will be added.

P'Gram Music Video Targets Vid Stores

PolyGram Music Video is planning to rerelease nine music-video titles from its catalog as part of its Super Sellers Kit promotion aimed at video specialty stores. Starting in January PMV will make available a 27-piece prepack floor/counter display dubbed the Pop Super Sellers Kit. The nine titles included are "Bon Jovi—Access All Areas," "Roger Waters—The Wall Live In Berlin," "Janet Jackson—Rhythm Nation Compilation," "Rush—Chronicles," "Sinead O'Connor—Value Of Ignorance," "Kiss: Crazy Nights," "Bob Marley And The Wailers: The Bob Marley Story," "The Moody Blues—Legend Of A Band," and "Cinderella—Tales From The Gypsy Road."

Flagship Expands To Take On Blockbuster

Flagship Entertainment, the New England-based marketing and buying cop, is expanding in the Southeast by opening a regional office in Port Charlotte, Fla. Neil R. Martin has been named to head the new office, which will develop and implement marketing programs for Flagship stores in the region. In a statement announcing the move, Flagship president Frank Lucca said, "We are now instituting our long-planned expansion in direct response to the immediate threat to independent video stores brought about by Blockbuster's aggressive acquisition policy. The video retailer must join a group now if they expect to prosper in the face of increased competition and the economic downturn."

J2 Revamps Lamoon, Unveils Video Plans

J2 Communications, which in October acquired National Lampoon, has unveiled a revitalization plan for the magazine that will include establishing divisions for feature-length, made-for-video films and shortform videos. At a press conference in New York Dec. 4, J2 president Jim Jimirro announced that the Los Angeles-based independent video supplier will also increase the frequency of National Lampoon magazine from bimonthly to monthly (except January and July), lower the newsstand price from \$3.95 to \$2.95, and eliminate nudity and vulgarity from the publication. In addition, J2 has appointed Michael Druckman and George Barkin publisher and editor, respectively, of National Lampoon.

PANEL FOCUSES ON SECURING RIGHTS

(Continued from page 48)

title credit costing up to "six figures for a good title," while one heard on a car radio underneath dialog might go as low as \$5,000.

Biederman also noted that while film footage used in video may be public domain, music used on its accompanying soundtrack may not be.

Jeff Goodman, president of stock-footage licensee Producers Library Service, used the Hooters videoclip "500 Miles" as an example of a music video compiled from archival footage obtained from multiple sources. He said that licensing of stock footage from movie studios does not grant residual-free use in cases where actors are recognizable.

But he noted that the "more newsy and informational" the use, the less the likelihood for liability.

Polichar advised that in acquiring rights to video materials, strive for exclusivity for any form of video device now known or later developed. He also recommended getting the rights for the broadest possible "territorial scope" of distribution, as well as rights to exploit the program in any interactive video formats.

Above all, he stressed that preventative measures be taken. "Budget and pay for whatever professional assistance is necessary to do the job right from the beginning. It will save you greatly in the future."

Top Video Rentals

Compiled from a national sample of retail store rental reports.							
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
1	2	7	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R
2	1	4	TOTAL RECALL	Carolco Home Video 68901	A. Schwarzenegger	1990	R
3	3	5	THE HUNT FOR RED OCTOBER	Paramount Pictures Paramount Home Video 32020	Sean Connery Alec Baldwin	1990	PG
4	4	3	BACK TO THE FUTURE PART III	Amblin Entertainment MCA/Universal Home Video 80976	Michael J. Fox Christopher Lloyd	1990	PG
5	9	2	BIRD ON A WIRE	Universal City Studios MCA/Universal Home Video 80959	Mel Gibson Goldie Hawn	1990	PG-13
6	25	2	ANOTHER 48 HRS.	Paramount Pictures Paramount Home Video 32386	Eddie Murphy Nick Nolte	1990	R
7	8	3	THE ROCKY HORROR PICTURE SHOW	CBS-Fox Video 1424	Tim Curry Richard O'Brien	1975	R
8	15	2	CADILLAC MAN	Orion Pictures Orion Home Video 8756	Robin Williams Tim Robbins	1990	R
9	5	6	Q&A	HBO Video 444	Nick Nolte Timothy Hutton	1990	R
10	6	10	GLORY	Tri-Star Pictures RCA/Columbia Home Video 70283-5	Matthew Broderick Denzel Washington	1989	R
11	7	4	WILD ORCHID	Vision p.d.g. RCA/Columbia Home Video 59573-5	Mickey Rourke Jacqueline Bisset	1990	NR
12	11	8	TEENAGE MUTANT NINJA TURTLES: THE MOVIE	New Line Cinema Family Home Entertainment 27345	Judith Hoag Elias Koteas	1990	PG
13	10	5	MIAMI BLUES	Orion Pictures Orion Home Video 8746	Alec Baldwin Jennifer Jason Leigh	1990	R
14	NEW		MEN AT WORK	Epic Home Video RCA/Columbia Home Video 59463-5	Charlie Sheen Emilio Estevez	1990	PG-13
15	13	6	THE COOK, THE THIEF, HIS WIFE & HER LOVER	Vidmark Entertainment 5330	Helen Mirren Michael Gambon	1990	NR
16	35	2	BETSY'S WEDDING	Touchstone Pictures Touchstone Home Video 1067	Alan Alda Molly Ringwald	1990	R
17	14	6	I LOVE YOU TO DEATH	Tri-Star Pictures RCA/Columbia Home Video 70303-5	Tracey Ullman Kevin Kline	1989	R
18	12	7	THE FIRST POWER	Orion Pictures Nelson Home Entertainment 7779	Lou Diamond Phillips Tracy Griffith	1990	R
19	17	4	THE ADVENTURES OF MILO AND OTIS	RCA/Columbia Pictures Home Video 50143	Dudley Moore	1989	G
20	19	3	PRANCER	Nelson Home Entertainment 7780	Sam Elliott Rebecca Harrell	1989	G
21	16	5	JETSONS: THE MOVIE	Universal City Studios MCA/Universal Home Video 80977	Animated	1990	G
22	20	18	DRIVING MISS DAISY	Warner Bros. Inc. Warner Home Video 11931	Jessica Tandy Morgan Freeman	1989	PG
23	21	13	BAD INFLUENCE	Epic Home Video RCA/Columbia Home Video 59233-5	Rob Lowe James Spader	1990	R
24	28	2	BLIND FURY	Tri-Star Pictures RCA/Columbia Home Video 70253-5	Rutger Hauer	1990	R
25	18	9	FIRE BIRDS	Touchstone Pictures Touchstone Home Video 1063	Nicolas Cage Tommy Lee Jones	1990	PG-13
26	22	6	STANLEY & IRIS	MGM/UA Home Video 901694	Robert De Niro Jane Fonda	1990	PG-13
27	24	20	INTERNAL AFFAIRS	Paramount Pictures Paramount Home Video 32245	Richard Gere Andy Garcia	1990	R
28	29	15	REVENGE	RCA/Columbia Pictures Home Video 50213-5	Kevin Costner Anthony Quinn	1990	R
29	36	2	CAMILLE CLAUDEL	Orion Pictures Orion Home Video 5050	Isabelle Adjani Gerard Depardieu	1989	R
30	30	18	HARD TO KILL	Warner Bros. Inc. Warner Home Video 11914	Steven Seagal Kelly LeBrock	1990	R
31	33	11	CRAZY PEOPLE	Paramount Pictures Paramount Home Video	Dudley Moore Daryl Hannah	1990	R
32	23	8	THE GUARDIAN	Universal City Studios MCA/Universal Home Video 80975	Jenny Seagrove Dwier Brown	1990	R
33	27	7	LOOSE CANNONS	Tri-Star Pictures RCA/Columbia Home Video 70193-5	Gene Hackman Dan Aykroyd	1990	R
34	31	9	LAST OF THE FINEST	Orion Pictures Orion Home Video 8761	Brian Dennehy	1990	R
35	40	2	CHATTahoochee	HBO Video 0307	Gary Oldman Dennis Hopper	1990	R
36	26	16	BORN ON THE FOURTH OF JULY	Universal City Studios MCA/Universal Home Video 80901	Tom Cruise	1989	R
37	39	5	TALES FROM THE DARKSIDE: THE MOVIE	Paramount Pictures Paramount Home Video 32360	Christian Slater Deborah Harry	1990	R
38	34	10	PETER PAN	Walt Disney Home Video 960	Animated	1953	G
39	32	10	A SHOCK TO THE SYSTEM	HBO Video 378	Michael Caine Elizabeth McGovern	1990	R
40	37	3	THE FOURTH WAR	HBO Video 519	Roy Scheider Jurgen Prochow	1990	R

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units 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.

**You Can Go To
'Church' After You
Get 'Repossessed'**

■ BY MICHAEL DARE

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

● **"Mandela In America" (1990), A*Vision Entertainment.**

Not only an excellent documentary on Nelson Mandela's recent tour of America, but a fascinating glimpse at the current political and star-making machinery in the U.S. After serving 27 years as a political prisoner in South Africa, it must have been a tru-



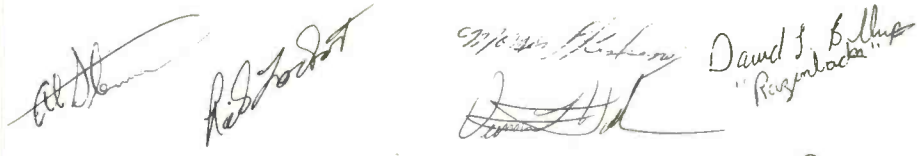
ly mind-boggling experience for the ex-tribal chief to be greeted so enthusiastically by such enormous crowds during his whirlwind two-week tour of eight American cities. He meets politicians and movie stars, speaks to Congress, and fills Yankee Stadium—generating the strongest possible public and private reactions against the evils of apartheid. At one point, he meets Eddie Murphy and tells him how his films kept him entertained in prison. The very idea of Nelson Mandela chuckling over "Coming To America" while in his prison cell is almost too bizarre to contemplate. In any case, now that Mandela is free, he's \$19.98 retail. Rent it with "A World Apart."



● **"Repossessed" (1990), LIVE Home Video, prebooks 12/18.**

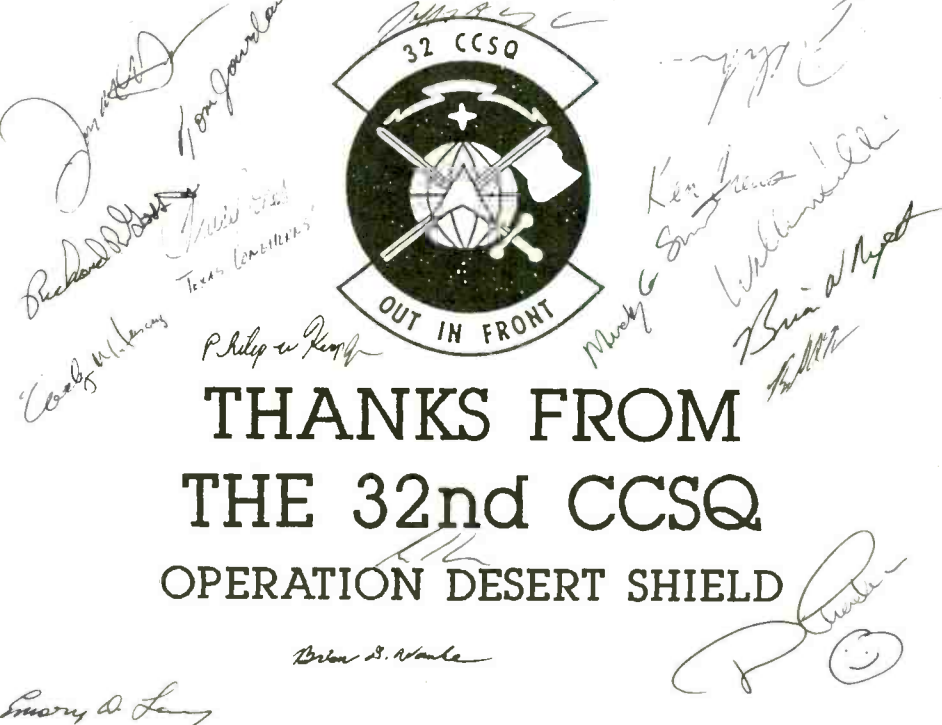
For some reason, neither Zucker, Zucker, and Abrahams ("Airplane!," "Police Squad") nor Mel Brooks ("Spaceballs," "Blazing Saddles") has ever made a satire of "The Exorcist." Which means that writer/director Bob Logan had to take things into his own hands and make the film that they would have made. He has succeeded surprisingly well. "Repossessed" features Linda Blair as the same character she played in "The Exorcist," only now she's all grown up and vomiting pea soup all over her husband. Starting with a satire of those pretentious "The Audience Is Listening" promos from Lucasfilm, Logan manages to skewer a broad variety of subjects, from TV miniseries to Ted Kennedy. Logan is more successful as a writer than as a director, since he allows some very bad acting and focuses on jokes that belong in the background, but his film still generates enough laughs to satisfy. Any movie in which the central issue is whether Linda Blair is possessed by the devil or if she just has PMS can't be all bad. See it with "The Exorcist." What the hell.

● **"The Church" (1990), Southgate Entertainment, prebooks 1/16.**

Italian film maker Dario Argento ("Suspiria") is one of the foremost practitioners of Gothic horror, and
(Continued on next page)


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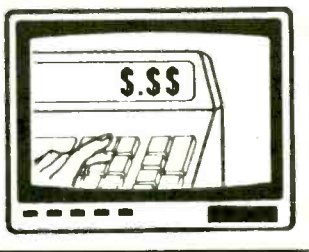
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HOME VIDEO

STORE MONITOR



by Earl Paige

PRICE POINT: Experiments in rental pricing continue all over the country. Are they confusing? John Sharpe, president of Video World, Hattiesburg, Miss., laughs. "The only thing that might make it more confusing is if we had a sign that read, 'These are our prices but only if it rains.' We are \$3, or two for \$5, for one day on new releases, and \$2 on everything else. But Monday through Wednesday we are two days instead of one day." Sharpe indicates that consumers really are not

that confused, that his three Video World stores have been standardized on the fee formula for a long period. Much of the complicated fee structuring occurs after Blockbuster Video enters a market with its three-evenings-for-\$3 program, says Peter Margo, executive VP at Palmer Video of Union, N.J. "We're a little different from Blockbuster," he says. "Sunday through Wednesday we're three evenings for \$3; then Thursday through Saturday we rent one day. We're really depending on Friday and Saturday to maximize our rental income. We're also on the verge of going up to \$3.50." In Los Angeles, three-store Odyssey Video is tossing the gauntlet at the market's four dominant chains via a newspaper-ad comparison chart that might well epitomize the confusion. At least the ad does not attempt to distinguish whether rental periods are one day, two days, or three days; comparison is made on price alone. Also, only a select six titles are involved in the challenge. (Continued on next page)

Billboard.

FOR WEEK ENDING DECEMBER 15, 1990

Top Kid Video

THIS WEEK	2 WEEKS AGO	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
★ ★ NO. 1 ★ ★					
1	1	11	PETER PAN Walt Disney Home Video 960	1953	24.99
2	3	13	ALL DOGS GO TO HEAVEN MGM/UA Home Video M301868	1989	24.98
3	2	29	THE LITTLE MERMAID Walt Disney Home Video 913	1989	26.99
4	4	5	JETSONS: THE MOVIE Universal City Studios/MCA/Universal Home Video 80977	1990	22.95
5	9	15	RUDOLPH THE RED NOSED REINDEER Family Home Entertainment 27309	1989	14.95
6	11	22	HOW THE GRINCH STOLE CHRISTMAS! MGM/UA Home Video M201011	1966	14.95
7	5	61	BAMBI Walt Disney Home Video 942	1942	26.99
8	19	3	FROSTY THE SNOWMAN Family Home Entertainment 27311	1989	14.95
9	6	15	DISNEY'S SING ALONG SONGS: UNDER THE SEA Walt Disney Home Video 908	1990	12.99
10	7	113	CINDERELLA Walt Disney Home Video 410	1950	26.99
11	16	3	SANTA CLAUS IS COMING TO TOWN Family Home Entertainment 27312	1989	14.95
12	15	3	A CHARLIE BROWN CHRISTMAS Hi-Tops Video HT0059	1990	9.98
13	8	119	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
14	10	36	TEEN MUTANT NINJA TURTLES: COWABUNGA... Family Home Entertainment 27319	1990	14.95
15	13	272	DUMBO ♦ Walt Disney Home Video 24	1941	29.95
16	12	63	THE LAND BEFORE TIME Amblin Entertainment/MCA/Universal Home Video 80864	1988	24.95
17	RE-ENTRY		DISNEY'S SING ALONG: VERY MERRY CHRISTMAS... Walt Disney Home Video 412	1988	14.95
18	17	217	ALICE IN WONDERLAND ♦ Walt Disney Home Video 36	1951	29.95
19	14	23	TEEN MUTANT NINJA TURTLES: SUPER... Family Home Entertainment 27336	1990	14.95
20	21	15	HAPPY BIRTHDAY, BUGS: 50 LOONEY YEARS Warner Bros. Inc./Warner Home Video 12054	1990	14.95
21	20	60	TEEN MUTANT NINJA TURTLES: KILLER PIZZAS Family Home Entertainment 27314	1989	14.95
22	23	67	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES Walt Disney Home Video 581	1987	14.95
23	RE-ENTRY		THE LITTLE DRUMMER BOY Family Home Entertainment 27315	1989	14.95
24	18	96	TEEN MUTANT NINJA TURTLES: HOT RODDING... Family Home Entertainment 23980	1989	14.95
25	22	7	TOM & JERRY'S 50TH BIRTHDAY CLASSICS II Turner Entertainment Co./MGM/UA Home Video 202049	1990	12.98

♦ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units 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.

2ND FEATURES

(Continued from preceding page)

this film, which he wrote and produced, continues in his fine tradition of dark and serious goremongering. In the Middle Ages, dozens of so-called devil-worshippers are buried in a mass grave. Today, a giant church stands on the sight, and the grave is accidentally opened during restoration. Suddenly, the church librarian is pulling his heart out of his chest and attacking young women, and people see demons whenever they look in the mirror. It's all intensely lurid, overemotional, bloody, and badly dubbed, i.e., a true horror fan's dream come true. Rent it with John Carpenter's "Prince Of Darkness."

• "Hiroshima" (1990), Vidmark, prebooks Tuesday (11).

In this well-made but relatively pointless re-creation of the lives of those at ground zero, we spend 98 minutes of guilt watching people suffer. It's not the fault of Judd Nelson as an American prisoner of war set free by the atomic blast, nor of Max Von Sydow as the priest who renews his faith, nor even Pat Morita as the pathetic granddad trying to save his family. The acting and production values are pretty good, but the script is predictably self-righteous. Rent it with "Triumph Of The Spirit" for a real depressing night.

• "Circuitry Man" (1990), RCA/Columbia Pictures Home Video, prebooks 12/20.

The entire atmosphere of earth has been destroyed and there is no oxygen, but that's not the only reason you'll want to hold your nose while watching this. It's The Future, and our lovely heroine, played by Dana Wheeler-Nicholson ("Fletch"), teams up with an artificial man, played by Jim Metzler ("River's Edge"), to deliver some contraband to New York. They are pursued by Vernon Welles, the strutting peacock from "Road Warrior," as Plughead, a sleazeball who shoves electrodes into people's brains in order to get off on their fantasies. What follows is a chase across America, which consists only of desert and underground parking structures. I assume this has less to do with the concept and more to do with the budget. The score by Deborah Holland is lovely, jazzy, and ethereal, and couldn't be more wrong for the movie. Will go perfectly with "Canonball Run" in slow motion.

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	Home Alone (20th Century Fox)	14,386,876	1,342 10,721	2	66,748,191
2	Misery (Columbia)	10,076,834	1,244 8,100	—	10,076,834
3	Three Men And A Little Lady (Buena Vista)	8,036,576	1,282 6,269	1	29,771,815
4	Dances With Wolves (Orion)	7,024,913	1,053 6,671	3	24,411,745
5	Predator 2 (Fox)	4,147,403	1,978 2,097	1	19,720,520
6	Rocky V (MGM/UA)	3,303,522	1,569 1,569	2	32,113,557
7	Rescuers Down Under (Buena Vista)	2,004,870	1,237 1,621	2	11,777,627
8	Ghost (Paramount)	1,850,844	1,528 1,211	20	197,954,919
9	Child's Play 2 (Universal)	1,345,465	1,439 935	3	24,491,950
10	Jacob's Ladder (Tri-Star)	825,970	1,094 755	4	23,717,465
11	Reversal of Fortune (Warner Bros.)	624,354	475 1,314	7	9,653,227
12	Quigley Down Under (MGM/UA)	567,056	891 636	6	18,084,679
13	Avalon (Tri-Star)	472,350	402 1,175	8	14,134,634
14	Memphis Belle (Warner Bros.)	422,678	617 685	7	25,452,640
15	White Palace (Universal)	420,750	495 850	6	16,154,051
16	Sibling Rivalry (Columbia)	389,133	692 562	5	16,764,239
17	GoodFellas (Warner Bros.)	301,181	197 1,529	10	39,327,723
18	Marked For Death (Fox)	266,603	387 689	8	42,800,172
19	Nutcracker Prince (Warner Bros.)	251,749	902 279	1	1,434,352
20	Henry & June (Universal)	243,270	159 1,530	8	10,447,918
21	Robot Jox (Triumph)	214,456	333 644	1	995,764
22	Presumed Innocent (Warner Bros.)	200,286	292 686	18	86,022,020
23	Postcards from the Edge (Columbia)	177,176	284 624	11	37,508,743
24	Fantasia (Buena Vista)	174,967	194 902	8	24,634,976
25	Flatliners (Columbia)	158,355	292 542	16	60,968,365
26	Mr. Destiny (Buena Vista)	124,351	230 541	7	14,484,072
27	Vincent & Theo (Hemdale)	99,404	20 4,970	2	521,438
28	China Cry (Penland)	94,941	58 2,519	4	2,256,342
29	The Krays (Miramax)	76,540	97 789	3	2,000,250
30	Witches (Warner Bros.)	75,998	153 497	14	10,295,199
31	Arachnophobia (Buena Vista)	75,881	169 449	19	52,843,860
32	C'est la Vie (Goldwyn)	74,493	28 2,660	3	434,390
33	To Sleep With Anger (Goldwyn)	70,814	20 3,541	6	624,999
34	Die Hard 2 (Fox)	65,574	119 551	21	115,194,879
35	Taking Care of Business (Buena Vista)	59,584	98 608	15	19,847,539
36	Mr. and Mrs. Bridge (Miramax)	49,292	2 24,646	1	197,378
37	Tune in Tomorrow (Cinecom)	46,012	21 2,191	5	1,713,963
38	Metropolitan (New Line Cinema)	45,787	32 1,431	17	2,590,205
39	Graffiti Bridge (Warner Bros.)	40,648	70 581	4	4,394,479
40	My Twentieth Century (Aries)	37,437	6 6,240	3	182,838

STORE MONITOR

(Continued from preceding page)

with Odyssey offering these at 99 cents daily all week long. The Blockbuster franchisee **UI Video** in suburban Burbank is identified at \$3.20 on new releases and \$3.50 on the high-ticket "The Hunt For Red October" (for three days). Two chains are \$2.50 on all six listed titles: **Wherehouse** (one day) and **20/20** (two day). **Music**

Plus is \$2.99 (one day).

IN THE HUNT: UI in Burbank offers a \$1 reward for bringing "The Hunt For Red October" back before the usual three-evening period.

DISC DUEL: In an interesting and provocative variation, Odyssey Video

features laserdiscs for rent at 99 cents daily—all week. The only other major chain in L.A. that rents laserdiscs is Blockbuster. Wherehouse, **Tower Video**, and **Music Plus** do not rent titles in the configuration. Another strong advocate of rental is **Laser's Edge**, just bowing its third store. "There are people who just do not want to own movies and titles that are not strong enough to support sale only," says **Jay Frank**, co-owner of Laser's Edge with **Kirk Leonhardt**. Laser's Edge rents at \$4 daily to nonmembers and \$2 to members (the annual membership fee is \$50). Members also get to keep discs all weekend if they rent three.

NICE NEIGHBOR: It's a nice touch to offer a free-local-calls-only telephone, and many video stores are doing it. But **Video Giant** in Woodland Hills, a suburb of L.A., goes one step beyond: It has the free phone *plus* it lists the three numbers of neighboring stores—two Wherehouse units and a **Sam Goody**. "We just feel it's part of service. The customer wants

that movie. We do everything toward that end," an employee says.

HOT TICKETS: In an unusual cross-promotion, Los Angeles-area Music Plus stores offer a free rental with the stub from any **AMC Theater**. Wherehouse is boasting that it will accept "movie rental coupons" from any store. The chain is also heavily promoting its "Satisfaction Guaranteed" feature, whereby goods will be exchanged within 10 days upon presentation of the sales receipt and with the original packaging... In what may be an oversight, the new Sam Goody unit in Woodland Hills went up with that identification alone and not the usual full name, **Sam Goody Music & Video**, the nomenclature that has festooned all the former **Licorice Pizza**-acquired stores and newly constructed units.

ETD SAYS HELLO: Surprising some by the good turnout generated on a Sunday, video distributor **ETD** hosted a grand-opening party recently. The all-day affair drew as many as

500 at peak hours, as guests dropped by the new branch in Santa Fe Springs, a suburb on the Los Angeles and Orange County border. Showing off the new facility, president **Ron Eisenberg** seemed most pleased by the large department devoted to Latin product. L.A.-area retailers will soon be seeing sales reps **Carlos Gonzales**, **Jaime Trejo**, **Scott Kennedy**, **Betty Samson**, **Steven Flores**, **Gil Jenkins**, and **Gigi Goldflam**.

VIDEO PEOPLE

Santa Monica, Calif.-based Trimark Pictures, a subsidiary of Vidmark Inc., appoints **Maria La Magra** as VP of public relations. She was formerly a senior publicist at Edelman Public Relations Worldwide. Vidmark Entertainment names **Joe Vertullo** Southeast regional sales manager. He was previously mid-Atlantic regional sales manager with MCEG/Virgin Home Entertainment and Southeast regional manager at Magnum Entertainment.

Island Visual Arts North America in Los Angeles has named **Liz Torres** senior director of production and manufacturing for IVA's longform product. She was previously an associate director of music video at MCA Records. IVA has also appointed **Betsy Caffrey** national director of marketing and sales. Most recently, she was national director of sales and marketing video for Elektra.

Cathy Mantegna is named VP of marketing at Strand VCI in Los Angeles. She most recently held the same post at Fries Home Video.

At Video Product Distributors Inc. of Sacramento, Calif., **Robert Wittenberg** rejoins the company in the newly created position of senior VP of sales and marketing. Wittenberg most recently held that post at Vidmark Entertainment.



LA MAGRA



CAFFREY

Diego Lerner is promoted to VP, Latin America and the Caribbean, for Buena Vista Home Video. Lerner was previously executive director for those territories. At Buena Vista Home Video International, **Kristen P. Roby** is promoted to director of finance and planning. Her most recent post at the firm was manager of finance and planning. Buena

Vista is based in Burbank, Calif.

LIVE Entertainment Inc. in Van Nuys, Calif., appoints **Carrie DeLong** and **Rasmus Van der Colff** to director of operations analysis and internal auditor, respectively. DeLong was financial consultant to General Mills Inc. and Van der Colff was an accountant with an international affiliate of Peat Marwick.

Mindy Warren Pickard is promoted to director of marketing services at New York-based CBS/Fox Video. She joined the company in June 1987.

In Lanham, Md., **Schwartz Brothers Inc.** promotes **Mike Spitz**, former manager of special accounts, to manager of telemarketing and customer service, a position previously held by **Marilyn Schwartz**, who is promoted to personnel director.

Hanna-Barbera Home Video in Los Angeles names **Virl Z. Hill** manager, licensee planning and control, international division, **Keith McHugh** financial analyst, **Steven Wegner** sales administrator, **Clare Colman** international coordinator, and **Melinda Robles** traffic coordinator. They were, respectively, recipient of a Master of Management degree from Northwestern Univ., senior accountant at Snyder & Sonnenfeld, marketing coordinator/creative services at Nelson Entertainment, administrative assistant at Hanna-Barbera Home Video, and marketing assistant/customer program manager at Hanna-Barbera Home Video.

Jeff Rabinowitz is named senior VP of sales for Sony USA. He was director of sales for the company.

Steve Brecker is named VP of home video for BBC Lionheart in America. He was head of marketing at Sony Video Software Co.

Julia Gilbert is named marketing manager of Academy Entertainment in Shelburne, Vt. She was program marketing associate at National Public Radio.

Betsy Darnell is named regional sales representative in Atlanta for Allied Film & Video. She will represent the company throughout Mississippi, Alabama, South Carolina, and Georgia. She was Atlanta sales manager for Broadcast Rental & Sales.

Whit Jackson is named manager of sales, encryption systems, for Macrovision in Mountain View, Calif. He was business manager of the Galaxy/Westar Satellite System at Hughes Communications.

Billboard.

FOR WEEK ENDING DECEMBER 15, 1990

Top Special Interest Video Sales™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.		Suggested List Price
			TITLE	Program Supplier, Catalog Number	
RECREATIONAL SPORTS™					
★★ NO. 1 ★★					
1	1	34	ALL NEW DAZZLING DUNKS & BASKETBALL BLOOPERS	CBS-Fox Video 2423	14.98
2	RE-ENTRY		DAZZLING DUNKS AND BASKETBALL BLOOPERS	◇ CBS-Fox Video 2229	14.98
3	3	192	AUTOMATIC GOLF	▲ ◇ Simitar Ent. Inc. VA 39	14.95
4	7	62	BASEBALL FUNNIES	Simitar Ent. Inc.	14.95
5	11	7	GREATEST SPORTS FOLLIES	CBS-Fox Video 2543	14.98
6	2	53	CHAMPIONS FOREVER	◆ J2 Communications J2-0047	19.95
7	15	3	HOCKEY-HERE'S HOWE: DEFENSE	Kartes Video Communications	14.95
8	12	15	BASEBALL CARD COLLECTING	JCI Video JCV-8212	9.95
9	14	135	NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	14.95
10	16	72	THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS	HBO Video 0025	14.99
11	RE-ENTRY		FUNNY SIDE UP	Major League Baseball	19.95
12	5	138	DORF ON GOLF	◆ J2 Communications J2-0009	19.95
13	8	34	LEE TREVINO'S PRICELESS GOLF TIPS VOLUME 3	Paramount Home Video 12626	19.95
14	6	20	GREG NORMAN: THE COMPLETE GOLFER	Paramount Home Video 12684	29.95
15	10	25	THE BOYS OF SUMMER	VidAmerica 7017	14.95
16	RE-ENTRY		GOLF MY WAY WITH JACK NICKLAUS	Worldvision Home Video 2001	84.95
17	17	28	GREG NORMAN: THE COMPLETE GOLFER, PART 2	Paramount Home Video 12685	29.95
18	19	6	GOLF YOUR WAY	Sports Marketing Group	23.99
19	NEW		WAYNE GRETZKY: ABOVE & BEYOND	Live Home Video 68942	19.95
20	RE-ENTRY		GOLF LIKE A PRO WITH BILLY CASPER	Morris Video	14.95

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.		Suggested List Price
			TITLE	Program Supplier, Catalog Number	
HEALTH AND FITNESS™					
★★ NO. 1 ★★					
1	1	7	JANE FONDA'S LEAN ROUTINE	Warner Home Video 654	29.98
2	2	205	CALLANETICS	◇ MCA/Universal Home Video 80429	24.95
3	4	15	RICHARD SIMMONS: SWEATIN' TO THE OLDIES	◇ Warner Home Video 616	19.98
4	6	97	JANE FONDA'S COMPLETE WORKOUT	Warner Home Video 650	29.98
5	3	205	KATHY SMITH'S BODY BASICS	JCI Video 8111	14.95
6	7	47	KATHY SMITH'S ULTIMATE STOMACH & THIGHS WORKOUT	◇ Fox Hills Video M032466	19.95
7	9	59	BEGINNING CALLANETICS	◇ MCA/Universal Home Video 80892	24.95
8	11	27	DENISE AUSTIN'S THE HIPS, THIGHS & BUTTOCKS WORKOUT	Parade Video 31	19.95
9	10	205	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT	◆ Warner Home Video 070	29.98
10	5	45	JANE FONDA'S LIGHT AEROBIC WORKOUT	Warner Home-Video 652	29.98
11	8	109	KATHY SMITH'S FAT-BURNING WORKOUT	◇ Fox Hills Video FH1059	19.95
12	19	205	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video 8100	14.95
13	14	93	ANGELA LANSBURY: POSITIVE MOVES	Wood Knapp Video WK1016	29.95
14	12	27	JODY WATLEY: DANCE TO FITNESS	Parade Video 207	24.95
15	16	37	DENISE AUSTIN'S SUPER STOMACHS	Parade Video 27	19.95
16	13	111	SUPER CALLANETICS	◇ MCA/Universal Home Video 80809	24.95
17	RE-ENTRY		JUDI SHEPPARD MISSETT'S FITNESS NOW!	JCI Video 8119	14.95
18	18	132	START UP WITH JANE FONDA	Warner Home Video 077	19.95
19	RE-ENTRY		BUNS OF STEEL, WITH GREG SMITHEY	The Maier Group	14.95
20	RE-ENTRY		JANE FONDA'S EASY GOING WORKOUT	◆ Warner Home Video 058	29.98

◆ 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.

'Pump It Up' Keeps A Local Feel All Over The U.S.

BY MELINDA NEWMAN

LOS ANGELES—Though "Pump It Up" is now seen on 82 stations across the country, the weekly rap-music video show maintains a local feel by taking a market-by-market approach to programming and promotions.

The program, produced by Fox Television Stations Productions, started as a local series on KTTV, the Fox-owned Los Angeles station, in October 1989. It rolled out to six other Fox-owned stations this past May before expanding to its current market size in September.

"Pump It Up" is now available in 71% of all U.S. households and 80% of black households, and it has a potential audience of 66 million households. Its main demographic is 12-to-24-year-old black males and females.

"The challenge is keeping it fresh

and accessible to the street so we don't lose our core audience, which is the inner-city black teenager," says the show's producer, Jeff Shore.

To maintain its "in your backyard" feel, the show travels all over the country, tying in with local markets. "We're doing a series of shows from different places," says "Pump It Up" executive producer Jay Scharer. Recently completed were shows taped in Seattle during Nastymix Records' fifth anniversary party. Five episodes were shot in New York earlier this fall. Future programs will be taped in Chicago and Miami.

"Pump It Up" also continues to run promotions in individual towns. "We started locally and so we still try to address those kinds of needs in each market," says Scharer.

Each show averages eight videos, most of which are repeated at least

once on subsequent episodes. "We're more apt to add something obscure than some other rap shows," says Shore. "We go for a blend of hits and hot new clips."

Before airing, videos must clear broadcast standards, which can present an uphill battle. "When we have a problem with standards, it's not sex, it's because of political content," says Shore. "It's a constant battle that we're always on top of. We have rarely had something not air. We generally badger standards until we can air it in one form or another."

Not only does Shore feel that the

show is under tighter regulations than "Yo! MTV Raps," he also thinks it comes under closer scrutiny than other shows produced by Fox. "Our standards are more puritanical. We feel the censors let 'In Living Color' get away with more than us."

According to Shore, 30% to 40% of the videos are edited in some way. Cuts range from bleeping out an expletive to a visual edit.

Shore, who is white, relies heavily on his staff in making programming decisions. "My staff tells me if I'm doing something insensitive or out of line," he says.

One of his biggest sources of help is host Denise "D" Barnes, half of the rap group Body and Soul. "D knows what's going on and what she likes," says Shore. "She's our tie to the street." Shore also listens closely to associate producer Howard Hobson. Because the playlist is planned less than a week in advance, it can add videos and can be added at the last minute.

As the show has expanded in scope, it has added national promotions.

Its first such promotion was a rap trivia contest. The winner got a Monie Love concert in his hometown.

Acme Closing N'ville Office 1st Step Toward Dissolution In '91

NEW YORK—Acme Pictures, long a mainstay in the Nashville music video community, is closing its doors.

Although Acme will not officially dismantle until summer 1991, producer and co-owner Joanne Gardner has announced that she will relocate to Los Angeles early next summer and work as a free-lance producer. The company's other producer and five directors will also be on their own.

"As the years go by, I realize that although I love everybody here dearly, this swimming upstream is getting a little old," says Gardner. "I'm getting asked to do videos for the same budget that I had when I did my very first clip in 1984. Then we were thrilled to do videos for \$25,000 to get our foot in the door, but now my foot is in pretty deep. It's nothing against the neighborhood or the music or the type of people here, it's just the level of work. It's time to take the next step."

More and more of Acme's work was done outside of Nashville over the years. According to Gardner,

30%-40% of last year's videos were not shot in Music City, and only one of the company's directors is based in Nashville. However, after moving to Los Angeles, Gardner says that she will keep the insurance policy and other business accounts open so that any Nashville shoots can still be accommodated.

The company will stay busy until its closure. Gardner is producing a concert longform on Rosanne Cash (who owns Acme with Gardner), which will be taped Dec. 16 in California. Acme is also negotiating to do a three-part series on Southern rock for Cabin Fever Entertainment.

"I really appreciate everything everyone's done here, but forward movement is the name of the game and there is still some strange reverse discrimination here," says Gardner. "Sort of you're very good ... for a Nashville producer. How many CMA awards do you have to win for people outside of Nashville to recognize your talent?"

MELINDA NEWMAN

Video Jukebox's Net Loss Widens During 3rd Quarter

NEW YORK—Video Jukebox Network Inc., the interactive televised music video company, reports that its net loss widened to \$415,000 in the third quarter. In the same period last year, the deficit was \$290,000.

The company states that viewer revenues, "particularly in September, did not meet our expectations."

Overall revenues, however, jumped to \$3.79 million in the quarter that ended Sept. 30, from \$1.14 million last year.

Despite the drop in viewer revenues, the company says it was "encouraged by the development of its advertising and ancillary call revenue streams."

For the first nine months of this year, the company reports a net loss of \$1.01 million on revenues of \$9.82 million, compared with a deficit of \$1.73 million on revenues of \$2.02 million in the same period last year.

In other news, the Miami-based company says Tele-Communications Inc. completed its \$5 million investment in Video Jukebox in exchange for 9.8% of the company's stock.

The two firms have agreed to expand the jukebox network in cable systems owned by Tele-Communications. At present, Video Jukebox operates 121 units in 30 states, reaching more than 10 million

(Continued on next page)



by Melinda Newman

IS THERE ANYONE left in the Western Hemisphere who hasn't seen it? Of course, we mean Madonna's "Justify My Love" video. One thing's for sure—Sire/WB has gotten tons of free publicity for the clip, shown in snippets or its entirety on "Nightline," CNN, "Today," "The Howard Stern Show," and, our favorite, during a "Wayne's World" segment on "Saturday Night Live."

Additionally, after we went to press last week, Video Jukebox Network decided to add "Justify My Love" to its playlists in several markets with no fanfare or announcements. The first airing was at 9:47 a.m. Nov. 30 and, according to VJN's head of programming, Les Garland, the interactive video jukebox channel has received only seven calls complaining about the clip. Not that they aren't watching it. On some systems, it was played as many as 40 times on Dec. 1.

The video is available to all the network's cable and low-power television stations; however, VJN sent a fax to all of its low-power station operators alerting them to the video's content since they are responsible for their licenses. According to Garland, a small number of operators decided not to run the clip. (For VJN's third-quarter financial results, see story on this page.)

It looks like "Justify My Love" will finally knock Vanilla Ice's "Ice Ice Baby" out of its No. 1 video slot next week.

MTV has stayed firm in its decision and is not airing the clip. However, MTV Europe is playing the video in its entirety.

All that's left now is to see how all this exposure affects the sales of the video single when it hits stores Tuesday (11). On one hand, the publicity will alert everyone to its release. On the other hand, the "Forbidden Factor" that would have made people buy the video strictly out of curiosity is gone. We'll also be watching to see how people react to the \$9.98 price point and the medium in general.

May we humbly suggest that since WB and Madonna consistently maintain that there were no plans to release "Justify My Love" as a video single until MTV decided not to play it, any profit from the clip be donated to an anti-censorship organization of the singer's choice.

GH-CH-CHANGES: They just keep a'coming. Janet Kleinbaum, formerly of Island Records, is the new director of video promotion and artist development for RCA Records. Her new role encompasses all aspects of video promotion and special projects, not necessarily related to video. Unlike her predecessor, Jeane Mattiussi, she will not be handling video production; that will continue to be overseen by Ria Lewerke. No successor at Island has been named; in the meantime, Kleinbaum's former assistant, Tina Dunn, will be assuming the position.

Due to a restructuring, director of video production

Susan Solomon has left Chrysalis Records. Video production will now be handled by the marketing department. Solomon can be reached at 212-529-0732.

NEW KIDS ON THE BLOCK(S): "Games," the latest clip from NKOTB, had its world debut on 14 different local and regional outlets across the country Dec. 1 during a 12-hour window. Kicking off the party was New York's Video Music Box, which aired the clip at noon (EST). Shows joining in that day were Baltimore's V-TV; Dallas Music Video; Grand Stand Band Stand (Myrtle Beach, S.C.); Kickin' It Live/B-95 (Battle Creek, Mich.); Music In Motion (San Diego); Musica Desdr America (El Paso, Texas); Video Vault (Minneapolis); TV-58 (Hyannis, Mass.); Clubbeat (Syracuse, N.Y.); Music Video 50 (Chicago); V-102 (Monroe, La.); TV-23 (Akron, Ohio); and FMTV, which airs in Sacramento, Calif.; Birmingham, Ala.; Memphis; Phoenix; Montgomery, Ala.; Savannah, Ga.; and St. Louis. The combined broadcast audience was more than 17 million.

ICE ICE BABY—Ice Cube debuted his latest single, "Dead Homiez," during a press conference in New York Dec. 4. The raw clip, directed by Mark Guma, is the story of a funeral of someone gunned down during an outbreak of inner-city violence. It's the first track from the rapper's new Priority Records album, "Kill At Will."

AND WHEREFORE ART THOU, FLO & EDDIE? As a reminder that before Teenage Mutant Ninja Turtles there were just the Turtles, Howard Kaylan and Mark Volman have completed a 90-minute "The Turtles—Happy Together" program for Rhino Home Video. The January release features 16 black-and-white and color clips (including performances from such vintage '60s shows as "Shindig," "Hullabaloo," and "American Bandstand") and will be partially premiered during the Turtles' seven-night, 10th anniversary New Year's Eve stint at New York's Bottom Line.

"I'm excited that it's finally out there," says Volman, who with Kaylan assembled the video in conjunction with head Rhino Harold Bronson. "We take the career of the band from high school to breakup, with interviews with all the original band members, and recollections from people like Ray Manzarek, Stephen Stills, and Graham Nash. We even have our high school choir teacher reminiscing about the Turtles in choir." Volman says the tape, which covers 1965-70, will have a Flo & Eddie follow-up volume next year to bring the legendary duo's video output up to date.

ROUNDER RECORDS HAS JOINED the video production and promotion world with "I've Got That Old Feeling" from Alison Krauss, the 19-year-old bluegrass fiddler with the big industry buzz.

"We've cautiously entered into the video age," says national promotion director Brad Paul, who says that the Krauss clip came about after Country Music Television guaranteed exposure (the clip has since been added at TNN as well). "That in and of itself was reason to go ahead ... If we see significant sales for Alison, we'll consider future video projects."

Assistance in preparing this column was provided by Jim Bessman.

Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.

Lists do not include videos in recurrent or oldies rotation.

MUSIC VIDEO

VIDEO TRACK

LOS ANGELES

TOMMY BOY'S Digital Underground hooked up with the crew at Nitrate Films to lens "The Same Song," a promotional video hyping **Dan Aykroyd's** newest comedy. The clip features vignettes from the film, "Vulkanvania," in addition to shots of the rappers wreaking havoc at a local drive-in theater. **Scott Kalvert** directed; **John Hoggood** produced. Meanwhile, **Julien Temple** directed Nitrate's "Love Makes Things Happen," a **Pebbles/Babyface** duet clip. **Amanda Pirie** produced the romantic concept video for the MCA album "Always."

Bill Parker of Renge Films directed the latest video for veteran vocal group the **Whispers**. "Your Heart, My Heart" is set in L.A.'s Union Station, and Renge reeled footage of the art-deco train depot's cavernous waiting room, picturesque archways, and bustling platform. The setting provides the perfect dramatic backdrop for the love-triangle story line. **Karolyn Ali** and **Christopher McKinnon** produced and line produced, respectively, for **Capitol Records**.

NEW YORK

D.J. WEBSTER directed "Somebody's Crying," an emotional performance piece from **Force M.D.'s** Tommy Boy album, "Step To Me." Cinematographer **Declan Quinn** shot footage at Mother's Sound Stages.

The video incorporates lightning and rain effects backed with vignettes of different people shedding tears. **Joe Charbanic** produced.

Classic Concept's **Lionel C. Martin** is the director behind a collection of new clips, including **Public Enemy's** "Burn Hollywood Burn" on **Def Jam**; **Another Bad Creation's** "Isha" on **Motown**, and **3rd Bass'** "Product Of The Environment" on **Def Jam**. **Ralph McDaniels** and **Kim Ogletree** produced the videos.

OTHER CITIES

ARISTA'S 3 TIMES DOPE returned to hometown Philadelphia to reel "No Words" with the crew from **Original Eye Films**. **Scot J. Mathison** directed the abstract performance clip, shot in black-and-white on the city streets. **Rick Padilla** produced.

Vivid's crews recently reeled clips for **Slayer** and **Andy Taylor** in London. **Markus Blunder** shot "War Ensemble" for the **Slayer** album "Seasons Of The Abyss" on **Def American**. **Lyn Healy** and **Roger Hunt** produced. **Tony Vanden Ende** is the eye behind "Lola," which comes from Taylor's **A&M/U.K.** album, "Dangerous." **Cathy Hood** produced.

The **Deaton Flanigen** production team is behind **Mike Reid's** Nashville-based "Walk On Faith" video for **Columbia**. The crew shot a performance clip intermingled with conceptual vignettes. The tune comes from Reid's "Turning For Home" album, slated for release in February.

NEW VIDEOCLIPS

This weekly listing of new video clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to Billboard, New Video-clips, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

CARON WHEELER

UK Blak
UK Blak/EMI
Lynne Miller, Chris Waggoner/Spellbound Pictures
Greg Masuak

DWIGHT YOAKAM

Turn It On, Turn It Up, Turn Me Loose
If There Was A Way/Reprise
Liz Rowe, Doug Major/Lucasfilm Commercial Productions
Steve Vaughan

VIDEO JUKEBOX NETWORK

(Continued from preceding page)

households.

Legal costs associated with the closing of the deal with Tele-Communications contributed to the quarterly net loss, says Video Jukebox spokesman John Robson.

The company has also released a survey of 1,000 television viewers in five markets across the U.S. that finds awareness of the network at 56% of all households. The survey also says the network ranks second to MTV as most-watched music channel.

In an effort to generate a new source of revenues, Video Jukebox says it has begun partnerships with cable operators to market audiotext programs through "900" telephone numbers to viewers. The programs include services like samplings of current recordings.

Investors recently bid \$5.125 a share for the company's stock, which trades over the counter.

DON JEFFREY

Continuous programming
1515 Broadway, New York, NY 10036

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INXS, Disappear
Robert Palmer, You're Amazing
Warrant, I Saw Red

ADDS

Styx, Show Me The Way
Cher, The Shoop Shoop Song

ADDS

Maxi Priest, Just A Little Bit Longer
Salt 'N' Pepa, Do You Want Me
Joey Kid, I'm Not In Love

BUZZ BIN

Charlatans U.K., The Only One...
The Cure, Close To Me (Ver II)
Jane's Addiction, Been Caught Stealing
King's X, It's Love
U2, Night And Day

FIVE STAR VIDEO

Chris Isaak, Wicked Game

HEAVY

Father MC, I'll Do For You
Koolhaas, You Can't Buy Me Love
Janet Jackson, Love Will Never
Hi Five, Just Can't Handle It
Force M.D.s, Somebody's Crying
C&C Music Factory, Gonna Make
Surface, The First Time
Dee-Lite, Groove Is In The Heart
Bruce Hornsby, Lost Soul
Janet Jackson, Love Will Never
Donny Osmond, My Love Is A Fire
Paul Simon, The Obvious
Surface, The First Time
Traveling Wilburys, She's My Baby
UB40, The Way You Do The Things
Steve Winwood, One And Only Man
Dwight Yoakam, Turn It On

ADDS

The Judds, Love Can Build A Bridge
Marty Stuart, Little Things
Michael Martin Murphey, Red
John Tesh, On American Shores
Rosanne Cash, What We Really Want

HEAVY

AC/DC, Moneytalks
Black Crowes, Hard To Handle
Jon Bon Jovi, Miracle
Damn Yankees, High Enough
Janet Jackson, Love Will Never
George Michael, Freedom
Poison, Something To Believe In
Paul Simon, The Obvious
***The Simpsons, Do The Bartman**
UB40, The Way You Do The Things
Winger, Miles Away
***ZZ Top, Give It Up**

DEVELOPMENT

Stevie B, Because I Love You
Breathe, Does She Love That Man
Phil Collins, Hang In Long Enough
Dee-Lite, Groove Is In The Heart
Sara Hickman, I Couldn't Help Myself
Bruce Hornsby, Lost Soul
Janet Jackson, Love Will Never
Donny Osmond, My Love Is A Fire
Paul Simon, The Obvious
Surface, The First Time
Traveling Wilburys, She's My Baby
UB40, The Way You Do The Things
Steve Winwood, One And Only Man
Dwight Yoakam, Turn It On

HEAVY

Mariah Carey, Love Takes Time
Whitney Houston, I'm Your
Elton John, You Gotta Love
Bette Midler, From A Distance
Wilson Phillips, Impulsive

HEAVY

K.T. Oslin, Come Next Monday
Shenandoah, Ghost In This House
Vince Gill, Never Knew Lonely
Alan Jackson, Chasin' That
Patty Loveless, The Night's Too Long
Clint Black, Put Yourself In My Shoes
Mary Chapin Carpenter, You Win Again
A.Tipin, You've Got To Stand For
Dwight Yoakam, Turn It On
Doug Stone, These Lips Don't
Reba McEntire, Rumor Has It

ACTIVE

Cinderella, Shelter Me
DNA/S. Vega, Tom's Diner (Ver II)
***Led Zeppelin, Over The Hills And**
Living Colour, Elvis Is Dead
Nelson, After The Rain
Iggy Pop, Candy
Scorpions, Tease Me, Please Me
Slaughter, Spend My Life
Tesla, Signs
***The Traveling Wilburys, Inside Out**
Trixter, Give It To Me Good

HEAVY

Mariah Carey, Love Takes Time
Whitney Houston, I'm Your
Elton John, You Gotta Love
Bette Midler, From A Distance
Wilson Phillips, Impulsive

MEDIUM

M.C. Hammer, Pray (Remix)
E.U., I Confess
Today, I Got The Feeling
Jasmine Guy, Try Me
Bell Biv DeVoe, B.B.D. (I Thought)
Johnny Gill, Fairweather Friend
Take 6, I-L-O-V-E-U
Tony, Toni, Tone, Oakland Stroke
Michelle, Something In My Heart
Caron Wheeler, Livin' In The Light

LIGHT

Jeff Chance, Talkin' To Your Picture
C.Gregory, Couldn't Love Have
Charley Pride, Whole Lotta
Dawn Sears, San Antonio
John Conlee, Doghouse
The Hollanders, I Know A Little
D.Alexander/B.Baker, It Wasn't
Neil McCoy, If I Built You
Phil Driscoll, Soldier
Crazy Hearts, Playin' For Keeps
Billy Dean, Only Here For A While
Kon Kan, Liberty
Ray Stevens, Help Me Make It
Alison Krauss, I've Got That Old Feeling
Irene Kelley, A Rock And A
Charlie Daniels Band, It's My Life
Statler Brothers, Nobody Else
Linda Davis, In A Different Light
Cheryl Wheeler, Estate Sale
Allman Bros., Seven Turns
David Lynn Jones, I Feel A Change

MEDIUM

E. Brickell/New Bohemians, Mama
C&C Music Factory, Gonna Make
Cher, The Shoop Shoop Song
Depeche Mode, World In My Eyes
Every Mother's Nightmare, Love
Debbie Gibson, Anything Is Possible
Billy Idol, Prodigal Blues
***Jellyfish, That Is Why**
Lynch Mob, Wicked Sensation
Notorious, The Swalk
The Duffield, For You
Queensryche, Best I Can
Rembrandts, That's Just The Way
Steelheart, I'll Never Let You Go
Vanilla Ice, Play That Funky Music
Wilson Phillips, Impulsive

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MEDIUM

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E.U., I Confess
Today, I Got The Feeling
Jasmine Guy, Try Me
Bell Biv DeVoe, B.B.D. (I Thought)
Johnny Gill, Fairweather Friend
Take 6, I-L-O-V-E-U
Tony, Toni, Tone, Oakland Stroke
Michelle, Something In My Heart
Caron Wheeler, Livin' In The Light

MEDIUM

S.Lynne, Things Are Tough All Over
Rob Crosby, Love Will Bring
Randy Travis, Heroes & Friends
Pirates/Mississippi, Rollin' Home
Lionel Cartwright, Say It's Not True
Tim Ryan, Breakin' All
Mark Chesnutt, Brother Jukebox
The Oak Ridge Boys, You're My
Joey Kid, I'm Not In Love
C.Atkins/M.Knopfler, Poor Boy Blues
Sweethearts/Rodeo, You Look
Foster & Lloyd, Can't Have Nothin'
Joe Diffie, If You Want Me To
Ray Kennedy, What A Way To Go
Molly/Heymakers, Chasin'

BREAKOUTS

Concrete Blonde, Caroline
***Connells, Stone Cold Yesterday**
***Cathy Dennis, Just Another Dream**
***Eliisa Fiorillo, On The Way Up**
REM, Get Up
Red Kross, Annie's Gone
***Sisters Of Mercy, More**
***Trash Can Sinatras, Only Tongue**

AMERICA'S NO. 1 VIDEO

Vanilla Ice, Ice Ice Baby

ADDS

Indigo Girls, Hammer And A Nail
The Vaughan Bros., Tick Tock

MEDIUM

S.Lynne, Things Are Tough All Over
Rob Crosby, Love Will Bring
Randy Travis, Heroes & Friends
Pirates/Mississippi, Rollin' Home
Lionel Cartwright, Say It's Not True
Tim Ryan, Breakin' All
Mark Chesnutt, Brother Jukebox
The Oak Ridge Boys, You're My
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C.Atkins/M.Knopfler, Poor Boy Blues
Sweethearts/Rodeo, You Look
Foster & Lloyd, Can't Have Nothin'
Joe Diffie, If You Want Me To
Ray Kennedy, What A Way To Go
Molly/Heymakers, Chasin'

IMPACT CLIPS

AC/DC, Moneytalks
King's X, It's Love
The Simpsons, Do The Bartman
U2, Night And Day
ZZ Top, Give It Up
***DENOTES ADDS**

PEOPLE-POWERED HEAVIES

AC/DC, Thunderstruck
Another Bad Creation, Isha
Bell Biv DeVoe, B.B.D. (I Thought)
The Boys, Thing Called Love
Candyman, Knockin' Boots
Dino, Gentle
Janet Jackson, Love Will Never
Jasmine Guy, Try Me
K-Solo, Your Mom's In
Keith Sweat, Merry Go Round
L.L. Cool J, Around The Way Girl
LL Cool J, The Boom'n' System
2 Live Crew, Mama Juanita
M.C. Hammer, Pray
Mariah Carey, Love Takes Time
Milira, Go Outside In The Rain
NWA, 100 Miles And Runnin'
Public Enemy, Burn Hollywood Burn
Salt 'N' Pepa, B.B.D. (I Thought)
Special Generation, Love Me Just
Stevie B, Because I Love You
Suicidal Tendencies, Send Me
Tevin Campbell, Round And Round
Tony! Toni! Tone!, It Never
Too Short, The Ghetto
2 In A Room, Wiggle It
Vanilla Ice, Play That Funky Music
Whitney Houston, I'm Your

HEAVY

Travis Tritt, Put Some Drive In
James House, You Just Get Better
William Lee Golden, Louisiana Red
Alan Jackson, Chasin' That
K.T. Oslin, Come Next Monday
Mark Collie, Hardin County Line
Clint Black, Put Yourself In My Shoes
Randy Travis, Heroes & Friends
Billy Joe Royal, A Ring Where A
Robin Lee, Love Letter
Vince Gill, Never Knew Lonely
Patty Loveless, The Night's Too Long
Johnny Cash, Goin' By The Book
The Goldenes, Take Me Back To
Michael Murphey, Cowboy Logic
Molly/Heymakers, Chasin'
Pirates/Mississippi, Rollin' Home
Sweethearts/Rodeo, You Look
Alison Krauss, I've Got That Old Feeling
Neil McCoy, If I Built You

MEDIUM

Billy/T.Smith, Blues Stay Away
The Hollanders, I Know A Little
S.Lynne, Things Are Tough All Over
C.Atkins/M.Knopfler, Poor Boy Blues
Canyon, Dam These Tears
Doug Stone, These Lips Don't
Ray Stevens, Help Me Make It
Mark Chesnutt, Too Cold At Home
Mary Chapin Carpenter, You Win Again
Dwight Yoakam, Turn It On
Ronnie McDowell, Unchained Melody
Lee Roy Parnell, Family Tree
Cleve Francis, Love Light
Lionel Cartwright, Say It's Not True
A.Tipin, You've Got To Stand For
Ray Stevens, Sittin' Up With The Dead
Joey Kid, I'm Not In Love
Wild Rose, Everything He
Ray Kennedy, What A Way To Go
D.Alexander/B.Baker, It Wasn't
David Lynn Jones, I Feel A Change
Marty Stuart, Little Things
Foster & Lloyd, Can't Have Nothin'
Reba McEntire, Rumor Has It
Tim Ryan, Breakin' All
Shenandoah, Ghost In This House
Nitty Gritty Dirt Band, The Rest
Holly Dunn, You Really Had Me Going
Mark Chesnutt, Brother Jukebox
Joe Diffie, If You Want Me To
Anderson/Acuff, I Wonder If God

CURRENT

London Quireboys, Hey You
AC/DC, Moneytalks
Liquid Jesus, Stand
Heart, Stranded
Billy Joel, And So It Goes
Debbie Gibson, Anything Is Possible
Stevie Wonder, Keep Our Love Alive
Stevie B, Because I Love You
Bell Biv DeVoe, B.B.D. (I Thought)
Chubb Rock, Treat Me Right
Young Black Teens, Nobody
Paris, The Devil Made Me Do It
The Boys, Thing Called Love
Kid Frost, That's It
L.L. Cool J, Around The Way Girl
TKA, Crash
Cher, The Shoop Shoop Song
Anthrax, In My World
2 Kings In A Ciper, Movin' On 'Em
NWA, 100 Miles And Runnin'
Dino, Gentle
Horse, Careful

ADDS

Billy Joel, And So It Goes
Dana Dane, A Little Bit
Kon Kan, Liberty
Madonna, Justify My Love
MC Supreme, Black In America
Neneh Cherry, I've Got You
Paul Lekakis, My House
REM, Get Up
Styx, Show Me The Way
Thelma Houston, Out Of My Hands
Unity 2, What Is It, Yo!

MEDIUM

Billy/T.Smith, Blues Stay Away
The Hollanders, I Know A Little
S.Lynne, Things Are Tough All Over
C.Atkins/M.Knopfler, Poor Boy Blues
Canyon, Dam These Tears
Doug Stone, These Lips Don't
Ray Stevens, Help Me Make It
Mark Chesnutt, Too Cold At Home
Mary Chapin Carpenter, You Win Again
Dwight Yoakam, Turn It On
Ronnie McDowell, Unchained Melody
Lee Roy Parnell, Family Tree
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Joey Kid, I'm Not In Love
Wild Rose, Everything He
Ray Kennedy, What A Way To Go
D.Alexander/B.Baker, It Wasn't
David Lynn Jones, I Feel A Change
Marty Stuart, Little Things
Foster & Lloyd, Can't Have Nothin'
Reba McEntire, Rumor Has It
Tim Ryan, Breakin' All
Shenandoah, Ghost In This House
Nitty Gritty Dirt Band, The Rest
Holly Dunn, You Really Had Me Going
Mark Chesnutt, Brother Jukebox
Joe Diffie, If You Want Me To
Anderson/Acuff, I Wonder If God

ADDS

Every Mother's Nightmare, Love
Winger, Miles Away
George Michael, Freedom
Ralph Tresvant, Sensitivity
Black Box, I Don't Know Anybody Else
Goo Goo Girls, There You Are

CURRENT

London Quireboys, Hey You
AC/DC, Moneytalks
Liquid Jesus, Stand
Heart, Stranded
Billy Joel, And So It Goes
Debbie Gibson, Anything Is Possible
Stevie Wonder, Keep Our Love Alive
Stevie B, Because I Love You
Bell Biv DeVoe, B.B.D. (I Thought)
Chubb Rock, Treat Me Right
Young Black Teens, Nobody
Paris, The Devil Made Me Do It
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Cher, The Shoop Shoop Song
Anthrax, In My World
2 Kings In A Ciper, Movin' On 'Em
NWA, 100 Miles And Runnin'
Dino, Gentle
Horse, Careful

CURRENT

Whitney Houston, I'm Your
Ralph Tresvant, Sensitivity
Pebbles, Love Makes Things Happen
DNA/S. Vega, Tom's Diner
Wilson Phillips, Impulsive
C&C Music Factory, Gonna Make
Robert Klein, Let's Not Make Love
Stevie Winwood, One And Only Man

MEDIUM

Extreme, Get The Funk Out
Bette Midler, From A Distance
Electric Boys, Psychedelic Eyes
Surface, The First Time
Iggy Pop, Candy
Johnny Gill, Fairweather Friend
Eliisa Fiorillo, On The Way Up
Debbie Gibson, Anything Is Possible
Suicidal Tendencies, Send Me
Nelson, After The Rain
C&C Music Factory, Gonna Make
Slaughter, Spend My Life
Cathy Dennis, Just Another Dream
Lynch Mob, Wicked Sensation

HEAVY

2 In A Room, Wiggle It
Jon Bon Jovi, Miracle
Stevie B, Because I Love You
Wilson Phillips, Impulsive
Damn Yankees, High Enough

Sennheiser Acquires Neumann & Co.

Consolidation Seen For German Firms

BY SUSAN NUNZIATA

NEW YORK—Sennheiser Electronics purchased Georg Neumann & Co., GmbH, the 63-year-old electro-acoustic firm based in Berlin, Nov. 23. Terms of the sale, which is due to take effect Jan. 1, were not disclosed.

How the purchase will affect the two companies was unclear at press time, although sources note that Neumann will remain based in Berlin.

In the U.S., Gotham Audio, the exclusive U.S. distributor for Neumann products for the past 32 years, was uncertain as to its future. "I think it's a time of consolidation for a lot of European companies right now," says Jerry Graham, Eastern sales manager with Gotham, "and there'll be a lot more consolidation before EEC gets under way in 1992."

Sennheiser was founded in Germany in 1945 by Professor Sennheiser. A leading West German electronics company based in Wedemark, it remains a family-run business developing high-quality mics, headphones, wireless RF equipment, infrared transmission and reception devices, active noise compensation products, and audio test equipment.

The company services the film, broadcast, touring/sound reinforcement, pro audio, hearing impaired, musical instrument, and consumer electronics marketplaces.

Known for its handmade micro-

phones and consoles, Neumann was founded in 1928 by the late Georg Neumann, who invented both the U-47 switchable pattern condenser microphone and the rechargeable Ni-Cad (Nickel Cadmium) battery in 1947.

The U-47, featuring a double-diaphragm capsule, quickly became an industry standard, and modern versions of it remain in use today.

Neumann also set up a recording company in the U.K., which eventually evolved into Decca Records. And its disc-cutting machines, which have evolved from wax cutting lathes to Direct Metal Mastering lathes, are also a major product line for the company.

Its high-priced, custom-designed, hand-built consoles take approxi-

mately two years to manufacture and are utilized by most of Germany's broadcast facilities.

Neumann employs approximately 100 people at two sites in Germany.

"This is not necessarily two legends but two engineering processes coming together," says Al Zang, manager of professional products with Sennheiser Electronics Corp., the company's U.S. distribution company, based in Old Lyme, Conn.

Sennheiser, which employs approximately 1,200 people, is predicting a profit of DM149 million, or about \$99.3 million, for 1990.

Assistance in preparing this story was provided by Gary Hopkins in the U.K.

AUDIO TRACK

SHORTLY AFTER its move to a new facility at 5540 Hollywood Blvd., in Hollywood, Calif., this past June, Music Grinder Studios hosted Arista Records act Tomorrow's Child for recording with producer Jim Cregan. Eddie Delena engineered the session, assisted by Casey McMackin and Steve Heinke.

The new studio, designed by Vincent Van Haaf (who also designed A&M, Conway, and several Japanese studios), features a control room, a 50-by-70-foot tracking room,

three isolation booths, a machine room, a private customers lounge, and a 46-car security parking lot.

Ron Filecia and Gary Skardina own and operate Music Grinder, and Skardina claims the studio is best known for its explosive drum sound.

Explaining the move, Skardina says, "We had been turning down business for a long time because of space problems, and we found this building where we could make our drum room even bigger and better."

A smaller Studio B is now under construction, expected to be up and operating in April, and the 16,000-square-foot building allows for a possible third room.

Music Grinder's equipment, including a modified Neve 8108 console, a 24-track Studer A800, and a 24-track Studer A827, survived the move from the old location on Melrose Avenue in Los Angeles. "Our customers usually prefer vintage things like tube microphones," says Skardina.

The new Music Grinder was recently used by a number of artists—Jon Bon Jovi cutting background vocals; Atlantic act Ratt recording

(Continued on page 58)

EUROSOUNDS

One of an occasional series on the European professional audio industry, this week's column was compiled by Gary Hopkins in the U.K.

U.K.

ONE OF THE WORLD'S FIRST Trident Vector consoles forms the centerpiece of a new Soho-based studio in London that is looking to attract U.S. clients to its visually idiosyncratic setup.

145 Wardour Street features a control room decorated in exotic materials, with tassels, brass wall lamps, and a parachute-like cloth ceiling. The intention, says producer/engineer/musician Mark St. John, is "to get away from the boring old beige Hessian approach."

St. John believes the "rock'n'roll" ambiance of the facility—it features Steve Winwood's original Hammond organ—will attract clients from outside the U.K. "To an act from the States, London is Soho, not Acton," he says. His venture comes at a time when many studios have moved out of the traditional "studio area" because of increased rents and a new rating structure.

KEN TOWNSEND, DIRECTOR OF EMI'S ABBEY ROAD Studios in London, celebrated 40 years in the studio business last month with a surprise party organized by his co-workers.

DJ Alan Freeman hosted a "This Is Your Life"-style show with guest appearances and video messages from the likes of Kate Bush, Cliff Richard, the Shadows, Nigel Kennedy, and Herbie Flowers.

During the '60s, Townsend worked with Beatles producer George Martin and helped create some of the sound effects the Fab Four required.

He is currently director of EMI's recording facilities and retains an active role within the APRS, of which he was formerly chairman.

SCOTLAND

U.K. MIXING CONSOLE MANUFACTURER Soundtracs opened a new production division in Glenrothes, Scotland. The 20,000-square-foot factory will triple the company's production capacity and create 150 new jobs. Soundtracs managing director Todd Wells says the plant will run in conjunction with the headquarters, based in Surrey, England, where marketing, administration, and R&D will remain.

FRANCE

THE FRENCH RECORDING MARKET COULD well face difficulties, according to a recent round-table discussion held in Paris.

Representatives from studios and A&R executives from record companies sought to find common ground, though Fabienne Jaquet of CBS turned up the temperature of the debate by declaring, "We can always find a studio at the right price . . . There are so many of them."

Like the U.K. studios, many French facilities are now branching out into audio-for-video work as a means of attracting new business, but pessimists feel they are merely substituting one problem for another.

ATENDANCE AT FRANCE'S ANNUAL pro audio and video trade show, Audiovideopro, in early November, attracted almost 25% fewer visitors than the previous year's event. The 3½-day event saw 4,454 visitors, compared with the 5,871 that attended the four-day expo in 1989. Some saw the close proximity of the European Audio Engineering Society Convention, Feb. 19-22 in Paris, as a contributing factor to the downturn in delegates.

JANUARY'S MIDEM CONVENTION IN Cannes will be the largest ever, with a 477-square-foot floor area brought into use for the first time, according to the organizers.

At the show, Sony will co-sponsor a broadcast radio studio, available for vis-

(Continued on page 58)

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Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING DECEMBER 8, 1990)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	ALBUM ROCK
TITLE Artist/ Producer (Label)	BECAUSE I LOVE YOU (THE POSTMAN SONG) Stevie B/ Stevie B (LMR/RCA)	I'M YOUR BABY TONIGHT Whitney Houston/ LA Reid; Babyface (Arista)	I'VE COME TO EXPECT IT FROM YOU George Strait/ J.Bowen; G.Strait (MCA)	MONIE IN THE MIDDLE Monie Love/ A.Cox; D.Steele (Warner Bros.)	MY HEAD'S IN MISSISSIPPI ZZ Top/ B.Hamm (Warner Bros.)
RECORDING STUDIO(S) Engineer(s)	B-LAND Jimmy Starr	ELUMBA/ STUDIO LACOCO Jon Gass; Barney Perkins	EMERALD Bob Bullock; Russ Martin	SORCERER SOUND Robert Musso	MEMPHIS SOUND Terry Manning; J.Godsey; D.Pfeifer J.Fleskes F.Lacy
RECORDING CONSOLE(S)	Trident 80C Series	SSL 6000-E Series/ SSL 6000-E&G Series	SSL 4000-E Series	Custom Neve	Neve V Series
MULTITRACK RECORDER(S) (Noise Reduction)	Otari MX80	Studer A-800/ Studer A-820	Mitsubishi X-850	Studer A-820	Otari DTR 900
MASTER TAPE	Ampex 465	Ampex 456	Ampex 467	Ampex 456	Ampex 467
MIXDOWN STUDIO(S) Engineer(s)	B-LAND Jimmy Starr	STUDIO LACOCO LA Reid; Babyface; Jon Gass	SOUNDSTAGE Tom Perry	SORCERER SOUND Robert Musso	MEMPHIS SOUND Terry Manning; J.Godsey; D.Pfeifer J.Fleskes F.Lacy
CONSOLE(S)	Trident 80C Series	SSL 6000-E&G Series	SSL 4000E	Custom Neve	Neve V Series
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Otari MX80	Studer A-820/ Studer A-820	Mitsubishi X-850/ JVC 900	Studer A-820/ Studer A-820	Otari DTR 900/ Mitsubishi X-86
MASTER TAPE	Ampex 465	Ampex 456	Ampex 467	Ampex 456	Ampex 467
MASTERING HOUSE (ALBUM) Engineer	FRANKFORD WAYNE Rick Essig	STERLING SOUND George Marino	MASTERFONICS Glenn Meadows	K-DISC Bobby Hata	MASTERDISK Bob Ludwig
PRIMARY CD REPLICATOR (ALBUM)	BMG Music	Disctronics	DADC	WEA Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	BMG Music	HTM/Sonopress	Uni Distributing	WEA Manufacturing	WEA Manufacturing

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JOHN GILL
GEORGE HARRISON
THE JACKSONS
JANE'S ADDICTION
M.C. HAMMER
PEBBLES
TOM PETTY
SMOKEY ROBINSON
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PRO AUDIO

AUDIO TRACK

(Continued from page 56)

its current album, "Detonator," with producer/engineer Sir Arthur Payson; and new Chicago act Circle Of Soul tracking its debut album, with former Survivor guitarist Frankie Sullivan producing.

Finland's Havana Black worked on cuts with producer Eddie Kramer (Beatles, Jimi Hendrix, Led Zeppelin), and British metal group Motorhead cut a new album for CBS, with Pete Solley producing and McMackin engineering, assisted by Lawrence Ethan.

EVA de PAULIS

NEW YORK

PRODUCER Charles Wallert cut live tracks at the Magic Shop on O.C. Smith, Chuck Jackson, and Cuba Gooding (aka the Main Ingredient). Richard Kaye engineered the project for Carolina Records. Eric Rosenblum assisted. Allan Gorrie (of the Average White Band) was in producing singer Victor Cooke for CBS. Steve Rosenthal ran the board, assisted by Sam Smith.

Crystal Sound had singer/arranger Gary Lovett in working on his current 24-track project in the studio's live room. Chief engineer Chuck Cavanaugh was at the controls in Studio A, assisted by Todd Childress and Ken Freeman.

At the Hit Factory, writer/producer Jellybean recently completed production and final mixes on "One Step Ahead" for Debbie Gibson's new Atlantic album. Hugo Dwyer engineered.

LOS ANGELES

PRODUCER/BASSIST Kevin McCormick has been in Oceanway and Groovemaster studios producing former E Street Band member Nils Lofgren's new solo album. The album, slated for February release from Rykodisc, will feature performances by Bruce Springsteen, Ringo Starr, Billy Preston, and Levon Helm. Shep Lonsdale engi-

neered.

At Microplant, Virgin artist Paula Abdul worked with writer Jeff Pescetto, who co-produced tracks with engineer Keith Cohen for her next album. Kim Carnes and writers David White and Donna Weiss completed tracks for Carnes' upcoming project. Singer Sir Harry Bowens, of Was (Not Was) fame, cut new tracks for a solo deal. Steve Deutsch co-produced.

EMI/Japan artist Kazuhiko Kato was in Mad Hatter working on his new release with engineer Al Schmitt. Larry Mah and Robert Read assisted. Jazz pianist Sandra Tsing Loh tracked material live direct to two-track digital for her debut release on K2B2 Records. Thomas Montgomery engineered. Buell Niedlinger produced.

French group Passion Fodder stopped in Galaxy Sound to mix its new Barclay/PolyGram album. Ian O'Higgins engineered, assisted by Matt Pakukko. Teo Hakula produced. CBS/Solar Records act Absolute was in completing an upcoming album and video. Galaxy recently purchased a "G" computer upgrade for the studio's existing Solid State Logic E-series console with Total Recall.

NASHVILLE

THE GILROYS recorded material with the Jordanares at Sound Emporium. The tracks are featured on the Gilroys' upcoming debut album, "Old Fashioned Love," on Hidden Hills Records. Gary Laney engineered. Mark Weisman produced.

Producer Clyde Brooks cut tracks on artist B.B. Watson for BMG/RCA at 16th Avenue Sound and Sound Emporium. Bob Bullock engineered.

Also, Brooks and co-producer Michael Spriggs completed mixes on a new Ronna Reeves album for PolyGram at Sound Stage. Steve Tillish engineered.

Travis Tritt was in Recording Arts studio working on vocals and

overdubs for his new Warner Bros. album. Chris Hammond engineered, while Greg Brown produced. Prairie Oyster tracked and overdubbed material for a new RCA album with producer Richard Bennett. Andy Byrd engineered.

OTHER CITIES

THE PLANT in Sausalito, Calif., had a visit from the Doobie Brothers and producer/engineer Rodney Mills to complete the group's new album for Capitol in Studio B. Additional engineering on the facility's SSL 4056 G-Series console was handled by Devon Bernardoni.

Bang Tango began recording an album project at House Of Music, West Orange, N.J., with producer John Jansen (who recently completed Cinderella's third album) for Mechanic Records/MCA.

At Reflections, Miami, Fla., Jack Gale and Jim Pierce produced an album on Jeannie C. Riley. Ronnie Light and Don King were at the board on the project, Riley's 28th album. Gale and Pierce also produced sides on Ed Slater, Mike Wilkinson, and James Thompson.

Michael J. McDonald returned from two weeks in Bratislava, Czechoslovakia, where he mixed the latest album by Czechoslovakian pop superstar Vasho Patejdl at Opus recording studio. The album was co-produced by Patejdl and U.S. songwriter Alan Roy Scott for Opus Records. McDonald mixed both English- and Czech-language versions of the album.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.



B.B. Down Under. B.B. King, right, participated in a recording session at Metropolis Audio in Melbourne, Australia, during a break in his recent concert tour with Ray Charles. Metropolis managing director/recording engineer Ern Rose, left, welcomed the legendary performer, who stopped in to play a track for John Boylan's forthcoming Warner Bros. album.

EUROSOUNDS

(Continued from page 56)

iting journalists to record interviews, produce reports, and broadcast from.

ITALY

UP TO 70% OF ITALY'S 4,000 RADIO stations could be closed down within three months if they are unable to meet new regulatory technical standards.

After 15 years of debate, Italy's unique "airwave freedom" was brought within government decree Oct. 23 when radio (and television) stations were told they must file for temporary concessions to stay on air while new, technical committees considered whether long-term franchises could be granted.

The moves were designed to help clear up the lax attitudes many stations employ regarding frequency usage. The long-term implications are that national broadcasters will all be competing for a limited set of frequencies.

A survey in Rome revealed that if channeling criteria were to be strictly enforced, only 20 of the 200 radio stations currently broadcasting would be allowed to continue.

SWITZERLAND

AMERICAN LIVE SOUND COMPANY Clair Brothers is shifting its European operation from London to Basle, in Switzerland.

The reason given for the move is that the company was not able to generate enough business from its London headquarters. According to Clair's representative Stan Horine, "We were looking to pick up small new bands as they grew up, but we think that Clair is not considered a small-hall system."

Clair plans to continue to build the installation-side of its business while being situated within the premises of Swiss PA hire company Audiorent.

Latin
Notas



by Carlos Agudelo

SPANISH-LANGUAGE VIDEOCLIPS have made some headway as promotional tools, but there are still not enough of them to fill a monthly reel of Rock-America video or a weekly one-hour program of MTV Internacional, broadcast through the Telemundo Network. "It's easier to program in Spanish now," says Alejandro Pels, MTV Internacional's producer in New York. "Now we can show as much as 70% to 80% of the videos in Spanish. Still, we do have to do a lot to get the product, but we are getting there." When MTV Internacional started in August 1988, according to Pels, 50% of the videos it broadcast were in Spanish and the rest were in English. Now, with the help of international companies, especially from Mexico, the variety of Latin clips that appeal to MTV's specific young audience is improving.

As for RockAmerica, the company has decided to change its Latin-format video reel to an international one, with clips from all over the world. The November reel features five clips in Spanish, out of a total of 14. "There is a lack of good Latin clips," says Caprice Carmona, programmer and buyer for RockAmerica. "That's why we decided to expand the format to include videos from around the world." The Latin-format video reel had been serviced to clubs for eight months. RockAmerica prefers rhythmic, dance-oriented videos. "We definitely stay away from ballads," Carmona says.

"The clips have gotten better," says Pels. "I think the companies are realizing their importance and are doing more clips of young artists. There are also good efforts being made in Latin America, often paid for by the artists themselves." According to both Pels and

Carmona, the other good source of videos is Spain.

IN WHAT MAY BE THE FIRST radio broadcast of its kind, WKCR New York produced a weeklong tribute to the music of Frank Grillo "Machito" & his Afro-Cubans. The tribute, which began Dec. 1 and ran through Dec. 7, showcased highlights in the careers of the three most important people in the band, which besides Machito included singer Graciela and arranger and musical director Mario Bauza. Music of the period, such as that of Tito Puente, Cab Calloway, Chick Webb, and Tito Rodriguez, was also featured. The festival also included interviews with musicians and insight from experts Max Salazar, Felipe Luciano, Henry Medina, and Phil Schapp, among others... Carlos Alberto Novoa is now Texas head of sales and

Spanish-language videoclips are making some headway

promotions for Mar Internacional Records, based in Stockton, Calif. Among Novoa's tasks will be moving the valuable Profono catalog (Marisela, Jose Javier Solis, Los Bondadosos, Los Humildes) licensed by Mar for two years.

FEW COMPANIES IN THE HISTORY of Latin music have had as many offers from other record companies as has Karen Records for its prized possession, Juan Luis Guerra & 440. And seldom have those companies gotten as much of a runaround as they have by the group's Dominican company. The group and its new album are the most eagerly sought jackpot of the moment. The latest word is a not-yet-confirmed distribution deal (as were a few others in the past, only to fall through at the last moment) with Miami-based TH-Rodven. Meanwhile, Guerra's new album, possibly the hottest record of the year, is ready for release. It will contain three previously released hits in 12-inch versions: "Como Aveja Al Panal," "La Bilirrubina," and "Burbujas de Amor."

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
1	2	9	GLORIA ESTEFAN	EXITOS DE	CBS 80432
2	1	17	MYRIAM HERNANDEZ	DOS	CAPITOL-EMI LATIN 42358
3	4	13	AZUCAR MORENO	BANDIDO	CBS 80380/IND
4	3	49	DANIELA ROMO	QUIERO AMANECER CON ALGUIEN	CAPITOL-EMI LATIN 42227
5	5	27	RUDY LA SCALA	CUANDO YO AMO	SONOTONE 1437
6	6	25	LUIS MIGUEL	LUIS MIGUEL-20 ANOS	WEA LATINA 71535-4
7	7	15	JOSE FELICIANO	NINA	CAPITOL-EMI LATIN 42352
8	13	3	ANA GABRIEL	EN VIVO	CBS X
9	8	37	ANA GABRIEL	QUIEN COMO TU	CBS 200310
10	11	15	CHAYANNE	TIEMPO DE VALS	CBS 80423
11	9	19	LOURDES ROBLES	IMAGENES	CBS 80378
12	14	15	YOLANDITA MONGE	PORTFOLIO	CBS 80391
13	10	11	RAUL DI BLASIO	EL PIANO DE AMERICA	ARIOLA 9847/IND
14	12	13	ALEJANDRA GUZMAN	ETERNAMENTE BELLA	FONOVISA 8867
15	23	17	JOSE JOSE	EN LAS BUENAS Y EN LAS MALAS	ARIOLA 2226
16	—	1	LOS TERRICOLAS	LOS 20 EXITOS	SONOTONE 1183
17	16	3	ROBERTO CARLOS	PAJARO HERIDO	CBS 80466
18	20	3	PALOMA SAN BASILIO	NADIE COMO TU	CAPITOL-EMI LATIN 42354
19	17	28	ALVARO TORRES	SI ESTUVIERAS CONMIGO	CAPITOL-EMI LATIN 42260
20	—	1	BRAULIO	SOBREVIVIENTES DEL AMOR	CBS 80433
21	15	39	MIJARES	UN HOMBRE DISCRETO	CAPITOL-EMI LATIN 42293
22	18	5	MARIA SORTE	TE VOY A HACER FELIZ	FONOVISA 8861
23	—	1	JOSE LUIS RODRIGUEZ	ESTA VEZ	CBS 80472
24	—	1	MENUDO	NO ME CORTEN EL PELO	SONOTONE 1189
25	22	43	JOSE LUIS RODRIGUEZ	JOSE L. RODRIGUEZ/M. VARGAS	CBS 842085
1	1	13	ORQUESTA DE LA LUZ	SALSA CALIENTE DEL JAPON	RMM-CBS 80420/IND
2	—	1	LUIS ENRIQUE	LUCES DEL ALMA	CBS 80473
3	2	15	GILBERTO SANTARROSA	PUNTO DE VISTA	CBS 80419
4	6	7	ANGEL JAVIER	EN CADA LUGAR	CAPITOL-EMI LATIN 43353
5	17	3	WILFRIDO VARGAS	SIEMPRE WILFRIDO	SONOTONE 1447
6	3	25	NINO SEGARRA	CON LA MUSICA POR DENTRO	M.P.I. 6031
7	7	5	DAVID PABON	RENACIMIENTO	TH-RODVEN 2790 2790/TH-RODVEN
8	8	21	JUAN LUIS GUERRA Y LA 440	BURBUJAS DE AMOR	KAREN 126
9	5	19	WILLIE ROSARIO	VIVA ROSARIO	BRONCO-SONOTONE 2507/SONOTONE
10	11	7	PAQUITO GUZMAN	EL MISMO ROMANTICO	CAPITOL-EMI LATIN 42361
11	13	5	VIARIOS ARTISTAS	SE BOTO LA SALSA	GLOBO 2381
12	4	19	LUIS ENRIQUE Y EDDIE SANTIAGO	LOS PRINCIPIES DE LA SALSA	CBS 80341
13	14	24	TONY VEGA	LO MIO ES AMOR	RMM-CBS 80349/RMM-CBS
14	12	19	EL GRAN COMBO	LATIN UP	COMBO 2070/IND
15	9	21	MAX TORRES	PELIGROSO AMOR	CAPITOL-EMI LATIN 42231
16	10	17	WILLIE GONZALES	PARA USTEDS EL PUBLICO	M.P.I. 6036
17	16	7	TONO ROSARIO	Y MAS	RIME 10005
18	—	1	LOS HIJOS DE PUERTO RICO	EN PRIMERA PLANA	TH-RODVEN 2776
19	15	7	LALO RODRIGUEZ	UNA VOZ PARA ESCUCHAR	CAPITOL-EMI LATIN 42328
20	20	6	REY DE LA PAZ	COMO TU QUIERAS	RMM-CBS 80421/RMM-CBS
21	23	6	TITO ROJAS	TITO ROJAS (SENSUAL)	M.P.I. 6035
22	21	22	JUAN LUIS GUERRA Y LA 440	LA BILIRRUBINA	KAREN 52
23	18	35	JUAN MANUEL LEBRON	EL PRIMERO	CAPITOL-EMI LATIN 001
24	—	28	JOE ARROYO	EL SONERO DE AMERICA-15 EXITOS	SONOTONE 1634
25	22	3	VIARIOS ARTISTAS	LA PUERTORRIQUEÑA	TTH 1960
1	1	11	BRONCO	TU AMIGO	FONOVISA 9003
2	4	7	VIARIOS ARTISTAS	MEXICO VOZ Y SENTIMIENTO	CBS 80437
3	5	3	GRUPO MAZZ	PARA NUESTRA GENTE	CAPITOL-EMI LATIN 42367
4	2	49	GRUPO MAZZ	NO TE OLVIDARE	CAPITOL-EMI LATIN 42186/IND
5	3	17	LOS TEMERARIOS	DE LO NUEVO LO MEJOR	TH-RODVEN 2717
6	7	11	SONORA DINAMITA	LA TROPICALISIMA	SONOTONE 6003
7	13	7	SELENA Y LOS DINOS	VEN CONMIGO	CAPITOL-EMI LATIN 42359
8	8	11	JUAN VALENTIN	EL EMIGRADO	CAPITOL-EMI LATIN 42349/IND
9	—	1	LUCERO CON MARIACHI	CON MI SENTIMIENTO	FONOVISA 8864
10	10	19	VICENTE FERNANDEZ	LAS CLASICAS DE JOSE...	CBS 80383
11	24	3	LA MAFIA	CON TANTO AMOR	CBS 80460
12	12	9	LOS TIGRES DEL NORTE	PARA ADOLORIDOS	FONOVISA 9001
13	6	37	LA MAFIA	ENTER THE FUTURE	CBS 80314
14	9	21	FITO OLIVARES	AGUITA DE MELON	GIL 2067
15	14	31	RAMON AYALA	MI ACORDEON Y YO	FREDDIE 1515
16	20	22	GRUPO LA SOMBRA	GOOD BOYS WEAR WHITE	FREDDIE 1516
17	23	3	LOS YONICS	15 ANIVERSARIO	FONOVISA 9002
18	18	65	VICENTE FERNANDEZ	POR TU MALDITO AMOR	CBS 80127
19	16	6	JOHNNY RODRIGUEZ	COMING HOME	CAPITOL-EMI LATIN 42356
20	11	11	LOS MIER	DESDE EL CORAZON	FONOVISA 8860/IND
21	17	13	GRUPO LA FIEBRE	OUT OF CONTROL	CBS 80413
22	—	30	ROBERTO PULIDO	NUEVOS CAMINOS	CAPITOL-EMI LATIN 42256/IND
23	—	49	GRUPO LA FIEBRE	ON THE RISE	CBS 80168
24	—	58	LOS TIGRES DEL NORTE	MI BUENA SUERTE	FONOVISA 8831
25	21	5	TEXAS TURNADO	TEXAS TURNADO	REPRISE 26251

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Top Gospel Albums

THIS WEEK	2 WEEKS AGO	WAS ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		TITLE
			ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	
★ ★ NO. 1 ★ ★					
1	1	21	WALTER HAWKINS	MALACO 6007	9 weeks at No. 1 LOVE ALIVE IV
2	4	11	TRAMAINÉ HAWKINS	SPARROW 1246	LIVE
3	6	7	DARYL COLEY	SPARROW 1234	HE'S RIGHT ON TIME: LIVE FROM LOS ANGELES
4	2	9	REV. JAMES MOORE	MALACO 6006	"LIVE" WITH THE MISSISSIPPI MASS CHOIR
5	5	9	BEAU WILLIAMS	LIGHT 72031/SPECTRA	HIGHER
6	3	29	REV. J.CLEVELAND/SOUTHERN CALIFORNIA COMMUNITY CHOIR	SAVOY 7099/MALACO	HAVING CHURCH
7	7	31	THE WINANS	WARNER ALLIANCE 4100/SPARROW	RETURN
8	10	11	TAKE 6	WARNER ALLIANCE 4102/SPARROW	SO MUCH 2 SAY
9	8	17	COMMISSIONED	BENSON 2553	STATE OF MIND
10	9	23	FLORIDA MASS CHOIR	MALACO 6005	HIGHER HOPE
11	17	17	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR	SWEET RAIN 1254	OH LORD WE PRAISE YOU
12	11	31	MILTON BRUNSON	REJOICE 9111 WORD	OPEN OUR EYES
13	25	3	MIGHTY CLOUDS OF JOY	WORD 9202	PRAY FOR ME
14	14	31	WALT WHITMAN & THE SOUL CHILDREN OF CHICAGO	I AM 4001	THIS IS THE DAY
15	12	43	REV. CHARLES NICKS/ST. JAMES BAPTIST CHURCH CHOIR	SOUND OF GOSPEL 178	HOLD BACK THE NIGHT
16	13	33	HELEN BAYLOR	WORD 9112	HIGHLY RECOMMENDED
17	19	35	WANDA NERO BUTLER	SECRET 907/SOUND OF GOSPEL	NEW BORN SOUL
18	15	59	L.A. MASS CHOIR	LIGHT 72028/SPECTRA	CAN'T HOLD BACK
19	18	27	GOSPEL MUSIC WORKSHOP OF AMERICA/REV. JAMES CLEVELAND	SAVOY 7100/MALACO	LIVE IN NEW ORLEANS
20	20	39	REV. F.C. BARNES & CO. WITH DEBRA AND GERALDINE BARNES	ATLANTA INTERNATIONAL 10149	CAN'T YOU SEE...
21	16	11	JOHN P. KEE	TYSOCT 401311/SPECTRA	JUST ME THIS TIME
22	35	31	REV. R.L. WHITE & REV. D. VALES/MT. EPHRAIM BAPTIST CHOIR	FAITH 1710	JESUS PAID IT ALL
23	23	55	SHIRLEY CAESAR	WORD 8447	I REMEMBER MAMA
24	21	75	MISSISSIPPI MASS CHOIR	MALACO 6003	MISSISSIPPI MASS CHOIR
25	22	13	LUTHER BARNES & THE SUNSET JUBILAIRE	ATLANTA INTERNATIONAL 10157	STILL HOLDIN' ON
26	RE-ENTRY		REV. JAMES MOORE	MALACO 4429	REV. JAMES MOORE LIVE
27	24	7	THE QUEENS COMMUNITY CHOIR	I AM 4004	MAKE ME OVER
28	26	11	MICHEL WHITE/WESTCHESTER MASS CHOIR	SAVOY 14800/MALACO	JESUS IS THE BEST THING THAT EVER...
29	29	5	TRI-STATE CHOIR/EDWIN HAWKINS MUSIC & ARTS SEMINAR	PARADISE 27004	HELP SOMEBODY (MY LIVIN' SHOULD NOT BE IN VAIN)
30	30	3	EDWIN HAWKINS	LECTION 847 128/POLYGRAM	MUSIC & ARTS SEMINAR CHICAGO MASS CHOIR
31	36	5	PASTOR DONALD ALFORD & THE PROGRESSIVE RADIO CHOIR	SPARROW 1251	BREAK FORTH INTO PRAISE
32	NEW ▶		LAMORA PARK YOUNG ADULT CHOIR	BELLMARK 71800	WAIT ON THE LORD
33	RE-ENTRY		KENNETH MARTIN AND THE VOICES OF PRAISE	SOUND OF GOSPEL 189	COUNT ON ME
34	31	3	THE CHRISTIANAIRES	MUSCLE SHOALS 8009/MALACO	ANOTHER STEP FORWARD...
35	28	3	ARVIS STRICKLING-JONES	LIGHT 720452/SPECTRA	FROM THE INSIDE OUT
36	33	8	CLC YOUTH CHOIR	COMMAND 5513 WORD	ANCHOR TO THE ROCK
37	32	37	NICHOLAS	COMMAND 80606 WORD	MORE THAN MUSIC
38	RE-ENTRY		KEITH STATEN	LECTION 846 976/POLYGRAM	FROM THE HEART
39	NEW ▶		REV. CLAY EVANS/FELLOWSHIP BAPTIST CHURCH CHOIR	SAVOY 14802/MALACO	REACH BEYOND THE BREAK
40	40	11	THE SWANEE QUINTET	ATLANTA INTERNATIONAL 10154	DYING BED

◊ 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.

GOSPEL

In the SPIRIT



by Lisa Collins

SAY 'AMEN' AND HELLO TO CLIFTON DAVIS: The Benson Co. recently celebrated the release of "Work," the first single and video from Davis' newly completed gospel debut, "Say Amen," with a star-studded listening party and reception at the posh Ma Maison in Beverly Hills, Calif. Among those in attendance were **Donna Summer**, **Marla Gibbs**, and fellow "Amen" cast members **Barbara Montgomery** and **Anna Marie Horsford** (who produced the video).

Few gospel video releases have ever been unveiled with such fanfare. That level of support is apparently one of the reasons Davis chose Benson over Sparrow Records. Not only had Sparrow already proven its marketing punch in the gospel market, but Davis had been involved in the label's "Children In Praise" project, collaborated with **Deniece Williams**, and worked with **BeBe & CeCe Winans**, **Fred "Rerun" Berry**, **Tramaine Hawkins**, and the **West Angeles Angelic Choir** (now known as "Little Saints In Praise"). Still, Davis went with Benson. "I felt that this was the best deal for me at the time," he says, simply.

Davis' popularity, of course, extends far beyond the gospel marketplace. He is featured on the NBC sitcom "Amen" and has made a string of appearances on the talk-show circuit to promote his new project.

Davis, who is an ordained minister, makes no apologies for parlaying his TV success into gospel record sales. "Using that as a toehold, I think we can step up and promote gospel music," he says.

Davis, incidentally, is an accomplished singer/songwriter who has appeared on Broadway in "Gentlemen Of Verona" and penned the **Jackson 5** hit "Never Can Say Goodbye." He began recording "Say Amen" in February and wrote three of the songs: "Victory" (co-written with Leon Patillo), "This Time," and "When I Pray."

He says his first priority was seeing that the album "embodied in it a deep sense of spirituality and focus toward God... The second priority was professionalism—the kind of production values that were top drawer, the kind of material I'd feel comfortable with and would stretch me vocally."

Ultimately, the tune that stretched him most was **Mervyn Warren's** "Make a Joyful Noise." Ironically, af-

Clifton Davis is at 'Work' promoting his new album

ter finally convincing Warren (of **Take 6**) to give him the song, Davis at first couldn't sing it.

"I don't come from a Pentecostal background," Davis says, "and that is surely a Pentecostal song—a shoutin' song. Plus, there is a lot of ad-libbing and I'm a note musician generally. So in doing that song, not only was I stretched musically, I was also challenged spiritually!"

Musically, Davis is most comfortable with contemporary gospel. The lead single, not coincidentally, is the release's funkier cut as well. "It's the most contemporary, jammin' sound, and it can speak to the secular heart and mind and just say, 'Hey! Share God's love,'" Davis says of "Work." "It is a simple message that might lure them into the deeper messages of the rest of the album."

Not surprisingly, you won't find Davis among those who downplay the entertainment value of gospel music.

"It's entertainment and we don't ever want to forget that," he says. "If it's not entertaining, it's not going to be as palatable, and then the message won't work."

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Gospel
LECTERN



by Bob Darden

NEW ALLIANCE SIGNEE Mike English isn't an established solo artist yet, but he's certainly well-known to anybody who follows gospel music.

While still in cosmetology school, English received an invitation to join the Singing Americans. From there he joined the Happy Goodmans, got married, got tired of the road, retired, tried a contemporary rock band, and eventually missed Southern gospel.

"So when the Singing Americans called back, I went with them for a couple of years again," English says. "It was during that time that we released 'I Bowed On My Knees And Cried Holy.' The Brooklyn Tabernacle recently rerecorded it and asked me to sing lead as well. Anyway, it was the first No. 1 for the Singing Americans. It's an old song, but it has a strong message.

"About this time, the Gaithers were going through some changes. Until then, the Gaither Vocal Band had always had bass singers. But to get a more contemporary sound, Bill [Gaither] decided to move Gary McSpadden to baritone and hire another high lead vocalist. We'd met once or twice before and when he called me, you know I was interested! I hopped on a plane, tried out, and stayed with the Vocal Band for four years—until Gary left, then I joined the Bill Gaither Trio as well."

But where English caught the ear of the Alliance staff was with his singing on the recent Gaither Vocal Band album, "A Few Good Men," for Star Song.

"Bill's daughter wrote the title song and we were all convicted with the need to wake up the men of America," he says. "If we get the men to straighten out and do what we're supposed to do, things like teenage pregnancy, AIDS, drugs, and all will take care of themselves. This song is to get a petition out, to get us all to sign up."

"For 'A Few Good Men,' Bill invited the Imperials, the Cathedrals, and Mylon LeFevre to join us. He enlisted their help to make the thing bigger than us. Everybody takes a line... We recently got to do it together with the Imperials and Cathedrals here in Nashville."

After signing with Alliance, the first thing English

Gospel veteran Mike English goes solo with Alliance deal

did was tell Gaither that he wasn't interested in leaving the Gaithers.

"I said, 'Sit back and be easy about it,'" English says. "It was never my intention to stay here until I got something better. What could be better than this? But I do feel God is leading me to try some solo work. I've gone through a lot of fears in my life and when I do have a chance to share on stage, I usually talk about that. People relate to it. Many of them have also gone through a lot of pain and physical problems, so they understand."

"I'll tell you what: This is a very exciting time in my life. Maybe I should pinch myself. Still, God's keeping me humble. He's making sure I know it is all coming from Him. I'm nothing without Jesus—I realize where it all comes from."

Top Contemporary Christian™

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

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER · DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
1	1	7	MICHAEL W. SMITH REUNION 0063* · WORD	GO WEST YOUNG MAN
2	2	7	SANDI PATTI WORD 9205*	ANOTHER TIME ANOTHER PLACE
3	3	9	TAKE 6 WARNER ALLIANCE 4102* · SPARROW	SO MUCH 2 SAY
4	4	21	PETRA WORD 4191*	BEYOND BELIEF
5	11	7	VARIOUS ARTISTS REUNION 9193* · WORD	OUR CHRISTMAS
6	6	57	CARMAN BENSON 2588*	REVIVAL IN THE LAND
7	10	135	CARMAN ● BENSON 2463*	RADICALLY SAVED
8	5	7	D.C. TALK FOREFRONT 2682* · BENSON	NU THANG
9	9	11	WAYNE WATSON WORD 4192*	HOME FREE
10	8	7	BRYAN DUNCAN MYRRH 6900* · WORD	ANONYMOUS CONFESSIONS OF A LUNATIC FRIEND
11	28	3	MICHAEL CARD SPARROW 1223*	THE WAY OF WISDOM
12	7	19	TWILA PARIS STARSONG 8155* · SPARROW	CRY FOR THE DESERT
13	13	53	STEVEN CURTIS CHAPMAN SPARROW 1369*	MORE TO THIS LIFE
14	12	27	THE WINANS WARNER ALLIANCE 26161* · SPARROW	RETURN
15	14	225	AMY GRANT ▲ MYRRH 3900* · WORD	THE COLLECTION
16	20	3	STEVE GREEN SPARROW 1245*	HIDE EM' IN YOUR HEART
17	22	3	VARIOUS ARTISTS WORD 6567*	COMMAND PERFORMANCE
18	NEW ▶		KIM BOYCE MYRRH 6905* · WORD	THIS I KNOW
19	17	117	MICHAEL W. SMITH REUNION 8412* · WORD	I 2 (EYE)
20	18	23	4 HIM BENSON 2624*	4 HIM
21	31	3	JOHN MICHAEL TALBOT SPARROW 1241*	THE BIRTH OF JESUS: A CELEBRATION OF CHRISTMAS
22	21	19	STEVE CAMP SPARROW 1238*	DOING MY BEST
23	15	19	VARIOUS ARTISTS MARANATHA! MUSIC 8702* · BENSON	TIME WELL SPENT
24	26	5	ACAPPELLA WORD 9205*	RESCUE
25	25	7	TRAMAIN HAWKINS SPARROW 1246*	LIVE
26	RE-ENTRY		THE BROOKLYN TABERNACLE CHOIR WORD 8509*	LIVE AGAIN
27	19	15	COMMISSIONED BENSON 2653	STATE OF MIND
28	35	53	SANDI PATTI WORD 8456*	THE FINEST MOMENTS
29	RE-ENTRY		MASTEDON PAKADERM 2503* · WORD	LOFCAUDIO
30	NEW ▶		HOSANNA! MUSIC INTEGRITY 001* · SPARROW	CHRISTMAS
31	36	5	TIM MINER FRONTLINE 9083* · BENSON	TRUE STORY
32	NEW ▶		KING'S X MEGAFORCE 82145* · ATLANTIC	FAITH HOPE LOVE BY KING'S X
33	24	57	PETRA DAYSRING 1578* · WORD	PETRA PRAISE: THE ROCK CRIES OUT
34	NEW ▶		PETRA SPARROW 8158*	WAR AND REMEMBRANCE
35	NEW ▶		S.F.C. BROKEN 0519* · WORD	SAVED MAN
36	16	21	MYLON & BROKEN HEART STARSONG 8145* · SPARROW	CRANK IT UP
37	RE-ENTRY		AMY GRANT MYRRH 5057* · WORD	A CHRISTMAS ALBUM
38	38	13	MARANATHA KIDS MARANATHA! MUSIC 8150* · BENSON	KIDS' PRAISE! ALBUM/EXPLOSION...
39	39	21	PHIL KEAGGY WORD 6988*	FIND ME IN THESE FIELDS
40	27	15	PHIL DRISCOLL WORD 4197*	WARRIORS

○ 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.

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WORD



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International

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IFPI Prez Says Pirates Seen As Heroes Must Help E. Europe Recognize Record Biz

BY MIKE HENNESSEY
and JEFF CLARK-MEADS

BUDAPEST, Hungary—Freedom's flag may be flying over the nations of Eastern Europe, but it is the skull and crossbones that most worry the new head of the International Federation of the Phonographic Industry.

Speaking at the Looking East & West conference here Nov. 25, IFPI president Sir John Morgan said in some Eastern European and other countries the pirate is a national hero, bringing to the public product it is unable to obtain through legitimate channels.

"Our real task," Morgan told the conference's piracy seminar, "is to demonstrate that this is a false philosophy and that the pirate is the enemy of the independent recording industry that is now emerging in the East European countries. It is important for the preservation of each country's national culture that the pirates are put out of business."

Morgan said he and IFPI anti-piracy coordinator Ian Haffey had recently visited a compact disc factory near Prague, Czechoslovakia, and found copies of an EMI Pink Floyd CD manufactured in Germany.

"The plant was making copies of the CD. It was explained to us that they didn't have time to look at the small print. We are now taking action against the company. Fortunately, Czechoslovakia is a country with good legislative protection."

Many speakers at this and other sessions pointed out that although the former communist countries are keen to upgrade their copyright protections, they face more urgent economic, political, and social problems.

Piracy, however, was the single biggest topic of this second annual meeting between Eastern and West-

ern music executives. The subject's significance was highlighted by the legal or international responsibilities of most of the Western delegates and their eagerness to establish the potential and pitfalls of trading in Eastern Europe.

The other top subject for discussion was the fact that many Eastern European currencies are worthless in the West. To this and the piracy issue, two approaches were suggested.

One proposed that Western companies move into the market immediately and accept counterfeiting and financial difficulties while trying to solve Eastern Europe's problems from the inside. The other argument is that Eastern Europe should be given the help it needs to make it a more viable market before Western concerns begin to trade there.

MCA Records International VP Stuart Watson advocated tackling Eastern Europe's problems head-on. "Marketing and promotional activities in Eastern Europe should be considered an investment and not a short-term route to selling records."

MCA artists Kim Wilde, Tiffany, and Transvision Vamp have received substantial TV promotion in Eastern Europe over the last two years, Watson stated. "We are now seeing the results. Not in sales, but in terms of status."

"It doesn't matter that we have sold nearly 200,000 Kim Wilde albums, but haven't seen a penny because of the adverse exchange rate. What matters is that Kim Wilde is now considered one of the top three artists in Poland. The money will come later."

CONFERENCE CAPSULES

The following is a roundup of news from the Looking East & West music-industry conference, Nov. 23-25 in Budapest, Hungary.

WESTERN ARTISTS should consider factors other than the financial advantages when they plan to tour in Eastern Europe. Factory Records managing director Eric Longley said bands ought to think about working in the East on the basis of good will and a shared love of music.

He said, "If Western managers can contemplate Live Aid and the Mandela gig, they can also take their groups to Eastern Europe. They don't have to do it just for profit."

Former Simple Minds manager Bruce Findlay added, "You can't expect every gig to make money—the

big gigs will subsidize the smaller ones."

Both Longley and Findlay said Eastern bands should be encouraged and assisted to play in the West. However, Longley, a former tax consultant, stated that Western governments have imposed taxes that make it difficult for Eastern artists to work there.

The conference also heard that a Bulgarian and a Russian band had both been prevented from traveling to Budapest because of a lack of sufficient hard currency to finance the trip.

THE PROSPECTS for increased music publishing revenue from Eastern Europe were dismissed by MCA Music's head of operations, John Brands.

At a seminar that asked whether publishers can expect more broadcasting, performance, and mechanical royalties, Brands stated, "The simple answer is 'no.'"

He felt that, at present, Eastern Europe lacks the organization and business structure to provide Western publishers with more than they are currently earning.

However, he continued, "Is there more talent in the West than in the East? I see no reason why there should be. The test we face is how to develop the talent we find there."

Brands said that once a year he receives a letter from Eastern Europe asking him to publish one of the East's Eurovision Song Contest entries in the West. "That should change immediately. Publishers from the East should come to the West and talk to us and find out how we do business. We should have more contact than just one letter a year."

Ellis Says Imago Launch Will Not Detract From BPI Duties

LONDON—Terry Ellis, the leader of Britain's record industry, says there is no conflict between the launching of his new label, Imago, and the major challenge his trade association is about to tackle.

Ellis, who has six months left of a two-year stint as chairman of the British Phonographic Industry, feels the flotation of his record company will not distract him from his duties with the BPI.

Early next year, the organization will face the most financially important challenge in its history when it appears before the U.K. Copyright Tribunal over mechanical royalty rates. The BPI, representing the record companies, and music publishers are entrenched in opposing

views on new levels of payment.

Ellis, the first man to chair the BPI without also being the head of a record company, says he discussed the timing of Imago's launch with BPI director general John Deacon and deputy chairman Rupert Perry.

"My chairmanship has always been a joint effort with John and Rupert and the senior staff," he says. "I don't see that there should be any clash between my duties with Imago and with the BPI."

"If the mechanicals negotiations do come to a tribunal, it will be very much a team effort on our part. We already have a staff of people working full-time on that. What I feel I

(Continued on page 65)

Music Megastore To Bow On The Singapore Scene

SINGAPORE—Singapore's largest music retail outlet, a 25,000-square-foot megastore, is slated to open early in the New Year.

Owned by Ong Beng Seng's Avant group, it is located in the Riverwalk Galleria, a shopping complex purchased by Ong two years ago for a reported \$33 million.

Steven Smith, who handled Tower Records' Piccadilly Circus complex in London, is acting as consultant for Avant. It was previously rumored here that Avant was negotiating with Tower for a joint operation in Singapore.

The new store will stock only recorded music, but will also operate a sports-equipment store nearby as another stage of its expansion plans in the leisure and entertainment sector.

Apart from various hotel properties, Ong's wide-ranging interests include the Singapore franchise for the Hard Rock Cafe.

As a prelude to the opening of the music megastore—for which no cost has been revealed—Ong's Hotel Properties Ltd. is opening another music retail outlet, Blue Moon. It will house a boutique, an ice-cream parlor, and a recorded-music center.

It will stock about 10,000 CD titles, covering pop to ethnic music, and specializing in releases on independent labels. **CHRISTIE LEO**



Alter Egos. Members of the Traveling Wilburys drop by Warner Bros.' Burbank, Calif., headquarters for a commemorative photo to promote their second album, "Vol. 3." Shown, from left, are Martin Kierszenbaum, publicist, Warner Bros. International; Clayton Wilbury (Jeff Lynne); Irma Salinas, publicity manager, Warner Bros. International; Muddy Wilbury (Tom Petty); and Spike Wilbury (George Harrison).

**U.K.'s Our Price
vid chain expanding
... see page 37**



Happy Birthday To You. Senior executives of PolyGram's Far East operation mingle with Taiwan artist Angus Tung, center, during celebrations to mark the 20th anniversary of the multinational's Hong Kong branch. Flanking Tung, from left, are Michael Hwang, GM, PolyGram Taiwan; and Tim Harrold, the PolyGram Group's executive VP responsible for Southeast Asia.

Australia's FM War Heats Up Hoyts, Austereo Vie For Market Share

BY GLENN A. BAKER

SYDNEY, Australia—The fierce competition between Australia's two major FM broadcasting forces, Hoyts Media and Austereo, has taken a new twist, with the Hoyts now No. 1 in Sydney and Melbourne, the two biggest cities here.

Hoyts' Sydney outlet, 2MMM-FM, is a longstanding market leader, with a 10% lead over the rest of the field. But its 3MMM-FM has been struggling in Melbourne for four years to peg back the lead of Austereo's 3FOX-FM, also once 10 points out in front. Now it has finally toppled the incumbent to rate 13.7% (jointly with 3MP) against 3FOX's 13.1%. It also rated No. 1 with the 18-24 and 25-39 age groups.

Says Hoyts GM Ian Grace: "It's a great psychological and financial advantage to be No. 1 in the two main cities. Now we're going into

Adelaide in a big way—get a station and make it No. 1."

Adelaide is currently dominated by Austereo's SA-FM, the only original FM to retain the top spot in every survey since it reached No. 1 24 surveys ago. Despite the introduction of three new FM music stations in Adelaide this year (KA-FM, Triple J, and Radio 102 FM), SA-FM has increased its overall share to 27%. If Hoyts does move in, Adelaide could become the hottest contest for radio market share in Australia.

But not all Hoyts news this ratings period is good. In Brisbane, Austereo's B105-FM made radio history as Australia's highest-rated FM station, with 31.1%. It pulled off this feat very much at the expense of Hoyts' 4MMM-FM, which was third (15.4%).

Hoyts' Grace says: "The next move is to stop B105 in Brisbane. We've got ideas for that."

Dutch Record Firm Seeks Damages From Poland's Walesa

BY WILLEM HOOS

AMSTERDAM—Polish presidential candidate Lech Walesa has been presented with a claim for \$88,000 from a Dutch record production company.

Karel Hille, managing director of Penta Promotions, says Walesa had promised to turn up as guest of honor at a live television gala.

At the event, he would have been presented with a check for \$15,000 for charity, part of the proceeds of the Penta-produced album "Love Brings Us Together." The album, which features 13 youth choirs from Western and Eastern Europe, was released by CBS in May to raise money for UNICEF. Walesa would have received mon-

ey intended for the Polish branch of that United Nations children's organization.

Hille says he fulfilled all Walesa's requests and arranged meetings for the Pole with Dutch politicians and trade union leaders. He also booked a private aircraft for Walesa and made a reservation at The Hague's prestigious Des Indes Hotel. However, nine hours before the TV gala, Hille says he was told by Walesa's office in Poland that he would not be coming.

Via his lawyer, Hille has now demanded \$88,000 from Walesa. If he receives the money, he says he will give part of it to UNICEF in Poland. If Walesa is not forthcoming, Hille states that he will begin legal proceedings.

Canada Urged To Act Fast On PPV U.S. Firms May Gain Toehold, Panel Told

BY KIRK LaPOINTE

OTTAWA—The former chairman of the federal broadcast regulator, now wearing the entrepreneur's shoes, has made an urgent plea for licensing of pay-per-view TV in Canada before, he says, U.S. services beat domestic ones to the punch.

Andre Bureau, who stepped down as chairman of the Canadian Radio-television and Telecommunications Commission last year and now is president of Astral Bellevue Communications Inc., told a CRTC hearing recently that U.S. services will soon gain a toehold in the Canadian market.

If Canadians cannot get the programming they want, "they will look for it elsewhere," Bureau told a hearing into a proposal by Astral and two other partner firms for a pay-per-view license. The service, Viewer's Choice, would provide movies for about \$4, concerts and sporting events and other select programming for about \$10, and foreign events for about \$20 via cable to subscribers with addressable decoders.

Currently, a cable company in Saskatchewan is playing host to a PPV service provided by a pay-TV firm in western Canada. The 18-month trial, scheduled to end in ear-

ly 1992, will be evaluated by the CRTC. From that could come national or regional PPV licenses.

But Bureau says Canada took too long to license specialty TV and pay-TV services in the '80s; satellite-delivered services were already highly attractive, and satellite PPV services will be if Canada waits much longer on the PPV front.

PPV under Viewer's Choice would be a third window, after theatrical and home video release. Viewer's Choice expects to invest \$3 million a year in Canadian film production, Bureau says.

Time Running Out On Proposed Broadcast Bill Legislation Unlikely To Be Passed Before Session Ends

OTTAWA—With only a few weeks expected to remain in the current session of the House of Commons, it appears certain that the latest in a string of attempts to revamp the country's principal law on broadcasting is doomed to die.

But, if the bill is eventually reintroduced, it is possible that the powers of the broadcast regulator could be extended to include domain over the recording industry.

The Communications Minister has indicated in recent weeks that he is interested in having the federal regulatory agency look at increasing corporate concentration in the record business, and federal

sources indicate that the powers may even be written into either the Broadcasting Act or separate legislation.

During the last three years, there has been enormous consolidation of the Canadian music industry. In the last year alone, mergers and takeovers have reduced the business to four large multinationals and swallowed some independent operations in the process. As part of the conditions for those transactions, labels have had to make significant financial and corporate commitments to receive approval from the federal agency reviewing business, Investment Canada.

But sources indicate that a regulatory review could assess whether companies are making strong enough commitments to Canadian talent year after year, and not just in the short term after a takeover.

The Commons is currently debating some 38 proposed amendments to the Broadcasting Act. That debate is going to take quite some time, and the Commons will not be devoted exclusively to the bill, so there seems little doubt that it will not clear the legislative hurdles in time for what is expected to be the ending of the current session either later this month or by February.

At that point, all legislation not passed will die. A new bill would have to be reintroduced, and again would take time to be studied and perhaps modified before being passed by the Commons and Senate.

The broadcast bill, the first attempt at reforming the law in 21 years, is the third significant at-

(Continued on page 66)

McGarrigle Sisters Go Public Via New Private Music Album

OTTAWA—Give the media credit: Once in a while, their efforts yield good results.

Take, for instance, an interview on National Public Radio by Washington, D.C.-based Noah Adams some time back of Kate and Anna McGarrigle, the veteran Canadian folk singer/songwriters who had not recorded in nearly seven years.

A VP of Peter Baumann's label, Private Music, called soon after the broadcast. "What are you guys doing?" he asked the duo. Off in the mail went some tape, soon to be followed by a bit of dickering, now culminated in the release of "Heartbeats Accelerating," the sisters' internationally acclaimed new album.

"What we wanted this time was an international deal," says Kate McGarrigle. "Last time, we were signed [on PolyGram] to Canada, but the record came out at different times and without any coordination."

In the U.S., particularly, the McGarrigles ended up with a sour taste—the executive steering their last project there was himself a budding songwriter, according to Kate McGarrigle, "and I found myself being pressed to help him."

Although support was strong in Canada, this time the table seems better set for the world. American

and European reviews have been glowing, and a tour is in the works for January or February.

The album, produced by Pierre Marchand, is spare and generally acoustic. That does not mean the McGarrigles have not been experimenting since their last album, but the synthesizers were tucked away by the time the studio beckoned.

"What we want to see with this album is how people respond to the production," Kate McGarrigle says. "It's really our first record where the producer played such a big role, where he put us where he wanted, where it's not just Anna and me recording."

The Montreal-based duo, managed by sister Jane McGarrigle, has generally steered clear of politics. But, given the politically charged climate of Quebec—with French-speaking residents demanding independence, and natives seeking self-government—it is quite a feat that the album did not deteriorate into cheap politics.

Still, says Kate McGarrigle, there is a coming-to-terms politically that cannot be ignored, and it may eventually show in the writing. "There are things we're learning every day, and while we don't travel in the political circles, it's hard not to have politics affect how you write," she says. "Maybe next time."

MAPLE BRIEFS

BIG CHANGES are apparently in the wind for the public-owned radio service of the Canadian Broadcasting Corp. A discussion paper within the service, obtained by newspapers, says CBC will aim to develop a commercial service (it is now commercial-free) appealing to a younger demographic. Other reports also indicate that the shortwave service, Radio Canada International, may close. Decisions are expected within weeks.

VERY QUIETLY, Penta Entertainment has wound down to a virtual standstill. The once-promising new Vancouver, British Columbia, label, fronted by four major industry players, now is being run by Lou Blair. Bruce Allen (Bryan Adams' manager) and Sam Feldman (a promoter and manager) have resigned their directorships of the firm. John Ford, the fourth member of the quartet, left earlier.

HITS of the WORLD

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CANADA (Courtesy The Record) As of 12/3/90

SINGLES	
1	6 STRANDED HEART CAPITOL/CAPITOL
2	5 LOVE TAKES TIME MARIAH CAREY COLUMBIA/CBS
3	4 IMPULSIVE WILSON PHILLIPS CAPITOL/CAPITOL
4	2 CHERRY PIE WARRANT COLUMBIA/CBS
5	1 SOMETHING TO BELIEVE IN POISON ENIGMA/CAPITOL
6	17 DOING THE DO BETTY BOO SIRE/WEA
7	3 MORE THAN WORDS CAN SAY ALIAS CAPITOL/CAPITOL
8	8 SUICIDE BLONDE INXS ATLANTIC/WEA
9	12 TOM'S DINER DNA FEATURING SUZANNE VEGA VIRGIN/A&M
10	9 ICE ICE BABY VANILLA ICE SBK/EMI
11	11 CLOSE TO YOU MAXI PRIEST VIRGIN/A&M
12	10 LET'S TRY IT AGAIN NEW KIDS ON THE BLOCK COLUMBIA/CBS
13	7 PRAYING FOR TIME GEORGE MICHAEL COLUMBIA/CBS
14	14 I'M YOUR BABY TONIGHT WHITNEY HOUSTON ARISTA/BMG
15	15 WORLD JUST KEEPS ON TURNING CANDI & THE BACKBEAT IRS/MCA
16	13 BLACK CAT JANET JACKSON A&M/A&M
17	NEW SO LISTEN MC J & COOL G CAPITOL/CAPITOL
18	18 SO HARD PET SHOP BOYS EMI/CAPITOL
19	NEW YOU'RE AMAZING ROBERT PALMER CAPITOL/CAPITOL
20	NEW FREEDOM GEORGE MICHAEL CBS/CBS

ALBUMS	
1	1 AC/DC THE RAZORS EDGE ATCO/WEA
2	2 PAUL SIMON THE RHYTHM OF THE SAINTS WARNER BROS./WEA
3	3 VANILLA ICE TO THE EXTREME SBK/EMI
4	17 MADONNA THE IMMACULATE COLLECTION SIRE/WEA
5	4 M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL/CAPITOL
6	7 MARIAH CAREY VISION OF LOVE COLUMBIA/CBS
7	6 TRAVELING WILBURYS TRAVELING WILBURYS, VOL. 3 WARNER BROS./WEA
8	12 WHITNEY HOUSTON I'M YOUR BABY TONIGHT ARISTA/BMG
9	8 WILSON PHILLIPS WILSON PHILLIPS SBK/EMI
10	11 DEEE-LITE WORLD CLIQUE ELEKTRA/WEA
11	5 INXS X ATLANTIC/WEA
12	9 GEORGE MICHAEL LISTEN WITHOUT PREJUDICE COLUMBIA/CBS
13	13 BLACK BOX DREAMLAND deCONSTRUCTION/RCA
14	15 RIGHTEOUS BROTHERS GREATEST HITS VERVE/POLYGRAM
15	10 ZZ TOP RECYCLER WARNER BROS./WEA
16	NEW PHIL COLLINS SERIOUS HITS... LIVE! ATLANTIC/WEA
17	16 POISON FLESH AND BLOOD CAPITOL/CAPITOL
18	NEW BLUE RODEO CASINO WEA/WEA
19	18 NEW KIDS ON THE BLOCK STEP BY STEP COLUMBIA/CBS
20	NEW RITA MACNEIL HOME I'LL BE VIRGIN/A&M

GERMANY (Courtesy Der Musikmarkt) As of 11/27/90

SINGLES	
1	1 SADENESS—PART ONE ENIGMA VIRGIN
2	3 ICE ICE BABY VANILLA ICE SBK
3	2 I'VE BEEN THINKING ABOUT YOU LONDONBEAT ANXIOUS
4	NEW KEEP ON RUNNING MILLI VANILLI BMG/ARIELA
5	4 SO HARD PET SHOP BOYS PARLOPHONE
6	8 I'M YOUR BABY TONIGHT WHITNEY HOUSTON ARISTA
7	5 TOM'S DINER DNA FEATURING SUZANNE VEGA A&M
8	11 THE JOKER STEVE MILLER BAND CAPITOL
9	6 WHAT TIME IS LOVE? KLF KLF COMMUNICATIONS
10	7 CULT OF SNAP SNAP! LOGIC/ARIELA
11	9 CRYING IN THE RAIN A-HA WARNER BROS.
12	13 SHOW ME HEAVEN MARIA MCKEE EPIC
13	10 ICH HAB' GETRAUMT VON DIR MATTHIAS REIM POLYGRAM
14	14 HAVE YOU SEEN HER M.C. HAMMER CAPITOL
15	15 TOM'S DINER RAP AFTER ONE MIKULSKI
16	12 WORLD IN MY EYES DEPECHE MODE MUTE
17	18 ANNIVERSARY WALTZ STATUS QUO VERTIGO
18	16 ARE YOU DREAMING? TWENTY 4 SEVEN FREAKY RECORDS/BCM
19	17 IT'S A SHAME MONIE LOVE COOLTEMPO
20	20 LA SERENISSIMA DNA MIKULSKI

ALBUMS	
1	4 PHIL COLLINS SERIOUS HITS... LIVE! VIRGIN
2	1 BAP X FUER'E U ELECTROLA
3	20 WHITNEY HOUSTON I'M YOUR BABY TONIGHT ARISTA
4	3 WESTERNHAGEN LIVE WER
5	2 HERBERT GRONEMEYER LUXUS EMI/ELECTROLA
6	12 SCORPIONS CRAZY WORLD MERCURY
7	6 POLICE THEIR GREATEST HITS A&M
8	8 SUPERTRAMP THE VERY BEST OF A&M
9	9 CARRERAS, DOMINGO, PAVAROTTI IN CONCERT DECCA
10	5 MATTHIAS REIM MATTHIAS REIM POLYGRAM
11	7 PET SHOP BOYS BEHAVIOR PARLOPHONE
12	10 ZZ TOP RECYCLER WARNER BROS.
13	11 AC/DC THE RAZORS EDGE ATCO/EAST WEST
14	14 PAUL SIMON THE RHYTHM OF THE SAINTS WARNER BROS.
15	13 A-HA EAST OF THE SUN, WEST OF THE MOON WARNER BROS.
16	15 DAVID HASSELHOFF CRAZY FOR YOU BMG
17	NEW ELTON JOHN THE VERY BEST OF ROCKET
18	16 SISTERS OF MERCY VISION THING MERCIFUL RELEASE/EAST WEST
19	18 LONDONBEAT IN THE BLOOD ANXIOUS/RCA
20	19 CURE MIXED UP FICTION

JAPAN (Courtesy Music Labo) As of 12/10/90

SINGLES	
1	3 SILENT EVE MIDORI KARASHIMA FUN HOUSE
2	1 JULIAN PRINCESS PRINCESS CBS/SONY
3	NEW CHRISTMAS EVE TATSURO YAMASHITA MMG
4	2 NEW MOON NI AIMASHOU WINK POLYSTAR
5	NEW AITAI SENRI DE EPIC/SONY
6	5 YUKI NO CHRISTMAS DREAMS COME TRUE EPIC/SONY
7	8 ZUTTO MARIKO NAGAI FUN HOUSE
8	6 SAYONARA WO MOUICHIHO CHECKERS PONY CANYON
9	4 OH ANGEL LINDBERG TOKUMA JAPAN
10	NEW MIZU NI SASHITA HANA AKINA NAKAMORI ARNER/PIONEER

ALBUMS	
1	1 YUMI MATSUOYA HEAVEN'S DOOR TOSHIBA/EMI
2	NEW UNICORN HAVE A NICE DAY CBS/SONY
3	2 MIHO NAKAYAMA COLLECTIONS 2 KING
4	4 DREAMS COME TRUE WONDER 3 EPIC/SONY
5	NEW JUNICHI INAGAKI TRANSIT FUN HOUSE
6	5 B'Z RISKY BMG/VICTOR
7	6 SHIZUKA KUDO UNLIMITED PONY CANYON
8	9 MADONNA ULTRA MADONNA—GREATEST HITS WARNER/PIONEER
9	8 WHITNEY HOUSTON I'M YOUR BABY TONIGHT BMG/VICTOR
10	7 YUTAKA OZAKI TANIJO CBS/SONY

MUSIC & MEDIA

EUROCHART HOT 100 12/8/90

HOT 100 SINGLES	
1	2 ICE ICE BABY VANILLA ICE SBK
2	1 I'VE BEEN THINKING ABOUT YOU LONDONBEAT ANXIOUS/RCA
3	3 I'M YOUR BABY TONIGHT WHITNEY HOUSTON ARISTA
4	4 UNCHAINED MELODY RIGHTEOUS BROTHERS VERVE/POLYDOR
5	5 SHOW ME HEAVEN MARIA MCKEE EPIC
6	9 SADENESS—PART 1 ENIGMA VIRGIN
7	6 SO HARD PET SHOP BOYS PARLOPHONE
8	NEW IT TAKES TWO ROD STEWART & TINA TURNER WARNER BROS.
9	20 UNBELIEVABLE E.M.F. PARLOPHONE
10	10 UNE FEMME AVEC UNE FEMME MECANO ARIOLA
11	7 DON'T WORRY KYM APPELBY PARLOPHONE
12	11 THE JOKER STEVE MILLER BAND CAPITOL
13	14 CRYING IN THE RAIN A-HA WARNER BROS.
14	8 TOM'S DINER DNA FEATURING SUZANNE VEGA A&M
15	15 FANTASY BLACK BOX GROVE GROOVE MELODY
16	12 CULT OF SNAP SNAP! LOGIC/ARIELA
17	13 KINGSTON TOWN UB40 VIRGIN
18	18 PETIT FRANCK FRANCOIS FELDMAN PHONOGRAM
19	17 ARE YOU DREAMING? TWENTY 4 SEVEN FREAKY RECORDS
20	NEW KEEP ON RUNNING MILLI VANILLI HANSA/ARIELA

HOT 100 ALBUMS	
1	1 PHIL COLLINS SERIOUS HITS... LIVE! VIRGIN/WEA
2	2 WHITNEY HOUSTON I'M YOUR BABY TONIGHT ARISTA
3	5 ELTON JOHN THE VERY BEST OF ROCKET
4	3 CARRERAS, DOMINGO, PAVAROTTI IN CONCERT DECCA
5	4 PAUL SIMON THE RHYTHM OF THE SAINTS WARNER BROS.
6	6 MADONNA THE IMMACULATE COLLECTION SIRE
7	7 ZZ TOP RECYCLER WARNER BROS.
8	8 THE POLICE THEIR GREATEST HITS A&M
9	10 PET SHOP BOYS BEHAVIOR PARLOPHONE
10	9 GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. 1 EPIC
11	11 SOUNDTRACK PRETTY WOMAN EMI
12	13 BAP X FUER'E U ELECTROLA
13	14 AC/DC THE RAZORS EDGE ATCO
14	16 INXS X MERCURY
15	20 STATUS QUO ROCKING ALL OVER THE YEARS VERTIGO
16	17 THE CURE MIXED UP FICTION/POLYDOR
17	15 A-HA EAST OF THE SUN, WEST OF THE MOON WARNER BROS.
18	NEW SCORPIONS CRAZY WORLD MERCURY
19	12 HERBERT GRONEMEYER LUXUS ELECTROLA
20	NEW JON BON JOVI BLAZE OF GLORY/YOUNG GUNS II VERTIGO

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 12/9/90

SINGLES	
1	1 UNCHAINED MELODY THE RIGHTEOUS BROTHERS POLYGRAM
2	5 ICE ICE BABY VANILLA ICE EMI
3	2 GROOVE IS IN THE HEART DEEE-LITE WARNER BROS.
4	12 SHOW ME HEAVEN MARIA MCKEE CBS
5	8 STEP BACK IN TIME KYLIE MINOGUE MUSHROOM/FESTIVAL
6	3 DOIN' THE DO BETTY BOO COLOSSAL RECORDS
7	6 I'LL BE YOUR BABY TONIGHT TAYLOR DAYNE BMG
8	16 BURN FOR YOU JOHN FARNHAM BMG
9	4 JUKEBOX IN SIBERIA SKYHOOKS MUSHROOM/FESTIVAL
10	14 JUSTIFY MY LOVE MADONNA WARNER BROS.
11	7 I'M YOUR BABY TONIGHT WHITNEY HOUSTON BMG
12	10 TOM'S DINER DNA FEATURING SUZANNE VEGA POLYDOR/POLYGRAM
13	9 HEART IN DANGER SOUTHERN SONS BMG
14	NEW CHERRY PIE WARRANT CBS
15	13 THUNDERSTRUCK AC/DC CBS/ALBERT PRODUCTIONS
16	15 MEGAMIX TECHNOTRONIC BMG
17	NEW MIRACLE JON BON JOVI PHONOGRAM/POLYGRAM
18	11 LILY WAS HERE DAVID A. STEWART FEATURING CANDY DULFER BMG
19	NEW CANDY IGGY POP VIRGIN/EMI
20	17 OOPS UP! SNAP! BMG

ALBUMS	
1	1 MADONNA THE IMMACULATE COLLECTION WARNER BROS.
2	2 CARRERAS, DOMINGO, PAVAROTTI IN CONCERT POLYGRAM
3	4 ELTON JOHN THE VERY BEST OF PHONOGRAM/POLYGRAM
4	3 JOHN FARNHAM CHAIN REACTION BMG
5	8 MARGARET URlich SAFETY IN NUMBERS CBS
6	6 SKYHOOKS THE LATEST AND GREATEST MUSHROOM/FESTIVAL
7	5 PAUL SIMON THE RHYTHM OF THE SAINTS WARNER BROS.
8	9 PHIL COLLINS SERIOUS HITS... LIVE! WARNER BROS.
9	7 TAYLOR DAYNE CAN'T FIGHT FATE BMG
10	11 WHITNEY HOUSTON I'M YOUR BABY TONIGHT BMG
11	20 HUNTERS AND COLLECTORS COLLECTED WORKS MUSHROOM/FESTIVAL
12	10 JIMMY BARNES TWO FIRES MUSHROOM/FESTIVAL
13	18 BETTE MIDLER SOME PEOPLE'S LIVES WARNER BROS.
14	16 CARPENTERS THEIR GREATEST HITS POLYDOR/POLYGRAM
15	NEW SOUTHERN SONS SOUTHERN SONS BMG
16	13 MIDNIGHT OIL BLUE SKY MINING CBS
17	19 AC/DC THE RAZORS EDGE CBS/ALBERT PRODUCTIONS
18	12 CREEDENCE CLEARWATER REVIVAL 21ST ANNIV.—THE ULTIMATE COLLECTION FESTIVAL
19	14 ICEHOUSE CODE BLUE REGULAR/FESTIVAL
20	NEW JON BON JOVI BLAZE OF GLORY/YOUNG GUNS II PHONOGRAM/POLYGRAM

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 11/30/90

SINGLES	
1	1 UNCHAINED MELODY THE RIGHTEOUS BROTHERS VERVE
2	NEW SADENESS ENIGMA VIRGIN
3	10 IT TAKES TWO ROD STEWART & TINA TURNER WARNER BROS.
4	4 ANNIVERSARY WALTZ STATUS QUO VERTIGO
5	2 SHOW ME HEAVEN MARIA MCKEE EPIC
6	NEW ICE ICE BABY VANILLA ICE SBK RECORDS
7	3 I'M YOUR BABY TONIGHT WHITNEY HOUSTON ARISTA
8	NEW I'LL BE YOUR BABY TONIGHT ROBERT PALMER EMI
9	7 DOIN' THE DO BETTY BOO INDISC
10	6 THUNDERSTRUCK AC/DC ATCO

ALBUMS	
1	1 VARIOUS ARTISTS TOUR OF DUTY MAGNUM
2	2 PHIL COLLINS SERIOUS HITS... LIVE! WEA
3	3 PAUL SIMON RHYTHM OF THE SAINTS WARNER BROS.
4	4 WHITNEY HOUSTON I'M YOUR BABY TONIGHT ARISTA
5	6 TOTO PAST TO PRESENT CBS
6	9 ELTON JOHN THE VERY BEST OF ROCKET
7	10 DIV KINDEREN KINDEREN VOOR KINDEREN II VARAGRAM
8	6 VARIOUS ARTISTS GREATEST HITS 3 MAGNUM
9	7 BILLY JOEL GREATEST HITS 1 & 2 CBS
10	8 BZN HORIZON MERCURY

BMG Shifts Licensing In India To Magnasound

■ BY JERRY D'SOUZA

BOMBAY, India—BMG has ended its license deal with Music India Ltd. and shifted distribution here to Magnasound, which also handles Warner Music International product in India.

Magnasound chief executive Shashi Gopal sees no conflict of interest in the new situation. "We've set up a new company, Bremen Music, to handle BMG here and have already built a dynamic young team to run it. There will be competition, but out of competition will come growth."

The official cutoff date for MIL was June, but the company continued releasing BMG product in the following months by such artists as Lisa Stansfield, Michael Penn, and Cowboy Junkies.

MIL has now stopped manufacturing and deleted BMG product from its catalog, though albums already released are still available at retail level.

Among the initial batch of releases from Bremen are Whitney Houston's "I'm Your Baby Tonight" and Taylor Dayne's "Can't Fight Fate." Projected albums from Kylie Minogue and Jason Donovan are being held back pending clarification of territorial rights, says Gopal. But new albums from Stevie Wonder and Lionel Richie are being released simultaneously with the U.S.

Local acts recording in English as well as Indian languages, including some classical performers, will also be on the BMG roster.

Meanwhile, amid growing rumors here that MIL might soon lose its license deal with PolyGram, the company is continuing with releases that are very successful in India. Once conservative about releases, MIL has moved out of mainstream pop to add folk, country, and jazz, with acts like Suzanne Vega, the Feelies, and the Kentucky Headhunters that would otherwise be considered commercial "risks" in the Indian market.

Leslie D'Souza, MIL international product manager, says, "Forget the rumors. We've plenty of product lined up. Our next move is into gospel with albums from Amy Grant, Sandi Patti, Steve Green, and Evie. We reckon the '90s belong to us."

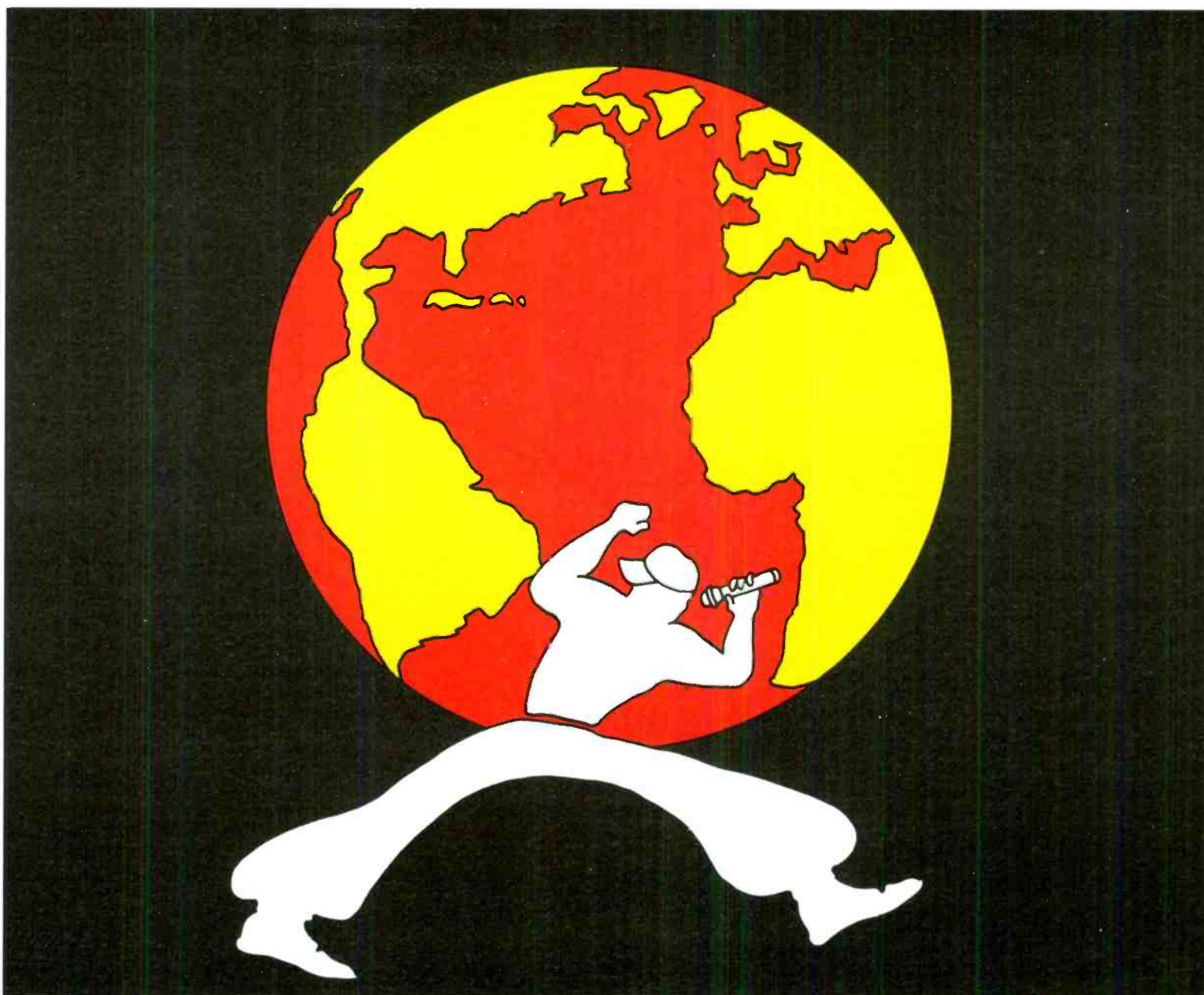
ELLIS' IMAGO, BPI DUTIES

(Continued from page 62)

should contribute is the occasional bit of leadership. They refer to me on occasion for a bit of judgment or leadership or to authorize an action they have in mind.

"The reality is that I've spent most of this year in New York anyway. I'm just at the end of the phone if there's ever a problem."

Imago, Ellis' first music venture since leaving Chrysalis five years ago, was launched in both New York and London. Its first signings are British band King Of Fools and Australia's Baby Animals (see story, page 8). **JEFF CLARK-MEADS**



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Billboard spotlights Canada



All eyes are on Canada as the music and video world booms in the 90's and Canada is featured at the 1991 *Midem Convention*. In the January 26 issue, *Billboard* toasts Canada with an indepth look at the Canadian industry, including an industry overview, profiles of Canadian artists and previews of new faces for 1991.

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6-Second Single Sparks Confusion

AMSTERDAM—A six-second single is prompting the music industry here to ask: Is this a record?

Despite a huge 90 plays on Dutch radio in its week of release, "Nee, 's Niks" has failed to make the playlist charts because it cannot be broadcast for the minimum chart-qualifying time of 60 seconds.

The Dutch-language single, by Amsterdam band De Raggende Manne, is believed to be the shortest in the history of the Dutch record industry. Its absence from the playlist charts means it cannot cross over into the main top 40.

De Raggende Manne, which means the Raging Men, are now planning English- and German-language versions of "Nee, 's Niks."

WILLEM HOOS

Walt Disney Italy Bowing Record Biz

MILAN, Italy—The Walt Disney Co. in Italy is launching its new record division with the release of "Siamo Forti," the debut album from 15-year-old artist Arianna.

Division director Alberto Crippa says, "The Walt Disney Italy company is a market leader with its publishing and home video activities. But, it was missing out by not being involved in the records market for children." Distribution is being handled by EMI.

Crippa adds that the division will concentrate its efforts initially on the local market, but he does not rule out the possibility of expanding into the export market.

DAVID STANSFIELD

BROADCASTING BILL

(Continued from page 63)

tempt at change—two by the current conservative government, one by the preceding liberal government, all three similar in nature. In essence, the bill would more clearly define the relationship between the government and the broadcast regulator, formalizing the government's right to direct the regulator on policy matters and continuing its right to review regulatory decisions. It would also rearrange some of the Canadian Broadcasting Corp. mandate and create a CBC chairman's post (the prime minister has already appointed Patrick Watson as chairman-designate, but he has been waiting more than a year to take office because of the bill's delay).

"I don't think that you can put a date for a parliamentary debate," says Communications Minister Marcel Masse, who seems to blame the opposition parties for preventing the bill from passage. "I think if the opposition party doesn't want to have a new broadcasting bill in Canada, that's in their hands."

But Liberal and New Democratic Party spokesmen say the government hasn't put a high priority on the bill.

COMSTOCK / R.M. STUCKLEY



He's A Hit. Fredric Dannen, center, chats with Brad Simon, left, VP of the B'nai B'rith Music and Performing Arts Unit, and Ed Cramer, president of the unit, after Dannen's talk on his book, "Hit Men," at the unit's Nov. 12 meeting in New York.



Medicine Man. Bobby McFerrin, second from left, celebrates the release of his new album, "Medicine Music," with executives from EMI Records USA at a party in McFerrin's honor at the Le Grolier supper club in New York. "Medicine Music" is the follow-up to McFerrin's 1988 album, "Simple Pleasures," which yielded the hit "Don't Worry, Be Happy." Shown with him, from left, are Sal Licata, president/CEO; Glynice Coleman, VP of urban music promotion; Ron Urban, executive VP/GM; and Jack Satter, senior VP of promotion.



Sign Here. Sony Classical executives meet with Tafelmusik GM Ottie Locky in New York to sign an exclusive recording contract. Shown, from left, are Harold Fein, VP of marketing, Sony Classical U.S.A.; Guenther Bræst, president, Sony Classical; Locky; and Irwin Katz, VP of A&R, Sony Classical U.S.A.



Art & Politics. Political leaders and entertainment executives meet in support of the black political community at the Congressional Black Caucus Dinner in Washington, D.C. Shown, from left, are BMI songwriter and recording artist Gregory Abbott; Congressman William Gray of Pennsylvania; and Frances Preston of BMI.



It's A Snap. Zomba Music Publishing VP of West Coast operations Neil Portnow, left, congratulates Penny Ford after she signed a long-term agreement with Zomba. Ford co-wrote both of the group's hit singles, "The Power" and "Ooops Up," as well as other songs on the album.



'Cause He's The Saxman. PolyGram Jazz recording artist Maceo Parker, right, performs at S.O.B.'s in New York in support of his new album, "Roots Revisited," which has reached No. 1 on Billboard's Top Jazz Albums chart. Playing the trombone is Fred Wesley.



Teller About It. MCA Music Entertainment Group chairman Al Teller, center, and singer Rosemary Clooney, left, are congratulated by singer Jody Watley after receiving awards at the First Annual Thanksgiving Awards of the Music Industry dinner, held Nov. 11 at the Loews Santa Monica Beach Hotel in California. Teller was given the "Unsung Hero" award, and Clooney received the "Wind Beneath Our Wings" award. The event raised more than \$240,000 for the Betty Clooney Foundation for Persons with Brain Injury, and its Betty Clooney Center.

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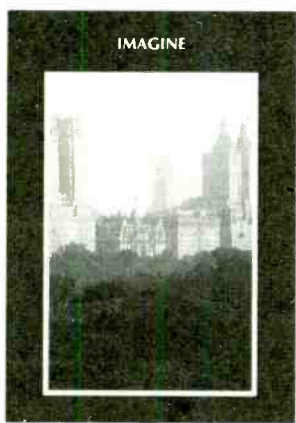
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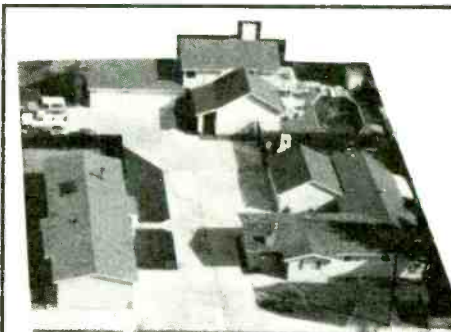
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ALBUM REVIEWS

POP

PETER GABRIEL
Shaking The Tree/Sixteen Golden Greats
PRODUCERS: Various
Geffen 24326

There is scarcely anything here that diehard Gabriel fans won't have, save a new solo recording of the magnificent "Here Comes The Flood." But come-lately enthusiasts may be drawn in by lesser-known early material, which is just as fine as later smashes like "Sledgehammer" and "Big Time." In all, a fine holiday package, although lack of longbox could create some display confusion.

FALLING JOYS
Wish List
PRODUCERS: Adrian Bolland and Falling Joys
Nettwerk/I.R.S. 13058

Aussie four-piece comes on strong with neat vocal harmonies, sharp pop hooks, and lead vocals sometimes reminiscent of Natalie Merchant's, matched by a rock sensibility that often recalls Divinyls.

Alternative/college programmers have a host of fine melodies to choose from, but could start with "Lost Addiction," "Robinson Crusoe," "Lock It," "Jennifer," "Dream Hangover," "You're In A Mess," and "Shelter."

RIK EMMETT
Absolutely
PRODUCER: Rik Emmett
Charisma 91606

Former Triumph guitarist strikes out with a solid, fairly conventional pop/rock effort that plants him squarely in the Winger/Journey mode. Album is a blend of power ballads, up-tempo pop, and rockers. First single, "Big Lie," sounds like it belongs on a Rick Springfield album, and a video push could make it happen. Also ripe for radio is snappy "Saved By Love" and Warrantlike "Smart, Fast, Mean & Lucky."

VARIOUS ARTISTS
Harry Chapin Tribute
PRODUCER: Stephen Chapin
Relativity 1047

Loving tribute to late singer/songwriter recorded in 1987 at Carnegie Hall to celebrate his receiving the Special Congressional Gold Medal is just now being released. Collection includes Bruce Springsteen covering "Remember When The Music," "Sandy" from Graham Nash, and "W*O*L*D" from Richie Havens and Chapin's siblings, Tom and Stephen. Will definitely appeal to Chapin aficionados.

ALIEN SEX FIEND
Curse
PRODUCER: Alien Sex Fiend
Sinclair 1005

Newest album from Nik Fiend and Mrs. Fiend results in a characteristically noisy, theatrical collection of distorted/reverbed tracks that should lose them no admirers amongst the postpunk horror-show crowd. Others might take their chances with such cuts as "Now I'm Feeling Zombified" or "Burger Bar Baby."

BEGGARS & THIEVES
PRODUCERS: Steve Thompson and Michael Barbiero
Atlantic 82113

Hard rock four-piece debuts with a

collection of metal-oriented tunes that, while winning no awards for musical innovation, have an enjoyable (if sometimes lead-footed) pop touch that should appeal to like-minded programmers and listeners. Highlights include "Billy Knows Better," "Let's Get Lost," "Love's A Bitch," and "Heaven & Hell."

★ GREGSON & COLLISTER
Love Is A Strange Hotel
PRODUCERS: Clive Gregson & Christine Collister
RNA 70961

English folk/pop duo scores a lovely coup with this sublime album of cover versions of songs both familiar and obscure by Bruce Springsteen, Joni Mitchell, 10cc, Jackson Browne, and others. Collister's throaty singing and Gregson's guitar and piano propel these subtle, intimate readings, which are worthy of attention beyond the pair's folk/rock cult.

★ WILLY DeVILLE
Victory Mixture
PRODUCER: Carlo Ditta
Orleans 1001

Here's a nice idea, beautifully executed: R&B vocalist DeVille shines in some bouncy New Orleans sessions that recall Crescent City's glory days of the '50s. Such talents as Allen Toussaint, Dr. John, Earl King, and the Meters' Leo Nocentelli and George Porter add some stomp to the proceedings; Barbara George of "I Know" fame duets handsomely with DeVille on "It Do Me Good." Contact: 828 Royal St., #536, New Orleans, La. 70116.

SKINNY PUPPY
Too Dark Park
PRODUCERS: David Ogilvie & Devin Key
Capitol 946832

Vancouver electroterrorists return with yet another flyover replete with grue-flecked vocals and clanking, mind-blistering noise. The industrially damaged sector of the alternative nation may fall for this, but there is little here that isn't done more persuasively by the Chicago-based bands led by the Pup's erstwhile mentor Alain Jourgensen.

OF CABBAGES AND KINGS
Basic Pain Basic Pleasure

PRODUCERS: Algis Kizys, Carolyn Master & Wharton Tiers
Triple X 51055

In a gloomy vein, this is more like it. Transplanted Chicago-to-New York outfit churns it out in bleak, Joy Division-meets-Swans style that never quite sinks under its own morose weight. Atmospheric postpunk rhythms could make favorable impact at dirge-oriented collegiate and modern rock locales.

THEY EAT THEIR OWN
PRODUCER: Jeff Eyrich
Relativity 88561

L.A.-based rock outfit shows some promise on first release. Key to band's impact is assaultive style of vocalist Laura B., who delivers often-punishing lyrics on top of a generally brazen guitar attack. Songs aren't always top-notch, but numbers like "No Right To Kill" and "Why Don't You Disagree?" are pointed enough to win modern rock champions.

TAV FALCO'S PANTHER BURNS
Return Of The Blue Panther
PRODUCERS: Rene Coman & Panther Burns
Triple X 51051

Psychobilly redivivus: Demi-legendary Memphis combo lurches back into action with a raw-cous serving of slash'n'trash rock both ancient (covers of Ray Charles, Hank Snow, Slim Harpo oldies) and up-to-date (Rev. Horton Heat's "Love Whip"). How one feels about the generally shambolic proceedings depends on one's empathy for old-fangled 'billy derangement. We vote "yea."

REVEREND BILLY C. WIRTZ
Backslider's Tractor Pull
PRODUCERS: Reverend Billy C. Wirtz, Bob Greenlee, Harry Simmons & Mark Williams
Hightone 8024

Pianist, humorist, and part-time evangelist (he's pastor of the First House of Polyester Worship, folks), Wirtz lays waste to Southern fundamentalists on this musical parody of TV pulpit-pounders. Songs like "Sleeper Hold On Satan" or "Honky Tonk Hermaphrodite" may never make the Heavenly Hit Parade, but they may tickle someone whose idea of a good time is an off-color, redneck Firesign Theatre.

NEW AND NOTEWORTHY

RALPH TRESVANT
PRODUCERS: Jam & Louis; Darryl Simmons & Kayo; Kyle West; Wolf & Epic; Timmy Gatling & Alton "Wokie" Stewart; Vassel Benford; John Barnes
MCA 10116

Last of New Edition members to take solo turn makes an impressive debut. The tunes range from the springy New Edition-like "She's My Love Thang" to sleek first single "Sensitivity" to rap. Though each producer leaves a distinctive stamp, Tresvant's ready, willing, and able vocals keep a strong continuity running throughout the project. There are singles aplenty here to take the record through 1991. Next single should be jack-infected "Stone Cold Gentleman."

THE SIMPSONS
The Simpsons Sing The Blues
PRODUCERS: John Boylan; Bryan Loren; D.J. Jazzy Jeff & John Boylan
Geffen 24308

Don't have a cow, man—this collection of originals and covers done by Homer, Marge, Lisa and, of course, Bart should be an instant Christmas stocking-stuffer. Does it really matter what music is here? Bart's numbers fare the best, including first single "Do The Bartman." Likely follow-up is Bart's "Deep Deep Trouble," produced by D.J. Jazzy Jeff.

JIMI HENDRIX
Lifelines/The Jimi Hendrix Story

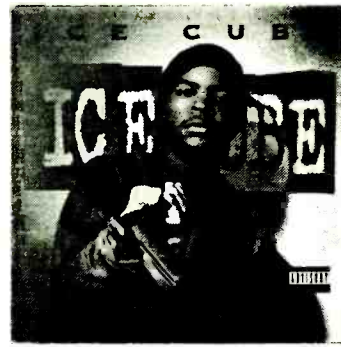
REISSUE PRODUCER: Bruce Gary
Reprise 26435

Last major rock boxed set project of the season—a four-CD/cassette tribute to the late guitarist—should ring his fans' holiday chimes. Three-quarters of package is derived from a 1988 radio special; downside (too much obtrusive narration) is more than balanced by upside (a trove of unreleased or alternate sides from stage and studio). Highlight is a hitherto unreleased concert recorded at L.A.'s Forum in 1969; Hendrix and the Experience (two months before its breakup) wail throughout. Legion of axeman's acolytes should make this a winner.

RAHSAAN ROLAND KIRK
"Rahsaan": The Complete Mercury Recordings Of Roland Kirk
REISSUE PRODUCER: Kiyoshi Koyama
Mercury 846630

"Boxman" Koyama, who did such a superlative job with "The Keystone Collection" and similar set devoted to trumpeter Clifford Brown, hits pay dirt again with masterful 10-CD look at Mercury dates by the brilliant, quixotic, multireed man. Kirk is heard in a variety of settings, as leader and sideman in sessions ranging from small groups to big bands; as usual, the producer has unearthed some outstanding unreleased tracks. A late-breaking contender for jazz reissue of the year.

SPOTLIGHT



ICE CUBE
Kill At Will
PRODUCERS: Ice Cube, Sir Jinx & Chilly Chill
Priority 7230

Like his former group, N.W.A., Cube fills the product gap since his platinum debut with an EP that comes up short on new material. Highlights of this lean package are brooding, moving "Dead Homiez" and raging uptempo number "The Product" (latter is included on label's "Explicit Rap" compilation). Remixes and filler make up the remainder; while cynics might look at package as slim pickings, fans will probably put this over the top at Yuletide.

ORIGINAL SOUNDTRACK RECORDING

The Civil War
PRODUCERS: Ken Burns & John Colby
Elektra Nonesuch 79256

The country can't seem to get enough of Burns' masterful 11-hour PBS history, so soundtrack for same will likely be a healthy seasonal seller. Album features a number of rigorously arranged and performed period airs and the series' compelling theme, Jay Ungar's "Ashokan Farewell." An evocative, intelligently crafted score.

R&B

TONY TERRY
PRODUCER: Ted Currier
Epic 45015

Soulster lets loose on collection of diversified R&B tunes. Current single, "Head Over Heels," is doing well, and though rest of the set is derivative of countless other records, several tunes, including "Baby Love" and "Bad Girl," are well-delivered and would sound fine on radio.

JAZZ

LEO GANDELMAN
Solar
PRODUCER: Leo Gandelman
Verve Forecast 846 350

Reedman Gandelman comes through with an effortlessly listenable program of Latinized demi-fusion, with some simpatico pairings with a noteworthy label mate, guitarist Ricardo Silveira. Tracks like "Solar" and "Baganas" would be welcome additions to playlists at mellow contemporary jazz outlets.

★ BRUCE FOWLER
Ants Can Count
PRODUCER: Bruce Fowler
Terra Nova 9002

Trombonist Fowler, a veteran of Frank Zappa's groups and Captain Beefheart's Magic Band, sparkles on this superior outing that features excellent work by four other members of the musical Fowler clan. Original compositions, which reflect influence of serialist composers and free-blowing avant-garde jazzers, will satisfy the most demanding listener. Contact: 818-352-5598.

COUNTRY

JIMMY MARTIN
You Don't Know My Mind
PRODUCER: Not listed
Rounder CD SS 21

Martin is the once and future king of high-octane bluegrass. The 14 selections here are reissues from his 1956-66 Decca period in which he is graced with such impeccable sidemen as J.D. Crowe, Grady Martin, Chubby Wise, and Benny Martin. Best cuts: "Hit Parade Of Love," "Sophronie," "Hold Whatcha Got," and the title tune.

NASHVILLE BLUEGRASS BAND

The Boys Are Back In Town
PRODUCER: Jerry Douglas
Sugar Hill 3778

Fresh songs, rich vocal harmonies, and inventive picking from a quintet that here includes the founder and mainstay of the legendary Kentucky Colonels, Roland White.

MARIE OSMOND

The Best Of Marie Osmond
PRODUCERS: Sonny James, Paul Worley, Kyle Lehning, James Stroud
Curb 77263

Includes a remake of Osmond's 1973 hit "Paper Roses" (again produced by Sonny James), as well as the duets "Meet Me In Montana" (with Dan Seals) and "You're Still New To Me" (with Paul Davis).

EDDY RAVEN

Greatest Hits
PRODUCERS: Various
Warner Bros. 26302

These choices chronicle Raven's breakthrough days of the early '80s and include "Who Do You Know In California," "She's Playing Hard To Forget," "I Should Have Called."

CLASSICAL

MOZART: PIANO CONCERTOS NOS. 11 & 12
Mitsuko Uchida, English Chamber Orchestra, Tate
Philips 422 458

A delight from start to finish. Uchida's total command of the keyboard, making everything seem simple and preordained, is a rare attribute, shared by few artists today. Her cycle of the Mozart concertos, with the sensitive collaboration of Tate, is shaping up as one of the glories of the catalog.

TCHAIKOVSKY: SYMPHONY NO. 5/BORIS BLACHER: VARIATIONS ON A THEME BY PAGANINI

Frankfurt Radio Symphony, Inbal
Denon 6364

Inbal packs plenty of emotion in his reading of the Tchaikovsky, but it's without the kind of soggy drool that sometimes mars this all-too-familiar masterpiece. What's more, it is given the kind of spacious, realistic recording by the Denon team that's a model of its kind. This recording clarity and natural acoustic is especially useful for the dramatic and colorful Blacher score.

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS (▶): New releases predicted to hit the top half of the chart in the format listed. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

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SINGLE REVIEWS

POP

▶ **WHITNEY HOUSTON** All The Man That I Need (3:54)
 PRODUCER: Narada Michael Walden
 WRITERS: D. Pitchford, M. Gore
 PUBLISHERS: Warner-Tamerlane/Body Electric/Fifth Of March, BMI
 Arista 2156 (cassette single)

Shimmering jazz- and gospel-inflected ballad fully demonstrates Houston's vocal beauty and will quickly become a cherished staple at several radio formats.

▶ **M.C. HAMMER** Here Comes The Hammer (no timing listed)
 PRODUCER: M.C. Hammer
 WRITER: M.C. Hammer
 PUBLISHER: not listed
 MIXERS: James Earley, Michael Kelly
 Capitol V-15585 (c/o CEMA) (12-inch single)

Expect a quick sprint up the charts for this James Brown-inspired funk rave, replete with rapid-fire rhyming, a rousing chant at the chorus, and infectious synth lines. Another winner from the rapper's multiplatinum set, "Please Hammer Don't Hurt 'Em"

▶ **PAT & MICK** Use It Up & Wear It Out (no timing listed)
 PRODUCERS: Stock Aitken Waterman
 WRITERS: L. Russell Brown, S. Linzer
 PUBLISHERS: Larball/EMI-Blackwood/Featherbed, BMI
 Charisma 4-91622 (c/o Virgin) (cassette single)

British duo's fun hi-NRG/house rendering of Odyssey's 1980 disco nugget has been a club fave as an import for nearly a year now. Domestic distribution should ensure deserved pop radio breakthrough.

▶ **TESLA** Signs (3:15)
 PRODUCER: Don McClendon
 WRITER: A. Thomas
 PUBLISHERS: Ensign/Aguila, BMI
 Geffen 4-19653 (c/o Warner Bros.) (cassette single)

Already a favorite at album rock radio, live cover of Five Man Electrical Band nugget will appeal to top 40 programmers who sprinkle their playlists with hard rock vibes.

TONY BENNETT Rags To Riches (2:49)
 PRODUCER: Gielan Berniker
 WRITERS: J. Ross, R. Adler
 PUBLISHERS: Richard Adler/J & J Ross, ASCAP
 Atlantic 4-87790 (cassette single)

Recent successful resurrection of the Righteous Brothers' "Unchained Melody" may have created an inroad for timeless classics such as this romantic, big-band treat taken from the soundtrack to the film "GoodFellas." Will rekindle the flame for some, and could lure a few new fans, too.

PHIL DRISCOLL Soldier (no timing listed)
 PRODUCER: Phil Driscoll
 WRITER: J. Houston
 PUBLISHERS: Mission In Music, ASCAP
 Artful Balance 7103 (c/o JCI) (cassette single)

Driscoll could earn airplay based on his appealing Michael Bolton-style vocals, though this well-intentioned song lacks the musical focus needed to generate widespread attention.

R&B

BLACK UHURU Reggae Rock (5:00)
 PRODUCERS: Black Uhuru, Tony (Asha) Brisset
 WRITER: Black Uhuru
 PUBLISHER: Warner Chappell, ASCAP
 MIXER: A Guy Called Gerald
 Invasion 36002 (12-inch single)

Lazy winter respite invokes Jamaican

aural breezes that make one dream of warm sand and tropical drinks. Showing early signs of strength with adventurous urban programmers and dancehall-conscious club jocks.
 Contact: 212-532-1414.

WILLIE & WASEEM Promise Me (2:53)
 PRODUCERS: William Warren, Waseem Kahook
 WRITER: W. Kahook
 PUBLISHER: Whooping Crane, BMI
 Pandisc 060 (12-inch single)

Urban radio formats might fall for this formulaic yet sexy hip-hop Latin charmer, while club jocks courting a teeny-bopper crowd should investigate this as well. Contact: 305-948-6466.

BETTY WRIGHT I Miss Ya (6:24)
 PRODUCER: Betty Wright
 WRITERS: B. Wright, A. Morris
 PUBLISHER: Miami Spice, ASCAP
 Vision 1248 (12-inch single)

Girlfriend sure knows how to create the right mood with this garrulous love letter that's draped in jazzy duds. One listen just won't do. Contact: 305-893-9191.

COUNTRY

▶ **CONWAY TWITTY** I Couldn't See You Leavin' (2:49)
 PRODUCERS: Jimmy Bowen, Conway Twitty, Dee Henry
 WRITERS: R. Scaife, R. Michael Bourke
 PUBLISHERS: Songs Of PolyGram/Partner/PolyGram Int'l/Songs De Burgo, BMI/ASCAP
 MCA 53983 (7-inch single)

A word-playful Twitty laments not taking notice in this midtempo weeper.

▶ **HOLLY DUNN** Heart Full Of Love (3:21)
 PRODUCERS: Holly Dunn, Chris Waters
 WRITER: Kosta
 PUBLISHER: Songs Of PolyGram Int'l., BMI
 Warner Bros. 7-19472 (7-inch single)

A throbbing, determined beat, earnest vocals, and wholly disposable lyrics.

▶ **T. GRAHAM BROWN** I'm Sending One Up For You (3:44)
 PRODUCER: Barry Beckett, T. Graham Brown
 WRITERS: T. Graham Brown, G. Nicholson, R. Kennedy
 PUBLISHERS: EMI April/Ideas Of March/Cross Keys, ASCAP
 Capitol 7-79477 (c/o CEMA) (7-inch promo only)

Brown's follow-up to "Moonshadow Road" clings to the memory of a relationship forlorn.

WILLIE NELSON The Piper Came Today (3:23)
 PRODUCER: Fred Foster
 WRITER: C. Lester
 PUBLISHERS: Talmont/Chester Lester, BMI
 Columbia 73655 (c/o CBS) (7-inch single)

From the album "Born For Trouble," this delicate ballad is treated with savory finesse. Sadness glazes via production.

★ **LINDA DAVIS** In A Different Light (3:29)
 PRODUCERS: Jimmy Bowen, Linda Davis
 WRITERS: E. Hill, J. Yudin
 PUBLISHER: New Haven, BMI
 Capitol 7-79283 (c/o CEMA) 7-inch promo only)

In a superbly compelling voice, Davis sings majestically of a love contemplated but never realized.

RAY STEVENS Help Me Make It Through The Night (2:24)
 PRODUCER: Ray Stevens
 WRITER: Kris Kristofferson

RAY STEVENS Help Me Make It Through The Night (2:24)
 PRODUCER: Ray Stevens
 WRITER: Kris Kristofferson

Catch phrase from TV commercial for Life Call Pendant is sampled onto this deep-baked hip-houser. Cut's credible groove and bleep vibe may be overlooked due to its novel nature. Regardless, this amusing gem has club hit written all over it, while a good edit would spark at top 40. Contact: 212-398-1855.

PUBLISHER: TEMI Combine (admin. EMI Blackwood), BMI
 Curb/Capitol 7-79430 (c/o CEMA) (7-inch promo only)

Spike Jones would have loved this hyper, corny, insanelly literal interpretation of the Kristofferson standard. Kristofferson, however, may sue.

DANCE

★ **DV8** Freedom (8:00)
 PRODUCER: Roger S.
 WRITER: R. Sanchez
 PUBLISHERS: Strictly Rhythm/Indeep, ASCAP
 MIXER: Roger S.
 Strictly Rhythm 1222 (12-inch single)

Sample-doused instrumental weaves ambient and bleep influences into a pumpin' deep house groove. Swirling synth and sax lines add to track's hypnotic, trippy vibe. A necessary addition to late-night sets. Contact: 212-246-0026.

★ **HIPSHOT** Meet Me In Heaven (6:14)
 PRODUCERS: Frank Vale, Paul Senderson
 WRITERS: P. Senderson, F. Vale
 PUBLISHER: Banderbind
 MIXERS: DJ Tim Richardson, Hipshot
 Play HIP-2 (12-inch single)

Both the charming vocal arrangement and the classy instrumentation on this spacious, disco-coated jewel offer an eclectic sensation that could very well be a smash if given the proper push. Cherished remixes offer blazing trumpets and lush piano lines that elevate its appeal. Contact: 216-467-4271.

THE FORCE DIMENSION Alorythm (5:12)
 PRODUCER: Rene Van Dijk, Tycho De Groot, Lucas Vroemen
 WRITERS: The Force Dimension
 PUBLISHER: not listed
 MIXER: Razormaid
 Marz 1001 (12-inch single)

Sinister electro-house jam, already a staple with underground import-conscious DJs, follows along the path of Belgium compatriots Technotronic. Mind-altering sound-effects and synth-filtered vocals fuel the early a.m.-slanted "Razormaid Mix," while "Manipulating Mix" brightens enough to promise peak-hour exposure. Contact: 305-573-5400.

THEYLOW & THE CRIMINAL ELEMENT ORCHESTRA Could It Be I'm Falling In Love (5:50)
 PRODUCERS: Tiny Valentine, Theylow, Arthur Baker
 WRITERS: M. Steals, M. Howard Steals
 PUBLISHER: Bell Boy, BMI
 MIXER: Arthur Baker
 Minimal QAL-252 (c/o Quark) (12-inch single)

Spinners pop/soul classic is remodeled into a glistening house romp, framed with textured harmonizing and retro-flavored strings. Warm production touch of long-absent Baker provides additional chart and radio incentive. Quite lovely. Contact: 212-489-7260.

MATINA Can't We Try It One More Time (6:15)
 PRODUCER: Alec Shantzis
 WRITER: N. Kalliongis
 PUBLISHER: H.T.G., ASCAP
 MIXER: Bobby Gordon
 Atlantic 0-86105 (12-inch single)

Slinky disco bauble twirls its way over a Spanish beat and offers superficial thrills minute by minute.

DAVID DIEBOLD & KIM CATALUNA White Rabbit (6:18)
 PRODUCER: David Diebold
 WRITER: G. Slick
 PUBLISHER: Irving, ASCAP
 Megatone House 181 (12-inch single)

Jefferson Airplane classic is given a daring, techno-dance treatment that could appeal to alternative and industrial-minded jocks. Diebold's trademark hi-NRG sound can be heard on the fun and frenetic "Dance Right Back Into Heaven," featuring Ernest Kohl on the flip side. Contact: 415-621-7475.

DIGITAL VAMP You Can Take My Body (5:03)
 PRODUCERS: David Morley, Renaat Vandepapellere, Gaetan Bouvie
 WRITERS: D. Morley, R. Vandepapellere, G. Bouvie
 PUBLISHERS: not listed
 MIXERS: Frankie "Bones," David Morley, Renaat Vandepapellere, Gaetan Bouvie
 Groove 001 (12-inch single)

Icy cool, computerized clubber is

humanized with a seductive, diva-style vocal and rousing chants. Frenetic enough for industrial enthusiasts, though funky enough for everyone else. Contact: 718-714-5232.

AC

NATASHA'S BROTHER & RACHELE CAPPELLI Always Come Back To You (4:39)
 PRODUCERS: Shane Keister, Ahmet Ertegun
 WRITER: not listed
 PUBLISHER: not listed
 Atlantic 4-87776 (cassette single)

Love Theme from the "Nutcracker Prince" is a tender ballad à la Air Supply and should work well within AC radio formats.

ROCK TRACKS

▶ **DEEP PURPLE** Fire In The Basement (4:43)
 PRODUCER: Roger Glover
 WRITERS: Blackmore, Glover, Turner, Lord, Paice
 PUBLISHERS: Blackmore/Rugged/Thames
 Overtures, ASCAP/Colgems-EMI, BMI
 RCA 3030-2 (c/o BMG) (CD promo only)

Second helping from classic rock band's current "Slaves & Masters" set is a rollicking, blues-drenched headbanger. A natural for album rock radio, though top 40 should jump aboard as well.

RAP

▶ **SCHOOLLY D** King Of New York (3:40)
 PRODUCER: Schoolly D
 WRITERS: Gerring, Ray, Weaver
 PUBLISHERS: Down In The Bottom/Willesden, ASCAP/BMI
 Capitol 4JM-44675 (c/o CEMA) (cassette single; 12-inch version also available, Capitol V-15667)

Ruling inner-city streets ain't easy—just ask the D. Hard-hitting, tight-constructed tale, supported by a grinding funk/hip-hop base. Urban radio should take heed.

▶ **ICE CUBE** Endangered Species (4:10)
 PRODUCER: not listed
 WRITER: not listed
 PUBLISHER: not listed
 Priority 4JM-7294 (c/o CEMA) (cassette single)

"AmeriKKKa's Most Wanted" rapper returns with an urgent message for the ages. Pounding psychological thriller from the upcoming "Kill At Will" EP paints a shattering portrait of urban street violence.

▶ **PROFESSOR X** Years Of The 9 (On The Blackhand Side) (4:23)
 PRODUCER: Robert "Dyke" Reed
 WRITERS: L.R. Carson, L.Q. Young
 PUBLISHERS: Island/Vanglorious, BMI
 4th & Bway 440522-1 (c/o Island) (12-inch single)

The latest from the Black Watch Movement is slamin' trip combining percussive hip-hop scratching with heritage-conscious lyrics. A strong R&B radio contender, while hip-house "Vanglorious Crib" on the flip packs a powerful club punch.

ANTTEX & THE CLIK Back 2 The Limit (5:45)
 PRODUCER: Anttex
 WRITER: D. Johnson
 PUBLISHERS: Street Tuff/Twiggy Tunes, ASCAP
 Tuff City 128064 (12-inch single)

Subversively mixed syncopated synth/hip-hop groove reminiscent of Kraftwerk, combined with R&B piano lines and dope-rhyming renders this jam equally useful at radio and club level. Contact: 212-262-0385.

C.P.O. This Beat Is Funky (5:41)
 PRODUCER: M.C. Ren
 WRITERS: Lil' Nation, M.C. Ren
 PUBLISHERS: M.C. Ren/Rikind/Finkelstein/Music Of The World/Rush Groove, ASCAP, BMI
 MIXER: Donovan Sound
 Capitol V-15631 (c/o CEMA) (12-inch single)

Scratchy trinket swells with jazz-induced guitar and trumpet riffs and creates a capricious groove that should tickle dance-club activists.

JEB STUART & THE RICHIE SHAPIRO EXPO BAND Maxie D. (no timing listed)
 PRODUCERS: Jeb Stuart, Richie Shapiro, George Perry
 WRITER: not listed
 PUBLISHERS: Squire International/Jeb Stuart, BMI

Esquire International 718938 (cassette single)
 If "Bad Bad Leroy Brown" were a suave and sophisticated rapper, this would undoubtedly be his anthem. Vaporous teaser is a comical tale that boasts of one lucky dude's romantic exploits.

JAZZIE REDD Beach Girl (4:03)
 PRODUCER: Hub City Productions
 WRITER: Hub City Productions
 PUBLISHER: Toddy Tee/Can Win, ASCAP
 Pump VL-15130 (12-inch single)

Hormone-heavy rocker trips its rhymes over a guitar-drenched beat and is a charming little barrel of laughs. Surf's up! Contact: 213-658-6796.

MAIN SOURCE Looking At The Front Door (no timing listed)
 PRODUCERS: Main Source
 WRITER: not listed
 PUBLISHER: not listed
 Wild Pitch 8020 (maxi cassette single)

Lyricalist the Large Professor doesn't shed any new light on the pitfalls of romance, though his clever turn of phrase matched with astute scratching by Sir Scratch and K. Cut makes this bass-tough jam worth checking out. Contact: 212-594-5050.

CHRISTMAS

The following is a list of all-new or reissued Christmas singles received this week. Because of the music's seasonal nature, these singles are not rated as to chart potential.

TONY! TONI! TONE! Coolin' At Christmas
 Wing 889-1 (c/o PolyGram)

KOOL MOE DEE Christmas Rap
 Sugar Hill 525. Contact: 201-569-5170.

LEXI Share Christmas Love
 Lektion 351 (c/o PolyGram)

KEITH STATEN A Christmas Message
 Lektion 350 (c/o PolyGram)

PATSY "Kid" Santa Claus/Happy Holly-Day
 Roper PR-2255. Contact: 212-969-0878.

THE BEAT BOYS I'll Be Home For Christmas
 Steve Vaus Productions. Contact: 800-HIT-SONG.

STONE EDWARDS Our Little Christmas Tree
 Hill Country 901. Contact: 800-251-1576.

DEBBIE SUE Rock Around The Christmas Tree
 Country Star 1108. Label based in Madison, Tenn.

RANDY TRAVIS How Do I Wrap My Heart Up For Christmas b/w Santa Claus Is Coming To Town
 Warner Bros. PRO-CD-4605

JIMMY JAMES This Christmas Feeling
 LMH Records. Contact: P.O. Box 24597, Nashville, Tenn. 37202.

BILL & SHAKEY Woodolph (The Petrified Red Nose Reindeer) b/w Santa's Helper
 WHN Sounds. Contact: 817-297-4868.

LITTLE JIMMY DICKENS How Much Is That Picture Of Jesus
 Tater-Patch 10-7. Label based in Erentwood, Tenn.

JODI Beneath Our Christmas Tree
 Great 124. Contact: 800-251-1576.

NEW AND NOTEWORTHY

YOU KNOW WHO! I've Fallen & I Can't Get Up (no timing listed)
 PRODUCER: You Know Who
 WRITER: You Know Who
 PUBLISHER: Mysterz, ASCAP
 Nu Groove 063 (12-inch single)

Catch phrase from TV commercial for Life Call Pendant is sampled onto this deep-baked hip-houser. Cut's credible groove and bleep vibe may be overlooked due to its novel nature. Regardless, this amusing gem has club hit written all over it, while a good edit would spark at top 40. Contact: 212-398-1855.

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.

LIFELINES

BIRTHS

Girl, Layla Evelyn, to **Michael and Joyce Ostin**, Oct. 17 in Los Angeles. He is senior VP of A&R for Warner Bros. Records.

Boy, Anthony Richard, to **Richard and Joanna Miller**, Oct. 19 in Fontana, Calif. They are managers for Music Plus.

Girl, Natalie Scott, to **Bill and Anne Wadhams**, Oct. 18 in Los Angeles. He is lead singer of recording group Animation, currently signed to Captain Hook Productions.

Girl, Shaelen, to **Timothy and Patricia Landers**, Oct. 27 in Santa Monica, Calif. He is a film composer, record producer, and studio musician. She is co-owner of Tune Town Music Publishing and a publicist with Levine/Schneider Public Relations.

Girl, Sloane Elizabeth, to **Rich and Mary Fitzgerald**, Nov. 8 in Tarzana, Calif. He is VP of promotion for Reprise Records.

Boy, Zachariah James, to **Bruce and Elice Tucker**, Nov. 16 in San Diego. He is VP of business and legal affairs for Network Music Inc.

Boy, Sean Lamont, to **Sean and Cheryl Tucker**, Nov. 17 in New York. He is a songwriter and president of Money and Love Publishing. She is a singer/songwriter and VP of M.L. Inc.

Girl, Taylor Paige, to **Howie and Gordy Silverman**, Nov. 18 in Ojai, Calif. He is a partner of Entertainment Talent Agency.

Boy, Stacy Thomas, to **Curtis and Diana Crowe**, Nov. 23 in Athens, Ga. He is the drummer for recording group Pylon.

Girl, Julia, to **Wayne and Carol Freeman**, Nov. 24 in Torrance, Calif. He is president of Trident Audio USA.

Girl, Molly Grace, to **Don and Maria McLeese**, Nov. 25 in Evanston, Ill. He is pop music critic for the Austin American-Statesman.

Girl, Lauren Kelly, to **Steven and Patricia Cook**, Nov. 27 in Carrollton, Ga. He is operations manager for Columbia Special Products.

MARRIAGES

Albhy Galuten to Melanie Williams, Oct. 21 in Malibu. He is a producer (Jellyfish, the Bee Gees, Barbra Streisand, Eric Clapton). She is a former A&R representative at Geffen Records.

Danny McCrone to Judy Daley, Nov. 3 in South Amboy, N.J. She is a sales representative for Shanachie Records.

Philip Lashinsky to Judy Solinger, Nov. 23 in Orlando, Fla. He is an entertainment promoter.

DEATHS

Esco Hankins, after a lingering illness, Nov. 18 in Lexington, Ky. Hankins was a recording artist who

released records on the Columbia, Mercury, and King labels. His songs included "Mother Left Me Her Bible" and "Johnny Overload." He is survived by his widow, Jackie.

Thomas B. Haire, 77, of cancer, Nov. 26 in Little Compton, R.I. Haire was president of Haire Publications and the father of Ann Haire, senior VP of circulation for BPI Communications Inc. In addition to Ann, he is survived by four other children: Jack, advertising director for Entertainment Weekly; Janet; Brett; and Paul.

Bonnie Stevens, 38, of a heart attack, Dec. 1 in Pittsburgh. Stevens was co-owner of Music Man, a retail music store there.

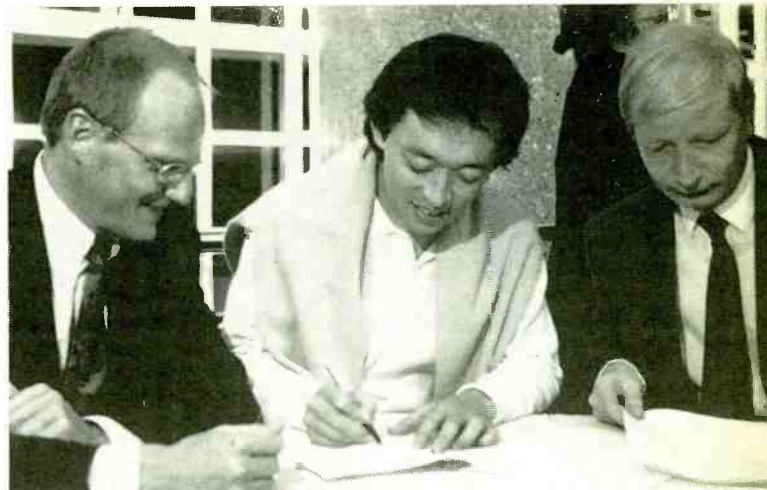
Belva Brissett, 49, of cancer, Dec. 1 in Washington, D.C. Brissett was senior VP of regulatory affairs of

the National Assn. of Broadcasters.

Aaron Copland, 90, from complications stemming from two strokes and respiratory problems, Dec. 2 in Westchester, N.Y. Copland was one of America's most influential composers. (See story, page 8.)

Melissa Kathleen Monroe, 54, after a long illness, Dec. 3 in Hendersonville, Tenn. She was the daughter of Country Music Hall Of Fame member Bill Monroe, and a singer and songwriter in her own right. She had been hospitalized for various ailments since September. Monroe is survived by her father, and a brother, James Monroe, who is also a performer.

Send information to *Lifelines*, *Billboard*, 1515 Broadway, New York, N.Y. 10036 within eight weeks of the event.



DGG Signing. Myung-Whun Chung, music director of the Opera de Paris-Bastille, signs a long-term exclusive contract with Deutsche Grammophon Gesellschaft. The signing followed a performance of Olivier Messiaen's "Turangalila Symphony," the first work to be recorded by Deutsche Grammophon under the new agreement. Shown, from left, are Aman Pedersen, VP of A&R, DGG; Chung; and Christoph Schmokel, VP of legal and business affairs, DGG.

SBK'S GLASS WILL OVERSEE PROMOTION, MARKETING, SALES AT LABEL

(Continued from page 8)

Koppelman and Bandier, as does the finance division.

Glass, who says his previous post will not be filled, wants to beef up SBK's top 40 promotion department, with an assistant to Lane likely to come from the ranks of the label's 20 regional staffers. Another key promotion executive is a recent appointee, former RCA staffer Joe Laufer, who heads West Coast activities.

Creatively, Glass hopes to break a rock'n'roll act sometime next year as a "personal accomplishment." A contender has already been chosen in Kingofthehill, an act managed by Shep Gordon.

Other attractions due in the first

quarter of 1991 include Riff, a five-man group from New Jersey; Francesca Beghe, a pop/blues singer from New York; and Loud Sugar, an alternative pop band from California.

While "unbelievably encouraged" about the future growth of the industry, Glass believes the business is too busy looking at statistics that make a demographic case for catering to the 35-plus age market instead of focusing on music fans who are much younger.

"These kids, under 21, are overlooked, undervalued, and disrespected," Glass says. "They are less in numbers today, but they're a much more powerful music market than

their older counterparts. When the industry offers them music they can directly connect with, they are our greatest, most loyal customers. By being too demographically oriented, we as an industry will bore ourselves out of business."

Before his six-year stint at Chrysalis, Glass had held a variety of industry positions. He was a club DJ in the late '70s and later worked in music publishing and as head of small indie

label Sam Records, which is owned by New York wholesaler Sam Weiss. As a student, he also performed as a DJ on college radio.

Early last week, he flew with Koppelman to Toronto to assess three groups in performance and to meet with members of Spunkadelic, the group whose new album will be the label's first 1991 contender when it is released in January.

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.

DECEMBER

Dec. 10, "1990 Billboard Music Awards Show" Broadcast, Fox Broadcasting Co. Colleen Higgins, 212-536-5336.

Dec. 11, Thirteenth Annual New York Women in Film Christmas Luncheon, Waldorf-Astoria, New York. Karen Sperling, 212-243-6821.

Dec. 13, International Radio and Television Society Christmas Benefit, co-sponsored by MTV Networks, Waldorf-Astoria, New York. 212-867-6650.

JANUARY

Jan. 8, 1991 RadioBest Awards, sponsored by the Twin Cities Radio Broadcasters Assn., Minneapolis Convention Center, Minneapolis. 612-544-8575.

Jan. 10, International Radio & Television Society Newsmaker Luncheon, Waldorf-Astoria, New York. 212-867-6650.

Jan. 10-13, Winter Consumer Electronics Show, Los Angeles Convention Center, Los Angeles. 202-457-4980.

Jan. 18-21, National Assn. of Music Merchants Winter Show, Anaheim Convention Center, Anaheim, Calif. 800-767-6266.

Jan. 18-20 and 23-27, Rock In Rio II, Maracana Stadium, Rio de Janeiro, Brazil. Lea Pentheado, 011-55-21-286-1472.

Jan. 20-24, MIDEM Convention, Palais de Festival, Cannes. 212-689-4220.

Jan. 25-29, 48th Annual National Religious Broadcasters Convention, Sheraton Washington Hotel, Washington, D.C. 201-428-5400.

Jan. 31-Feb. 3, 1991 Radio y Musica Latin Radio Convention, Universal City Hilton, Universal, Calif. Alfredo Alonso, 813-931-1396.

FEBRUARY

Feb. 6-10, International Radio & Television Society 19th Annual Faculty/Industry Seminar, "Breaking The Rules: Finding New Frontiers," Halloran House Hotel, New York. 212-867-6650.

Feb. 8, International Radio & Television Society Newsmaker Luncheon, Waldorf-Astoria, New York. 212-867-6650.

Feb. 20, 33rd Annual Grammy Awards, Radio City Music Hall, New York. 212-947-0515.

Feb. 20-21, Video Software Dealers Assn. (VSDA) Regional Expo, Orange County Convention Center, Orlando, Fla. Dana Kornbluth, 609-596-8500.

FOR THE RECORD

A story on Doug Morris in the Dec. 8 issue incorrectly identified his position at Atlantic in 1980. He was chief operating officer.

Jane Ayer, director of publicity for MCA Home Video, was misidentified in a photo caption in the Nov. 24 issue.

In the Dec. 8 issue, Rykodisc president Don Rose and Grateful Dead drummer Mickey Hart were improperly identified in a photo caption. Rose is at left in the photo.

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

"BECAUSE I LOVE YOU" by Stevie B (LMR) is No. 1 again with a bullet, as it scores strong point gains in both sales and airplay. "From A Distance" by Bette Midler (Atlantic) gains even more sales points, however, and hits No. 1 on the sales side. Both records were certified gold last week. "Because" Stevie B's single is No. 1 by a large margin, "Distance" still has a distance to go. Madonna's "Justify My Love" (Sire) zooms from No. 10 to No. 4, and is a safe bet for No. 1 in two weeks.

THE NO. 1 MOST-ADDED song at radio for the second week in a row is an album cut. "Do The Bartman" by new "artist" Bart Simpson (Geffen) is up to No. 33 on the airplay-only chart (and No. 41 on the monitored airplay chart, page 73), but there are no plans yet to release a commercial single. If it hits No. 1 in airplay points without a single, it would be the first time ever. Second-most-added is "Where Does My Heart Beat Now" by new French-Canadian artist Celine Dion (Epic). Forty-three radio adds and an early top 20 report from KQMQ Honolulu boost it 15 places to No. 65. The Power Pick/Sales, and third-most-added at radio, is Vanilla Ice's cover of Wild Cherry's No. 1 hit from 1976, "Play That Funky Music" (SBK). The new version zooms 29 places to No. 37.

SAN FRANCISCO-BASED PERFORMER Chris Isaak is up to No. 69 with his first American hit single, "Wicked Game" (Reprise). It's already No. 6 at Power 99 Atlanta and No. 10 at Mix 96.5 Houston. Other recent bows on the Hot 100: Rock band Trixter from Paramus, N.J., is bulletted at No. 77 with its Hot 100 debut, "Give It To Me Good" (Mechanic). Eight stations list it in their top 20 so far, including KQLZ Los Angeles (No. 11) and WAAF Worcester, Mass. (No. 7). Twelve-year-old Tevin Campbell from Dallas is at No. 76 with "Round And Round" (Paisley Park), which went to No. 3 on the Hot R&B Singles chart. "Round" jumps 17-10 at WFHT Tallahassee, Fla. Special Generation, a quintet from St. Petersburg, Fla., debuts with "Love Me Just For Me" (Bust It). Although unbulletted at No. 91, the single is top 10 at seven stations in the Southwest, including Y95 Phoenix (5-4) and Hot 102 San Antonio, Texas (9-7).

QUICK CUTS: "New York Minute" by Don Henley (Geffen) loses its bullet at No. 49 but is strong at Y100 Miami (5-4) and Kiss 92.5 Toledo, Ohio (11-10) . . . "The Ghetto" by Too Short (Jive) regains its bullet at No. 50, due to strong sales gains . . . Similarly, "Hard To Handle" by the Black Crowes (Geffen) moves up four places to No. 45 from strong sales gains, although its total gain is insufficient for a bullet . . . Four of the six debuts this week are by new artists. Pat & Mick, U.K. radio DJs, enter at No. 86 with their dance hit "Use It Up And Wear It Out" (Charisma), originally recorded (but not charted) by Odyssey in the early '80s. The single is No. 1 at Kiss 108 Boston, and already has five other top 20 radio reports. Oleta Adams from Yakima, Wash., featured on the recent Tears For Fears album, has her first solo Hot 100 single, "Get Here" (Fontana). U.K. band Notorious makes its bow at No. 90 with "The Swalk" (DGC). And Amsterdam-based Urban Dance Squad debuts at No. 93 with "Deeper Shade Of Soul" (Arista).

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 26 REPORTERS	SILVER ADDS 51 REPORTERS	BRONZE/ SECONDARY ADDS 172 REPORTERS	TOTAL ADDS 249 REPORTERS	TOTAL ON
DO THE BARTMAN BART SIMPSON GEFFEN	5	9	38	52	169
WHERE DOES MY HEART... CELINE DION EPIC	2	5	36	43	96
PLAY THAT FUNKY MUSIC VANILLA ICE SBK	3	9	24	36	106
SENSITIVITY RALPH TRESVANT MCA	0	3	26	29	161
SHELTER ME CINDERELLA MERCURY	2	4	23	29	67
I'LL GIVE ALL MY LOVE TO YOU KEITH SWEAT VINTERTAINMENT	3	5	18	26	121
SHOW ME THE WAY STYX A&M	1	1	21	23	60
GONNA MAKE YOU SWEAT C&C MUSIC FACTORY COLUMBIA	0	4	18	22	120
REMEMBER MY NAME HOUSE OF LORDS RCA	0	2	19	21	21
NO MATTER WHAT GEORGE LAMOND COLUMBIA	1	3	15	19	73

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.

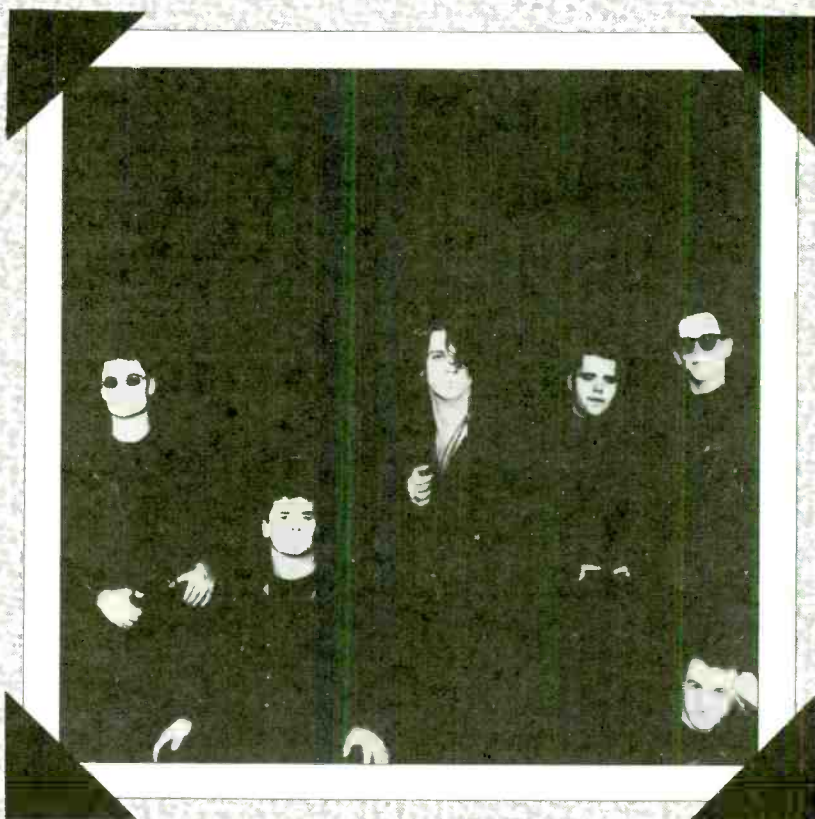


Debbie Gibson

"ANYTHING IS POSSIBLE"

(87793)

Produced by Deborah Gibson
and Lamont Dozier



X

"DISAPPEAR" (87784)

From the X-ceptional new album, X.



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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
				★★ NO. 1 ★★ 6 weeks at No. 1	
1	1	1	13	VANILLA ICE ▲ ⁵ SBK 95325* (9.98)	TO THE EXTREME
2	2	2	41	M.C. HAMMER ▲ ⁷ CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM
3	4	3	25	MARIAH CAREY ▲ ² COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
4	3	5	4	WHITNEY HOUSTON ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT
5	12	32	3	MADONNA SIRE 26440/WARNER BROS. (1.3.98)	THE IMMACULATE COLLECTION
6	5	4	7	PAUL SIMON WARNER BROS. 26098 (9.98)	RHYTHM OF THE SAINTS
7	9	9	10	BETTE MIDLER ● ATLANTIC 82129 (9.98)	SOME PEOPLE'S LIVES
8	8	8	36	WILSON PHILLIPS ▲ ³ SBK 93745 (9.98)	WILSON PHILLIPS
9	7	7	11	AC/DC ▲ ATCO 91413 (9.98)	THE RAZORS EDGE
10	10	10	12	GEORGE MICHAEL ▲ COLUMBIA 46898 (10.98 EQ)	LISTEN WITHOUT PREJUDICE VOL. 1
11	11	11	5	TRAVELING WILBURYS WILBURY 26324/WARNER BROS. (10.98)	VOL. 3
12	6	6	7	ZZ TOP WARNER BROS. 26265 (9.98)	RECYCLER
13	16	23	4	PHIL COLLINS ATLANTIC 82157 (1.4.98)	SERIOUS HITS... LIVE!
14	13	13	21	POISON ▲ ² ENigma 91813/CAPITOL (9.98)	FLESH AND BLOOD
15	17	17	13	GARTH BROOKS ▲ ² CAPITOL 93866* (9.98)	NO FENCES
16	14	15	37	BELL BIV DEVOE ▲ ² MCA 6387 (10.98)	POISON
17	15	14	5	THE CURE ELEKTRA 60978 (9.98)	MIXED UP
18	18	18	4	CLINT BLACK RCA 2372* (9.98)	PUT YOURSELF IN MY SHOES
19	26	50	3	GUY MCA 10115 (9.98)	THE FUTURE
20	24	20	12	WARRANT ▲ COLUMBIA 45487 (9.98 EQ)	CHERRY PIE
21	20	16	10	VAUGHAN BROTHERS ▲ ASSOCIATED 46225/EPIC (9.98 EQ)	FAMILY STYLE
22	19	12	11	INXS ▲ ATLANTIC 82140 (9.98)	X
23	49	—	2	RALPH TRESVANT MCA 10116 (9.98)	RALPH TRESVANT
24	22	19	37	SOUNDTRACK ▲ ² EMI 93492 (10.98)	PRETTY WOMAN
25	23	25	6	LED ZEPPELIN ATLANTIC 82144 (54.98)	LED ZEPPELIN
26	21	22	39	THE BLACK CROWES ● DEF AMERICAN 24278 /Geffen (9.98)	SHAKE YOUR MONEY MAKER
27	69	—	2	CINDERELLA MERCURY 848 018 (9.98 EQ)	HEARTBREAK STATION
28	25	21	17	JON BON JOVI ▲ ² MERCURY 8464734 (10.98 EQ)	BLAZE OF GLORY/YOUNG GUNS II
29	27	28	4	STEVE WINWOOD VIRGIN 91405 (9.98)	REFUGEES OF THE HEART
30	30	31	63	JANET JACKSON ▲ ⁴ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
31	29	24	14	DEEE-LITE ELEKTRA 60957 (9.98)	WORLD CLIQUE
32	31	26	4	PAUL MCCARTNEY CAPITOL 94778 (24.98)	TRIPPING THE LIVE FANTASTIC
33	28	29	4	SCORPIONS MERCURY 846 908 (9.98 EQ)	CRAZY WORLD
34	33	34	22	NELSON ● DGC 24290/Geffen (9.98)	AFTER THE RAIN
35	77	—	2	NEW KIDS ON THE BLOCK COLUMBIA 46959* (9.98 EQ)	NO MORE GAMES/REMIX ALBUM
36	36	40	26	NEW KIDS ON THE BLOCK ▲ ³ COLUMBIA 45129 (10.98 EQ)	STEP BY STEP
37	34	74	3	TESLA GEFEN 24311 (9.98)	FIVE MAN ACOUSTICAL JAM
38	38	42	38	DAMN YANKEES ● WARNER BROS. 26159 (9.98)	DAMN YANKEES
39	32	27	13	QUEENSRYCHE EMI 92806 (9.98)	EMPIRE
40	71	—	16	YANNI PRIVATE MUSIC 2067* (9.98)	REFLECTIONS OF PASSION
41	50	87	3	DEBBIE GIBSON ATLANTIC 82167* (10.98)	ANYTHING IS POSSIBLE
42	40	39	5	EDIE BRICKELL & NEW BOHEMIANS GEFEN 24304 (9.98)	GHOST OF A DOG
43	41	38	44	SLAUGHTER ▲ CHRYSALIS 21702* (9.98)	STICK IT TO YA
44	42	35	74	MICHAEL BOLTON ▲ ³ COLUMBIA 45012 (9.98 EQ)	SOUL PROVIDER
45	37	33	12	TOO SHORT ● JIVE 1348/RCA (9.98)	SHORT DOG'S IN THE HOUSE
46	44	41	11	L.L. COOL J ● DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT
47	35	30	7	AL B. SURE! WARNER BROS. 26005 (9.98)	PRIVATE TIMES... AND THE WHOLE 9!
48	43	36	16	SOUNDTRACK ▲ VARESE SARABANDE 5276*/MCA (9.98)	GHOST
49	81	113	3	BARRY MANILOW ARISTA 8644 (9.98)	BECAUSE IT'S CHRISTMAS
50	47	54	8	CANDYMAN EPIC 46947 (9.98 EQ)	AIN'T NO SHAME IN MY GAME
51	62	64	5	VARIOUS ARTISTS CHRYSALIS 21799* (10.98)	RED HOT & BLUE
52	46	57	30	TONY! TONI! TONE! ● WING 841 902/POLYDOR (8.98 EQ)	THE REVIVAL
53	45	45	12	PEBBLES MCA 10025 (9.98)	ALWAYS
54	57	62	49	UB40 ● VIRGIN 91324 (9.98)	LABOUR OF LOVE II

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
55	63	83	23	NEW KIDS ON THE BLOCK ▲ ² COLUMBIA 45280* (8.98 EQ)	MERRY MERRY CHRISTMAS
56	56	75	11	CARRERAS - DOMINGO - PAVAROTTI ● LONDON 430433*/POLYDOR (9.98 EQ)	IN CONCERT
57	39	37	12	SOUNDTRACK WARNER BROS. 26316* (9.98)	TWIN PEAKS
58	60	66	16	TRIXTER MECHANIC 6389/MCA (9.98)	TRIXTER
59	48	43	19	WINGER ● ATLANTIC 82103 (9.98)	IN THE HEART OF THE YOUNG
60	64	69	8	DARYL HALL JOHN OATES ARISTA 8614 (9.98)	CHANGE OF SEASON
61	96	155	19	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1988 (9.98)	A FRESH AIRE CHRISTMAS
62	59	61	4	FREDDIE JACKSON CAPITOL 92217 (9.98)	DO ME AGAIN
63	61	53	12	RANDY TRAVIS ● WARNER BROS. 26310* (9.98)	HEROES & FRIENDS
64	54	52	25	KEITH SWEAT ▲ VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
65	53	49	22	ANITA BAKER ▲ ELEKTRA 60922 (9.98)	COMPOSITIONS
66	58	60	20	MAXI PRIEST CHARISMA 91384 (9.98)	BONAFIDE
67	79	70	10	CARLY SIMON ARISTA 8650 (9.98)	HAVE YOU SEEN ME LATELY?
68	73	56	37	DEPECHE MODE ▲ SIRE 26081/REPRISE (9.98)	VIOLATOR
69	91	90	22	HARRY CONNICK, JR. ● COLUMBIA 46146 (9.98 EQ)	WE ARE IN LOVE
70	72	72	35	HEART ▲ CAPITOL 91820 (9.98)	BRIGADE
71	51	44	5	BIG DADDY KANE COLD CHILLIN' 26303/REPRISE (9.98)	TASTE OF CHOCOLATE
72	55	47	11	JUDAS PRIEST COLUMBIA 46891 (9.98 EQ)	PAINKILLER
73	67	63	4	VAN MORRISON MERCURY 847 100 (9.98 EQ)	ENLIGHTENMENT
74	75	78	15	JANE'S ADDICTION ● WARNER BROS. 25993 (9.98)	RITUAL DE LO HABITUAL
75	65	65	33	JOHNNY GILL ▲ MOTOWN 6283 (8.98)	JOHNNY GILL
76	52	46	43	FAITH NO MORE ▲ SLASH 25878/REPRISE (9.98)	THE REAL THING
77	66	51	9	MEGADETH CAPITOL 91935 (9.98)	RUST IN PEACE
78	68	48	9	IRON MAIDEN ● EPIC 46905 (9.98 EQ)	NO PRAYER FOR THE DYING
79	80	92	4	K.T. OSLIN RCA 2365* (9.98)	LOVE IN A SMALLTOWN
80	70	55	6	LYNCH MOB ELEKTRA 60954* (9.98)	WICKED SENSATION
81	82	81	22	STEVIE NICK LMR 2307/RCA (9.98)	LOVE & EMOTION
82	90	104	4	ELTON JOHN MCA 10110* (39.99)	TO BE CONTINUED...
83	74	58	5	PET SHOP BOYS EMI 94310* (9.98)	BEHAVIOR
84	76	59	4	MORRISSEY SIRE 26221*/REPRISE (9.98)	BONA DRAG
85	85	68	5	JIMMY BUFFETT MCA 10022* (9.98)	FEEDING FRENZY
86	95	108	3	JULIO IGLESIAS COLUMBIA 46857 (9.98 EQ)	STARRY NIGHT
87	86	67	55	PHIL COLLINS ▲ ³ ATLANTIC 82050 (9.98)	... BUT SERIOUSLY
88	87	76	32	GARTH BROOKS ▲ CAPITOL 90897 (8.98)	GARTH BROOKS
89	84	82	19	BLACK BOX RCA 2221 (9.98)	DREAMLAND
90	120	153	24	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1984 (9.98)	MANNHEIM STEAMROLLER CHRISTMAS
91	100	85	13	REBA MCENTIRE ● MCA 10016 (9.98)	RUMOR HAS IT
92	78	73	67	THE RIGHTEOUS BROTHERS ● VERVE 823 662*/POLYDOR (6.98 EQ)	THE RIGHTEOUS BROTHERS GREATEST HITS
93	97	103	10	ROBERT JOHNSON COLUMBIA 46222 (11.98 EQ)	THE COMPLETE RECORDINGS
94	83	80	10	INDIGO GIRLS EPIC 46820 (9.98 EQ)	NOMADS INDIANS SAINTS
95	179	—	2	RUN-D.M.C. PROFILE 1401 (9.98)	BACK FROM HELL
96	98	89	65	MOTLEY CRUE ▲ ³ ELEKTRA 60829 (9.98)	DR. FEELGOOD
97	121	114	72	NEW KIDS ON THE BLOCK ▲ ³ COLUMBIA 40475 (6.98 EQ)	NEW KIDS ON THE BLOCK
98	160	170	3	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 777* (9.98)	FRESH AIRE 7
99	101	94	53	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (9.98 EQ)	PICKIN' ON NASHVILLE
100	107	100	75	DON HENLEY ▲ ² GEFEN 24217 (9.98)	THE END OF THE INNOCENCE
101	93	77	11	THE ROBERT CRAY BAND FEATURING THE MEMPHIS HORNS MERCURY 846 652 (9.98 EQ)	MIDNIGHT STROLL
102	92	116	3	ROBERT PALMER EMI 93935* (9.98)	DON'T EXPLAIN
103	106	93	17	URBAN DANCE SQUAD ARISTA 8640 (9.98)	MENTAL FLOSS FOR THE GLOBE
104	169	—	26	VARIOUS ARTISTS ▲ ² A&M 3911 (9.98)	A VERY SPECIAL CHRISTMAS
105	104	88	28	CONCRETE BLONDE I.R.S. 82037*/MCA (9.98)	BLOODLETTING
106	105	98	21	VINCE GILL ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME
107	94	99	9	THE SOUP DRAGONS BIG LIFE 842 985/MERCURY (8.98 EQ)	LOVEGOD
108	89	79	14	LIVING COLOUR ● EPIC 46202 (9.98 EQ)	TIME'S UP
109	114	110	25	BAD COMPANY ATCO 91371 (9.98)	HOLY WATER

○ 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.

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	
110	102	84	16	N.W.A	100 MILES AND RUNNIN'
111	88	71	15	PRINCE	GRAFFITI BRIDGE
112	116	131	4	THE OUTFIELD	DIAMOND DAYS
113	111	107	38	ALAN JACKSON	HERE IN THE REAL WORLD
114	110	145	3	VARIOUS ARTISTS	A WINTER'S SOLSTICE III
115	119	121	5	DWIGHT YOAKAM	IF THERE WAS A WAY
116	118	112	121	NEW KIDS ON THE BLOCK	HANGIN' TOUGH
117	108	102	21	ERIC JOHNSON	AH VIA MUSICOM
118	113	111	6	DEEP PURPLE	SLAVES AND MASTERS
119	127	120	29	GEORGE STRAIT	LIVIN' IT UP
120	125	86	80	CLINT BLACK	KILLIN' TIME
121	139	125	31	BILLY IDOL	CHARMED LIFE
122	130	129	3	LEVERT	ROPE A DOPE STYLE
123	126	122	4	SURFACE	3 DEEP
124	122	124	59	BILLY JOEL	STORM FRONT
125	115	106	8	STYX	EDGE OF THE CENTURY
126	129	126	6	THE CHARLATANS U.K.	SOME FRIENDLY
127	103	91	12	NEIL YOUNG & CRAZY HORSE	RAGGED GLORY
128	109	95	7	INFORMATION SOCIETY	HACK
129	133	141	23	GARY MOORE	STILL GOT THE BLUES
130	124	119	64	AEROSMITH	PUMP
131	128	127	7	CHET ATKINS & MARK KNOPFLER	NECK & NECK
132	135	128	11	COCTEAU TWINS	HEAVEN OR LAS VEGAS
133	99	96	61	AFTER 7	AFTER 7
134	112	97	8	SLAYER	SEASONS IN THE ABYSS
135	147	—	2	LOOSE ENDS	LOOK HOW LONG
136	153	190	3	SISTERS OF MERCY	VISION THING
137	173	168	126	PAULA ABDUL	FOREVER YOUR GIRL
138	183	191	3	FATHER M.C.	FATHER'S DAY
139	151	136	100	SOUNDTRACK	BEACHES
140	131	118	16	KEITH WHITLEY	GREATEST HITS
141	137	134	11	THE PARTY	THE PARTY
142	134	135	4	SOHO	GODDESS
143	136	138	7	DAVID CASSIDY	DAVID CASSIDY
144	123	109	27	SNAP	WORLD POWER
145	144	139	15	DINO	SWINGIN'
146	117	105	15	ANTHRAX	PERSISTENCE OF TIME
147	157	142	80	BOB MARLEY AND THE WAILERS	LEGEND
148	171	174	21	IGGY POP	BRICK BY BRICK
149	165	—	171	GEORGE WINSTON	DECEMBER
150	150	158	13	STEELHEART	STEELHEART
151	132	115	7	10,000 MANIACS	HOPE CHEST
152	192	—	2	FRANK SINATRA	THE CAPITOL YEARS
153	164	159	41	ORIGINAL LONDON CAST	PHANTOM OF THE OPERA HIGHLIGHTS
154	148	130	11	ALIAS	ALIAS
155	145	154	54	KENNY G	LIVE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)*	
156	158	132	37	SINEAD O'CONNOR	I DO NOT WANT WHAT I HAVEN'T GOT
157	NEW	1	1	PAUL MCCARTNEY	TRIPPING THE LIVE FANTASTIC HIGHLIGHTS
158	166	148	30	PAULA ABDUL	SHUT UP AND DANCE
159	143	157	4	SLAUGHTER	STICK IT LIVE
160	141	117	13	KATHY MATTEA	A COLLECTION OF HITS
161	140	123	8	TESTAMENT	SOULS OF BLACK
162	NEW	1	1	JEFFREY OSBORNE	ONLY HUMAN
163	176	177	7	MARY-CHAPIN CARPENTER	SHOOTING STRAIGHT IN THE DARK
164	NEW	1	1	FRANK SINATRA	THE REPRISE COLLECTION
165	167	169	5	EVERY MOTHER'S NIGHTMARE	EVERY MOTHER'S NIGHTMARE
166	142	144	12	TAKE 6	SO MUCH 2 SAY
167	161	146	7	HANK WILLIAMS, JR.	AMERICA (THE WAY I SEE IT)
168	156	184	148	ORIGINAL LONDON CAST	PHANTOM OF THE OPERA
169	159	167	7	JASMINE GUY	JASMINE GUY
170	138	101	19	LUKE FEATURING THE 2 LIVE CREW	BANNED IN THE U.S.A.
171	163	156	6	KING'S X	FAITH HOPE LOVE BY KING'S X
172	155	147	73	THE 2 LIVE CREW	AS NASTY AS THEY WANNA BE
173	NEW	1	1	CATHY DENNIS	MOVE TO THIS
174	146	163	4	BOBBY MCFERRIN	MEDICINE MUSIC
175	152	152	18	WHISPERS	MORE OF THE NIGHT
176	162	137	88	BONNIE RAITT	NICK OF TIME
177	NEW	1	1	THE ALARM	STANDARDS
178	170	140	10	GRATEFUL DEAD	WITHOUT A NET
179	154	133	15	RATT	DETONATOR
180	RE-ENTRY	57	57	BILLY JOEL	GREATEST HITS VOL. I & II
181	178	166	13	BREATHE	PEACE OF MIND
182	149	143	34	EN VOGUE	BORN TO SING
183	190	183	5	JELLYFISH	BELLY BUTTON
184	RE-ENTRY	6	6	BARBRA STREISAND	A CHRISTMAS ALBUM
185	168	172	6	HINDU LOVE GODS	HINDU LOVE GODS
186	RE-ENTRY	5	5	THE BOYS	THE BOYS
187	NEW	1	1	THE POGUES	HELLS DITCH
188	181	173	30	VAN MORRISON	THE BEST OF VAN MORRISON
189	172	160	10	VARIOUS ARTISTS	THE NARADA WILDERNESS COLLECTION
190	185	164	13	RUSH	CHRONICLES
191	184	181	6	THE CONNELLS	ONE SIMPLE WORD
192	180	178	8	VARIOUS ARTISTS	RUBAIYAT
193	187	—	2	HI-FIVE	HI-FIVE
194	175	151	10	THE REPLACEMENTS	ALL SHOOK DOWN
195	199	193	6	JOHN DENVER	FLOWER THAT SHATTERED THE STONE
196	NEW	1	1	KING DIAMOND	THE EYE
197	200	199	27	THE JEFF HEALEY BAND	HELL TO PAY
198	191	182	10	TEENA MARIE	IVORY
199	188	179	13	DAN FOGELBERG	THE WILD PLACES
200	198	176	120	AC/DC	BACK IN BLACK

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

10,000 Maniacs 151	Mary-Chapin Carpenter 163	Kenny G 155	Jellyfish 183	Megadeth 77	Maxi Priest 66	Steelheart 150	A Very Special Christmas 104
The 2 Live Crew 172	Carreras - Domingo - Pavarotti 56	Billy Joel 124, 180	Elton John 82	George Michael 10	Prince 111	Stevie B 81	A Winter's Solstice III 114
Paula Abdul 137, 158	David Cassidy 143	Eric Johnson 117	Vince Gill 106	Bette Midler 7	Queensryche 39	George Strait 119	Vaughan Brothers 21
AC/DC 9, 200	The Charlatans U.K. 126	Eric Johnson 117	Grateful Dead 178	Gary Moore 129	Bonnie Raitt 176	Barbra Streisand 184	Warrant 20
Aerosmith 130	Cinderella 27	Robert Johnson 93	Guy 19	Morrisey 84	Ratt 179	Styx 125	Whispers 175
After 7 133	Cocteau Twins 132	Judas Priest 72	Jasmine Guy 169	Van Morrison 73, 188	The Replacements 194	Al B. Sure! 47	Keith Whitley 140
The Alarm 177	Phil Collins 13, 87	Big Daddy Kane 71	Daryl Hall John Oates 60	Motley Crue 96	The Righteous Brothers 92	Surface 123	Hank Williams, Jr. 167
Alias 154	Concrete Blonde 105	The Kentucky Headhunters 99	M.C. Hammer 2	N.W.A 110	The Robert Cray Band 101	Keith Sweat 64	Wilson Phillips 8
Anthrax 146	The Connells 191	King Diamond 196	The Jeff Healey Band 197	Nelson 34	Run-D.M.C. 95	Take 6 166	Winger 59
Chet Atkins & Mark Knopfler 131	Harry Connick, Jr. 69	King's X 171	Heart 70	New Kids On The Block 35, 36, 55, 97, 116	Rush 190	Tesla 37	George Winston 149
Bad Company 109	The Cure 17	L.L. Cool J 46	Don Henley 100	Sinead O'Connor 156	Scorpions 33	Testament 161	Steve Winwood 29
Anita Baker 65	Damn Yankees 38	Led Zeppelin 25	Dee-Lite 193	ORIGINAL LONDON CAST	Carly Simon 67	Tony! Toni! Tone! 52	Yanni 40
Bell Biv DeVoe 16	Deee-Lite 31	LeVert 122	Hindu Love Gods 185	Phantom Of The Opera 168	Paul Simon 6	Too Short 45	Dwight Yoakam 115
Black Box 89	Deep Purple 118	Living Colour 108	Whitney Houston 4	Phantom/Highlights 153	Frank Sinatra 152, 164	Traveling Wilburys 11	Randy Travis 63
The Black Crowes 26	Cathy Dennis 173	Loose Ends 135	Billy Idol 121	Jeffrey Osborne 162	Sisters Of Mercy 136	Randy Travis 63	Ralph Tresvant 23
Clint Black 18, 120	John Denver 195	Lynch Mob 80	Julio Iglesias 86	K.T. Oslin 79	Slayer 134	Trixtor 58	U2 54
Michael Bolton 44	Depeche Mode 68	Madonna 5	Indigo Girls 94	The Outfield 112	Snap 144	Urban Dance Squad 103	Vanilla Ice 1
Jon Bon Jovi 28	Dino 145	Barry Manilow 49	Information Society 128	Robert Palmer 102	Soho 142	VARIOUS ARTISTS	The Wilderness Collection 189
The Boys 186	En Vogue 182	Mannheim Steamroller 61, 90, 98	INXS 22	Pebbles 53	Frank Sinatra 152, 164	The Wilderness Collection 189	Red Hot & Blue 51
Breathe 181	Every Mother's Nightmare 165	Teena Marie 198	Iron Maiden 78	Pet Shop Boys 83	Slaughter 43, 159	Rubaiyat 192	
Eddie Brickell & New Bohemians 42	Faith No More 76	Bob Marley And The Wailers 147	Freddie Jackson 62	Poison 14	Sly & The Family Stone 107		
Garth Brooks 15, 88	Father M.C. 138	Kathy Mattea 160	Janet Jackson 30	Iggy Pop 148	The Soup Dragons 107		
Jimmy Buffett 85	Dan Fogelberg 199	Paul McCartney 32, 157	Alan Jackson 113				
Candyman 50		Reba McEntire 91	Jane's Addiction 74				
Mariah Carey 3		Bobby McFerrin 174					

IMAGO LABEL TO EMERGE

(Continued from page 8)

Of Fools, an English band headed by singer/songwriter Roy White. The only other act signed to the label so far is Australia's Baby Animals, which is scheduled to issue its first album in June.

In a statement, Ellis says, "The music to be purveyed by Imago is and will continue to be derived from the entertainment spectrum known loosely as 'pop rock.'" He adds, "That is the music that I like: music with a beat, good melodies, and interesting lyrics. I like to tap my foot and sing along—I think everybody does."

Citing his track record of launching such superstars as Jethro Tull, Huey Lewis & the News, Pat Benatar, and Billy Idol, Ellis says he believes in cultivating an artist's persona.

In keeping with his policy of taking on acts that bear "the personal stamp of the chairman," Ellis says it is impossible to determine what size the Imago roster will be at any given time. "If you take on more than you can handle, you dissipate the staff and reduce the chances of your acts being successful," he ex-

(i·mä'gō)
RECORDING COMPANY

plains. So far, he says, one other act is close to being signed.

Ellis recalls that when he sold his partnership in Chrysalis to Wright, he took a hiatus, figuring that someday he would launch his own label. "What I didn't figure," he admits, "is that it would take six years."

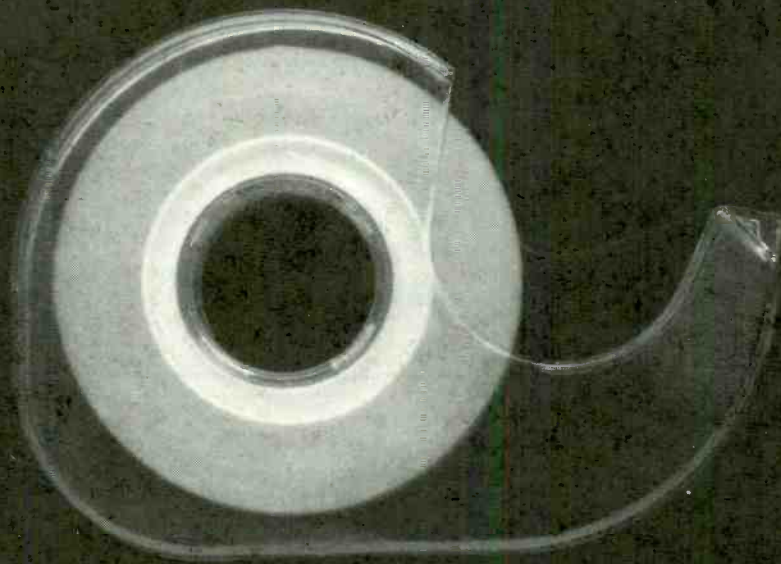
Explaining the delay, Ellis says, "Over the years I've watched start-up labels, and they usually find financing first, hire highly paid executives, drive to work in their expensive cars, and then show up on the first day and stare at each other. At that point, the A&R people hire the first eight bands that walk by. I wanted to start with product, which meant I had to go out and find acts that I loved."

In an interview with *Billboard* following the unveiling, Ellis set the record straight on the label's unusual name: "It's quite simple, really. I'm used to having a name that is very personal," he said, noting that Chrysalis, aside from being an adaptation of his last name and his partner's first name, denotes the second stage in an insect's development. "The imago stage," he continues, "is the third, sexually mature adult stage, and that seemed to me to be terribly appropriate. I spent 17-20 years of my life in the development stage. Now I'm a big boy. I feel older and more confident of my own judgment."

Emphasizing his commitment to the new venture, Ellis says he is moving his family of seven from London to New York. "The business I know is in America," he says. "That's where I feel most comfortable."

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... see page 37**

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DECEMBER DEALS OFFERED TO RETAILERS

(Continued from page 7)

sales Craig Applequist. "They asked us if we could come up with a program and we responded. They were looking for things that would be safe that they knew would be usable to put in the racks. So yes, this program is to help the retailers... but we reacted to demand."

CBS is dealing both current and catalog greatest-hits packages, offering 5% discounts for front-line titles and 8% for albums in the Best Value

line.

At Uni, Luke Lewis, senior VP/GM of audio distribution, says the company is dealing quite a few titles but not in response to the weak economy.

"We see it as an aggressive move to make sure that we are positioned properly," he says. "We are competing for market share and space, and we would like to finish the year up with a bang."

Also, Lewis notes that a lot of retailers currently are buying cautiously in view of the economy, "and we wanted to make sure they didn't run out of our titles."

For selected front-line titles, Uni is offering 10% off cassette orders and 5% on CDs. That deal does not offer extended dating, but a similar one for best-selling budget titles allows retailers to pay in March.

"We are currently dealing quite a

few titles," he notes, including some country and R&B. Also, the company now handles Raffi's catalog and included his titles in the program. Another artist, George Strait, is enjoying pretty good sales with his current album, "Livin' It Up," so Uni added his catalog titles to the deal. Motown also is participating, with titles from the Boys, Marvin Gaye, and Johnny Gill.

Meanwhile, PGD's program, which

largely comprises current titles, was "prompted by the fact that our Indianapolis shipping depot will be closed the 20th and 21st because it is being physically rearranged," says Jim Caparro, senior VP of sales. PGD will be shipping more product through the facility beginning Jan. 1, he says, and to allow for that, the plant is being upgraded. Caparro says it is easier to sell off the product stored there, instead of moving product around so that the work can be done.

PGD's deal is divided into three packages of current titles, with each carrying a different discount, which Caparro declines to reveal.

One package includes titles from Bon Jovi, Cinderella, the Kentucky Headhunters, Van Morrison, Scorpions, Kathy Mattea, and the "Three Tenors" album. The second category contains titles from Oleta Adams, Cathy Dennis, Robin Harris, and Tony! Toni! Toné! The third discount level applies to Janet Jackson and the Jam Harder compilation project titles.

But in addition to closing the Indianapolis distribution facility, officials in the PGD camp apparently had the same concerns as Uni's Lewis. For instance, Jeff Brody, Mercury senior VP of sales, adds, "Everybody is trying to buy more closely now because of the economy and this program allows us to make sure that our accounts keep our product in stock."

Handleman Reports 13% Second-Quarter Profit Drop

BY DON JEFFREY

NEW YORK—The Handleman Co., hurt by sluggishness at its retail accounts and by disappointing music sales, reports that second-quarter profits were below last year's.

For the three-month period that ended Oct. 27, the music and video rackjobber posted net income of \$11.5 million, 13.4% lower than in the same quarter last year, on overall revenues that went up 6.3% to \$218 million.

This year's second quarter marked the first time Handleman's video revenues topped its music revenues. Video jumped 12.2% to \$104.8 million; music rose only 2.7% to \$97.7 million.

The company also notes that the music results include revenues from

the Interstate subsidiary that was acquired in January. Without Interstate, Handleman's second-quarter music sales would have been lower than last year's.

The big increase in video revenues, coupled with the slow growth in music, depressed Handleman's gross profit margin, which fell to 24.7% in the quarter from 24.9% last year. Video, particularly hit product, carries lower margins than does other entertainment software.

For the first six months of this fiscal year, Handleman reports that net profit fell 12.6% from last year's level to \$16.6 million on a 9.6% increase in revenues to \$364.3 million.

Handleman's biggest stumbling block in the quarter was tepid growth

in mass-merchandise retailing.

Kevin Moore, analyst with The Ohio Company, says, "Handleman's account base is experiencing slow sales." The rackjobber's two biggest accounts are the discount chains K mart and Wal-Mart, which together account for at least 60% of Handleman's revenues.

Handleman's profits were also depressed by higher expenses in relation to sales. The selling, general, and administrative expenses were "up pretty substantially," Moore notes.

Reasons for the big SG&A increase—up 17% in the quarter to \$34.3 million—include relocation of a Video Treasures manufacturing plant and writeoffs for equipment that was upgraded.

INDIE PROMOTION: THE NEW REALITIES

(Continued from page 5)

ness.

"The Isgro thing was a dark cloud over our industry," Marko Babiniau, GM of DGC Records, said at a panel at the National Assn. of Broadcasters conference in Boston this September. "Right or wrong, whatever the man did, however anyone wants to judge it, the point is it put a very strong dark image and blemish on our industry... I think the one good thing that came out of all these trials and investigations was [that it] put a clamp on the business, and we came back to reality and said, 'What are we doing here?'"

Babiniau added, "Do we use independents? Sure we use independents. Do they help us? Sure they help us. When they become a problem, I don't use them."

"All this has brought up a sense of reality of where we are in this business," Elektra Entertainment senior VP/GM Brad Hunt said at the same panel. "We had pushed the boundaries about as far as they were going to go—radio, the independents, the record companies. I mean, it was this fireball that was just kind of rolling along."

Most label executives polled about pop promotion acknowledge that their companies are continuing to use the services of independents. "We have not backed off of using independents," one says. "Our use of independents has been pretty constant. They complement our promotion staff. We've found the right level of involvement."

A CBS source says the label is using indies on most of its pop acts (including its top new artist Mariah Carey, whose first single was worked heavily by outside promoters). Another major-label promotion executive says his company has used indies on "almost all" of its pop artists "at some place or time." A third

estimates that his label brings in indies on about 60% of its pop releases.

Indies are generally used at the behest of management, one executive says: "[For the managers], it's a situation of 'I am going to war, and I want as many tanks or planes as the other guy... We can take the hill without the independents, but with the indies, we can blow the hill away.'"

Despite the involvement of managers, over the last two years labels

'They no longer try to own, buy, or sell radio programmers'

have shifted from using management firms as a conduit for independent promotion money to dealing directly with the independents.

GOING DIRECT

"My sense is that most people are going direct these days," one senior promotion executive says. "All the major labels are direct, that's the way it is now," adds another.

According to the CBS source, Columbia—long a major employer of independents—has gone direct to promoters at least since the regime of former promotion VP Mark Benesch. Most sources concur that the shift back to direct hiring of indies has taken place over the last couple of years. One major-label chief executive says his company never stopped hiring the promoters directly.

For a while, the CBS source says, "when it got shaky, we got out of the business. We were one of the first companies to go back and deal with them directly."

The source further explains, "If you're going to deal with the indies,

you're better off dealing direct with them than through a third party. That way, you can find out if they're scamming you or if they're really dealing with radio."

"You have better control over the expenditures, and over what records are being worked," says a top promotion executive. "If you control the priorities at the independent level, you control the situation."

Warner Bros., historically opposed to the use of independents, has acquiesced to their indirect use in recent years. But it still avoids dealing with them directly.

"As far as I know, [Warner Bros. hasn't] gone direct, and they don't have any plans for it," says one knowledgeable source. "They're down on it, but they've felt the competitive crunch as a result of not having them... I think there's a lot of frustration there as a result of not going direct."

The source says that Detroit-based Dick Williams acts as "an outside point man," quarterbacking indies for various Warner acts.

CAN'T BREAK A RECORD

Heard frequently in discussions with top executives is the theme that the indies are no longer the major fulcrum in securing a top 40 hit.

"Clearly what indies can't do is make a hit," an executive says. "You can't hype records anymore. Ultimately what it does is buy a quick profile."

Another promotion staffer says bluntly, "You can't break a record through independents anymore." He explains that while small-market outlets interact with the indies to get information about label priorities and radio promotions, the leading major-market stations will no longer deal with independents.

"The big boys don't need that," the source says. "They have their

own relationships at the labels."

The clout of the indies has decreased at radio, one promotion executive notes. "The word 'claim' has pretty much gone out of business... You say, 'You hire this guy, you'll get 50 stations'—it's just not gonna happen."

"The idea of owning an individual programmer or radio station has diminished completely," another says. "They no longer try to own, buy, or sell radio programmers."

Another ranking label source says that while some indies still have enough control at certain stations to block airplay on a single they are not working, the number of such stations "is really minimal."

Most top label staffers agree that independent promotion fees are not going up and that when extra money is spent, it is to heat up a sluggish record or to make a splash as a new label in the marketplace.

"I think fees go up for certain projects, but I haven't really changed my fees for years on a per-station basis,"

GEORGE JONES LEAVES EPIC AFTER 18 YEARS

(Continued from page 9)

years—was dropped by the company in 1986. And Merle Haggard left Epic earlier this year after having been there since 1982. Cash has since signed with Mercury and Haggard with Curb.

Jones, who was nominated this year for induction into the Country Music Hall of Fame, scored his last No. 1 for Epic in 1983 and his last top 5 in 1988.

A representative at Jones' booking agency says that Kyle Lehning will produce the singer's next project, and a member of Lehning's staff confirmed that it would be for MCA. Lehning currently produces Randy Travis, Dan Seals, and Baillie & the

says a promotion executive.

He continues, "In any situation where the prices have gone up, it's been solely at the discretion of the record company... The way the indies look at it, when something goes out at an extraordinary price, it sends out a signal that there's a problem with the record."

"In some cases [prices have] gone up," a senior executive says. "There's going to be a climate conducive to the prices going up. Some guys are willing to pay more money... You've got [new labels] coming into the industry with a bankroll, knowing that they're going to have to make an impression."

"There is a loosening, where some companies might be desperate, and they figure by spending more money they get a guarantee," another top label executive says.

But he adds that, while "in two or three instances certain companies were spending \$60,000-\$80,000 on certain records," labels are enter-

(Continued on next page)

Boys. For the past several years, Jones has been produced by Billy Sherrill.

Bruce Hinton, president of MCA Records/Nashville, declines to say if Jones will join the label's roster. "We can't make any official comment on it yet," he notes.

Jones, 59, first entered the charts in 1955 on the Starday label with "Why, Baby, Why." He has had 13 No. 1 hits, nine as a soloist and four as a duet partner with either Tammy Wynette or Haggard. In 1981, Jones won a Grammy for best country vocal performance by a male. He has also won several Country Music Assn. awards.

Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
1	5	6	7	YOU GOTTA LOVE SOMEONE MCA 53953	◆ ELTON JOHN 1 week at No. 1
2	3	4	11	MORE THAN WORDS CAN SAY EMI 50324	◆ ALIAS
3	1	1	11	FROM A DISTANCE ATLANTIC 4-87820	◆ BETTE MIDLER
4	2	3	10	IMPULSIVE SBK 07337	◆ WILSON PHILLIPS
5	4	2	14	LOVE TAKES TIME COLUMBIA 38-73455	◆ MARIAH CAREY
6	6	7	10	SO CLOSE ARISTA 2085	◆ DARYL HALL JOHN OATES
7	8	10	9	I'M YOUR BABY TONIGHT ARISTA 2108	◆ WHITNEY HOUSTON
8	14	15	7	BECAUSE I LOVE YOU (THE POSTMAN SONG) LMR 2724/RCA	◆ STEVIE B
9	7	5	11	BETTER NOT TELL HER ARISTA 2083	◆ CARLY SIMON
10	12	12	6	NEW YORK MINUTE Geffen 4-19660	DON HENLEY
11	9	8	12	STRANDED CAPITOL 44621	◆ HEART
12	13	13	7	ONE AND ONLY MAN VIRGIN 4-98892	◆ STEVE WINWOOD
13	10	9	15	RHYTHM OF THE RAIN FULL MOON 34-73513/EPIC	◆ DAN FOGELBERG
14	15	21	8	WHERE DOES MY HEART BEAT NOW EPIC 34-73536	CELINE DION
15	11	11	16	I DON'T WANT TO TALK ABOUT IT WARNER BROS. 4-19999	ROD STEWART
16	17	25	5	THE SHOOP SHOOP SONG (IT'S IN HIS KISS) Geffen 4-19659	◆ CHER
17	20	24	6	THE FIRST TIME COLUMBIA 38-73502	◆ SURFACE
18	16	19	9	LOST SOUL RCA 2704	◆ BRUCE HORNSBY & THE RANGE
19	22	26	5	GET HERE FONTANA 378 476 4/MERCURY	◆ OLETA ADAMS
20	23	28	7	I COULDN'T HELP MYSELF ELEKTRA 4-64930	◆ SARA HICKMAN
21	19	18	29	I DON'T HAVE THE HEART WARNER BROS. 4-19911	◆ JAMES INGRAM
22	18	14	20	SOMETHING HAPPENED ON THE WAY ... ATLANTIC 4-87885	◆ PHIL COLLINS
23	28	32	5	CRAZY IN LOVE REPRISE LP CUT	KENNY ROGERS
24	21	17	15	CLOSE TO YOU CHARISMA 4-98951	◆ MAXI PRIEST
25	29	42	4	DOES SHE LOVE THAT MAN? A&M 1535	◆ BREATHE
				★ ★ ★ POWER PICK ★ ★ ★	
26	37	49	3	I'M NOT IN LOVE EPIC 34-73636	WILL TO POWER
27	24	16	16	SAY A PRAYER A&M 1519	◆ BREATHE
28	25	22	17	UNCHAINED MELODY VERVE 871 882-7/POLYDOR	THE RIGHTEOUS BROTHERS
29	27	23	24	OH GIRL COLUMBIA 38-73377	◆ PAUL YOUNG
30	32	36	6	FREEDOM COLUMBIA 38-73559	◆ GEORGE MICHAEL
31	33	45	3	THE WAY YOU DO THE THINGS YOU DO VIRGIN 4-89978	◆ UB40
32	43	47	3	FOR YOU MCA 53935	◆ THE OUTFIELD
33	46	—	2	SHOW ME THE WAY A&M 1536	◆ STYX
34	34	35	22	AND SO IT GOES COLUMBIA 38-73442	◆ BILLY JOEL
35	38	38	4	ME-U-BLUE MCA 53945	GLENN MEDEIROS (FEAT. THE SYLSTICS)
36	31	33	9	FIRES OF EDEN COLUMBIA LP CUT	◆ JUDY COLLINS
37	26	20	13	SOUL INSPIRATION ELEKTRA 4-64935	◆ ANITA BAKER
38	49	50	4	HANG IN LONG ENOUGH ATLANTIC 4-87800	◆ PHIL COLLINS
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★	
39	NEW ▶	1	1	CASTLE OF DREAMS CAPITOL 44641	DAVE KOZ
40	39	39	25	RELEASE ME SBK 05342	◆ WILSON PHILLIPS
41	30	27	9	LYIN' TO MYSELF ENIGMA 4-75084	◆ DAVID CASSIDY
42	35	29	11	SHOW ME HEAVEN Geffen 4-19674	◆ MARIA MCKEE
43	NEW ▶	1	1	REAL REAL GONE MERCURY LP CUT	◆ VAN MORRISON
44	NEW ▶	1	1	MAKE IT WITH YOU ELEKTRA 4-64916	TEDDY PENDERGRASS
45	42	37	13	CAN'T STOP VIRGIN 4-98961	◆ AFTER 7
46	41	34	20	STOP RUNNING AWAY A&M 1514	◆ BRENDA RUSSELL
47	45	31	13	NEVER IN A MILLION YEARS ATLANTIC 4-87865	LAURA BRANIGAN
48	36	30	19	HEART OF STONE ARISTA 2057	◆ TAYLOR DAYNE
49	44	40	25	KING OF WISFUL THINKING EMI 50307	◆ GO WEST
50	40	43	16	PRAYING FOR TIME COLUMBIA 38-73512	GEORGE MICHAEL

Records with the greatest airplay gains this week. ◆ Videoclip availability. © 1990, Billboard/BPI Communications, Inc.

INDIE PROMOTION: THE NEW REALITIES

(Continued from preceding page)

taining "a more practical, more functional relationship" with the indies.

SBK, one new label that has made a deep impression on the charts with such acts as Wilson Phillips and Vanilla Ice, has not been investing heavily in the indies, according to a top company executive.

"We're probably one of [the indies'] smallest customers," says SBK executive VP/GM Daniel Glass. "We believe in them, but I wouldn't say we rely heavily on them.

"We use indie promoters. They've been great for us, but they're only one part of our plan. We haven't spent more money [on indies] from day one than we planned to."

Glass adds, "People who consider [indie promoters] enemies or adversaries are stupid. They're just part of marketing plans. But if you depend on them, you won't be in business very long."

NOVEMBER CERTIFICATIONS

(Continued from page 9)

ed studio album to go double-platinum since "Simple Dreams," the 1977 album that advanced to the 3-million-sales plateau last month. In addition, that album's classic single, "Blue Bayou," went platinum last month.

New Kids On The Block's debut album topped the 3-million-sales mark, which means that all three of the Kids' pop-oriented studio albums have gone triple-platinum. In addition, their "Merry Merry Christmas" album is double-platinum.

In addition to "To The Extreme," five other albums were certified gold and platinum simultaneously: George Michael's "Listen Without Prejudice, Vol. 1," Warrant's "Cherry Pie," INXS' "X," AC/DC's "The Razors Edge," and the Vaughan Brothers' "Family Style."

Jose Carreras, Placido Domingo, and Luciano Pavarotti's "In Concert"—the biggest classical album of the year—went gold last month.

And Prince's "Graffiti Bridge" went gold but not platinum. Prince's previous release, the "Batman" soundtrack, went double-platinum, but his 1988 "Lovesexy" album stopped at gold.

Five Janet Jackson singles—four from "Control" and one from "Rhythm Nation 1814"—were certified gold.

Here is the complete list of November certifications:

MULTIPLATINUM ALBUMS
M.C. Hammer, "Please Hammer Don't Hurt 'Em," Capitol, 7 million.
Aerosmith, "Pump," Geffen, 4 million.
Vanilla Ice, "To The Extreme," SBK, 4 million.

COMPOSER AARON COPLAND, 90, DIES

(Continued from page 8)

but continue to attract a growing public.

If anything, recent years have seen his music recorded in greater abundance than ever before, with a number of the recordings among the industry's best sellers.

Copland himself conducted the bulk of his catalog for CBS Records, most of it now being readied for reissue in several retrospective packages by Sony Classical.

One album, "The Copland Collection," is scheduled for release next month. A three-disc set, it will include 14 orchestral works composed between 1936 and 1948. Some of the re-

CHANGING FACES

As the landscape has changed, so have some faces, and some of the major independent players of the past are out of the business, according to another executive: "There are a number of old-line guys—the [Fred] DiSipio and Isgros—who are long lost and have left the scene."

But the business largely remains the same as it has in recent years, another source says. "It's either the same major players, or guys who worked for the major players carrying on."

DiSipio, one of the major independent powers of the '80s and a central figure in Dannen's "Hit Men," has left the independent promotion business; he has sold his Cherry Hill, N.J.-based operation to former associate Ron Kyle. It is unlikely he will make a return: DiSipio suffered a major heart attack recently and underwent quadruple-bypass surgery.

Cleveland promoter Gary Bird is also inactive; his turf is now being worked by Mike Minnochio. Buffalo, N.Y.-based Jerry Meyers has also departed the industry.

Isgro, who was not available for comment, is active in management; a recent press release announced RCA's signing of his client Georgio. A source reports without elaboration that Isgro is not completely out of the independent promotion business.

In the current field, Chicago-based Jeff McClusky and the L.A.-based team of Larry Frazen and Larry Tolin (who have diversified into management, with Paula Abdul their best-known client) are often mentioned by sources as the top men in the field.

Assistance in preparing this story was provided by Ken Schlager and Ken Terry in New York.

"New Kids On The Block," Columbia, 3 million.
Linda Ronstadt, "Simple Dreams," Elektra, 3 million.
Vanilla Ice, "To The Extreme," SBK, 3 million.
Jon Bon Jovi, "Blaze Of Glory"/"Young Guns II," Mercury/PolyGram, 2 million.
Garth Brooks, "No Fences," Capitol Nashville, 2 million.
Linda Ronstadt, "Cry Like A Rainstorm, Howl Like The Wind," Elektra, 2 million.
Vanilla Ice, "To The Extreme," SBK, his second.
Various Artists, "A Very Special Christmas," A&M, 2 million.

PLATINUM ALBUMS

AC/DC, "The Razors Edge," Atco, its 11th.
George Michael, "Listen Without Prejudice, Vol. 1," Columbia, his fourth (counting Wham!).
INXS, "X," Atlantic, its third.
Vaughan Brothers, "Family Style," Epic, Stevie Ray Vaughan's second.
Warrant, "Cherry Pie," Columbia, its second.
"After 7," Virgin, its first.
Vanilla Ice, "To The Extreme," SBK, his first.
Don Williams, "I Believe In You," MCA, his first.
"Ghost" soundtrack, Varese Sarabande/MCA.

GOLD ALBUMS

AC/DC, "The Razors Edge," Atco, its 13th.
Prince, "Graffiti Bridge," Paisley Park/Warner Bros., his 11th.
Grateful Dead, "Without A Net," Arista, its 10th.
Iron Maiden, "No Prayer For The Dying," Epic, its eighth.
Reba McEntire, "Rumor Has It," MCA, her eighth.
Vaughan Brothers, "Family Style," Epic, Stevie Ray Vaughan's sixth.
INXS, "X," Atlantic, its fifth.
Bette Midler, "Some People's Lives," Atlantic, her fifth.
Randy Travis, "Heroes & Friends," Warner Bros., his fifth.
L.L. Cool J., "Mama Said Knock You Out," Def Jam/Columbia, his fourth.
Mannheim Steamroller, "Fresh Aire I," American Gramophone, its fourth.
George Michael, "Listen Without Prejudice, Vol. 1," Columbia, his fourth (counting Wham!).
Jose Carreras/Placido Domingo/Luciano Pavarotti, "In Concert," London, Pavarotti's third, Domingo's second, Carreras' first.
Keith Whitley, "Greatest Hits," RCA, his third.
Gregg Allman Band, "I'm No Angel," Epic, his second.

Harry Connick Jr., "We Are In Love," Columbia, his second.
N.W.A., "100 Miles And Runnin'," Priority/Ruthless, its second.
Too Short, "Short Dog's In The House," Jive/RCA, his second.
Warrant, "Cherry Pie," Columbia, its second.
Don Williams, "Best Of Don Williams, Vol. III," MCA, his second.
Accept, "Balls To The Wall," Epic/Portrait, its first.
Black Crowes, "Shake Your Money Maker," Def American, their first.
Carman, "Carman Live... Radically Saved," Benson, his first.
Jane's Addiction, "Ritual De Lo Habitual," Warner Bros., its first.
Vanilla Ice, "To The Extreme," SBK, his first.

PLATINUM SINGLES

Linda Ronstadt, "Blue Bayou," Elektra, her first.

GOLD SINGLES

Janet Jackson, "Black Cat," A&M, her ninth.
Janet Jackson, "Nasty," A&M, her eighth.
Janet Jackson, "Control," A&M, her seventh.
Janet Jackson, "When I Think Of You," A&M, her sixth.
Janet Jackson, "What Have You Done For Me Lately," A&M, her fifth.
Mariah Carey, "Love Takes Time," Columbia, her second.
M.C. Hammer, "Pray," Capitol, his second.
Whitney Houston, "I'm Your Baby Tonight," Arista, her second.
Snap, "Ooops Up," Arista, its second.
Deee-Lite, "Groove Is In The Heart," Elektra, its first.
Tony! Toni! Tone!, "Feels Good," Wing/PolyGram, its first.

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VSDA NAMES STEVE BERNS TO BOARD

(Continued from page 7)

tional, both representing large chains. Two other appointed seats remain unfilled.

Berns' seating on the board—a three-year term—comes shortly after his appointment to the newly created Retailers Advisory Committee, one of several new bodies created in a recent reshuffling of the VSDA's committee structure.

Tom Keenan, a VSDA board member, says the implementation of a retail advisory committee represents an effort "to get more larger chains involved."

The retail advisory panel includes members who served previously on the omnibus Manufacturers Advisory Committee. That committee, which included executives from the ranks of major studios, independent suppliers, and retailers, has now been divided into three new bodies.

In addition to the new Retailers Advisory Committee, composed of

large-chain players, mass merchants, and independent operators, the VSDA now operates two manufacturers committees: the Manufacturers Advisory Committee, consisting primarily of major studio executives, and the Independent Manufacturers Advisory Committee, made up of B-title and special-interest suppliers.

The formation of the Independent Manufacturers Advisory Committee reflects an effort to provide a greater voice within the organization for non-studio suppliers, says VSDA's executive VP, Pam Horowitz.

Lou Berg, a VSDA board veteran and member of the retail committee, says, "There have always been retailers on VSDA's Manufacturers Advisory Committee. We have just pulled the retailers together and added new players."

A new name on the retail committee is Craig Odanovich, GM of HEB Video Distribution, a San Antonio,

Texas-based grocery- and video-store chain. HEB has 30 freestanding Video Central outlets, plus video departments in 70 of its 200 grocery stores.

Also new is Bob McMahon, VP/merchandising manager of Target's music, movies, and books division, known for years as Jetco. McMahon is a veteran at Target, having returned six months ago after a 2 1/2-year absence.

The indie committee members are Roy Winnick of Best Film & Video, Howard Farber of Coliseum Home Video, Jim Jimirro of J2 Communications, Leonard Levy of Fries Home Video, Joe Cayre of GoodTimes Home Video, Wendy Moss of Hanna-Barbera, Cheryl Gersch of Magnum Entertainment, Glenn Greene of Media Home Entertainment, George Steele of Pacific Arts Video, Barry Collier of Prism Entertainment, Vallery Kountze of Republic Pictures Home Video, Martin Weinstein of

Turner Entertainment Co., Sam Pirnazar of Vidmark Corp., and Harold Weitzberg of Wood Knapp.

In other news, the National Assn. of Recording Merchandisers, the music retail counterpart of VSDA, has just made two appointments to a body that will implement the planned separation between the two groups. Jack Eugster, chairman of Musicland Stores Corp., and Terry Worrell, president of Sound Warehouse, both currently on the NARM board, will serve along with NARM president Patricia Moreland on the divorce committee. VSDA president Jack Messer and two as-yet-unnamed delegates will represent the video trade group on the six-person committee.

Last month, the boards of both organizations voted to terminate the relationship that saw them sharing a headquarters and executive staff (Billboard, Nov. 24). NARM sponsored the creation of VSDA in 1982.

Among existing committees that reflect the old merged status is the NARM/VSDA Operations Committee, which will not be dissolved, according to Moreland. She says committees like this have made too much progress to merit dismantling. "I have asked [Messer] to preserve the relationship," she says.

FREE TV SPOT OFFERED

(Continued from page 7)

The game will be played in Joe Robbie Stadium in Miami, which is 50% owned by Blockbuster chairman H. Wayne Huizenga.

Blockbuster's offer comes at a time when work on the proposed industry awareness campaign has been proceeding quietly, following the excitement generated by the idea at the VSDA convention in August. At that time, Blockbuster offered to contribute \$100,000 to the campaign. It was unclear whether the offer of free advertising time on the broadcast is to be part of that \$100,000.

Since the VSDA convention, a steering committee was appointed by VSDA president Jack Messer to pursue the idea. Its first meeting took place Oct. 2 in New York.

Interestingly, the VSDA has recently tried to play down expectations that the campaign will be based around TV advertising. Although a TV campaign was part of the original concept, the steering committee was charged with looking at publicity-driven and in-store campaigns and other less-expensive alternatives.

If Blockbuster's offer is accepted, it will likely focus attention again on TV advertising.

JUSTICE DEPT.'S OBSCENITY SECTION

(Continued from page 5)

ed to be surpassed this year.

The prosecutions have been so successful that the unit has just been "upgraded" to a criminal section within the department and given its new title, according to the Justice Department.

Depending on circumstances, the unit works in conjunction with local federal prosecutors, FBI agents, and state authorities and local police for search warrants, raids, and indictments.

The squad claims to have won all but one of its cases around the country (there was one hung jury two years ago) and, particularly this year and last, has helped put a half-dozen major producers and distributors of X-rated films out of business.

When applicable, the team employs Racketeer Influenced and Corrupt Organizations Act statutes in cases, so that the entire assets and inventories of certain companies are seized.

In addition to the indictments in Texas, the section's most recent achievements include:

- A Nov. 29 guilty plea to felony obscenity charges in both Buffalo, N.Y., and Salt Lake City by an X-rated satellite TV system, Home Dish Only Satellite Networks Inc. HDO had gone out of business in March after a grand jury issued subpoenas in the investigation.

- An Oct. 4 obscenity indictment in the Northern District of Oklahoma, where a grand jury returned a five-count indictment charging a major Los Angeles producer of X-rated

product, Cal Vista Ltd., and principals, after a series of 24 searches conducted earlier this year by the FBI and local authorities (Billboard, Oct. 20).

A relatively new branch of Justice, created in late 1986 by then Attorney General Edwin Meese III, the unit, under his successor, Dick Thornburgh, is the fastest-growing section in the criminal-affairs portion of the federal agency.

The section's highly visible chief, Patrick Trueman, who refers to himself as a "man of prayer," has said he wants to prevent America from turning into Times Square.

The problem, say its critics—including First Amendment lawyers and the National Coalition Against Censorship—is that the unit has harassed some businesses so thoroughly with threats of multiple prosecutions that the targets have been put out of business before their day in court.

Leanne Katz, executive director of NCAC, says, "A business can try to defend itself through enormous defense costs or can simply go out of business—forget niceties like a trial." NCAC has 42 member organizations, including the Screen Actors Guild, the Directors Guild of America, and the Actors Equity Assn.

A Justice Department spokesman, Doug Tillet, counters, however, that "the Supreme Court has given us a definition of obscenity, which is not protected by the Constitution, and the Congress has passed laws and made it overwhelmingly clear they're in favor of cracking down on these businesses. We just enforce the laws."

Cases are brought to a federal grand jury in cities across the country, and local community standards are used in prosecutions as well as the Supreme Court's watershed three-pronged obscenity definition in Miller vs. California. Under the Supreme Court ruling, an obscenity conviction can only come after a jury has found that the average person applying contemporary community standards finds the material in question, taken as a whole, appeals to the prurient interest, depicts sexual conduct in a patently offensive way, and lacks serious literary, artistic, political, or scientific value.

Tillet says that in addition to the

three-pronged test, "the Court, which was very clever, also detailed a few paragraphs later a description of certain [sexual] acts" to aid juries in deciding if the works in question are obscene.

Tillet says, "We believe in the First Amendment too, and we're not saying pornographers don't have rights too, but you take the average guy who rents an X-rated video. Where did he get it? If it was shipped across state lines, or common carrier, or through the mail, then the people responsible have violated the law."

Tillet says the unit's mission "is

similar to the drug war: we're not focusing on the corner porn shop; we want to attack the large-scale distributors, producers of this material."

Critics also warn that if the Justice Department team continues to go unchecked, it will further threaten mainstream businesses producing and distributing films, videos, music products, broadcasts, books, and magazines that may employ sexually explicit material.

The Obscenity Section is also very visible. On Dec. 4, following the Texas bust, the unit was featured on the "CBS Nightly News."

NEW ACT LEGALIZES VIDEO-GAME RENTAL

(Continued from page 5)

revenue in the "average video store"—accounting for more revenue than the 5.1% generated there by pre-recorded video sales. Industry analyst Cambridge Associates has estimated that 7.7% translates to between \$450 million and \$500 million in video-game rental and sales.

"What this means is we won," says VSDA spokesman Rick Karpel. "[Nintendo] didn't get the change in the law they were pushing for."

Karpel adds that he does not expect video retailers to change their policies regarding game rental as a result of the new law. "It just codifies the existing common law, which was allowing retailers to rent video games," he says.

NINTENDO VOWS TO FIGHT

Also not changing is Nintendo's long-stated opposition to the rental of its many games.

"It's the same thing that we've said before," says Nintendo spokesman Richard Lindner. "We'll continue to fight this in the courts and in Congress. We feel that our arguments have merit. We believe that video software developers deserve equal protection with all other software developers."

Other video-game manufacturers, however, such as Sega and NEC—whose rival game systems are not as deeply entrenched in the U.S. as Nintendo's—say they will feel little effect from the law's passage.

"It won't change anything for us," says Al Nilsen, VP of marketing at Sega. "Nintendo are the people who

are not happy."

Nilsen says Sega's position regarding the bill has been "neither one of encouragement nor discouragement." He acknowledges that many video retailers have been renting both Sega Genesis systems and games, all of which, he says, has not proven to be a negative for the company. "With the depth and complexity of our games—literally hundreds of hours—even within the rental industry, it's not something you're going to finish in one night. So therefore we really do not feel that it's going to go and hurt the sales."

Also seeing game rental as a potential plus right now is NEC, whose TurboGrafx-16 system and games are being offered for rental at many retail outlets.

"Frankly, the guys who are doing the renting now are renting complete systems because the installed base isn't big enough to just rent the software," says Ken Wirt, VP of home entertainment at NEC. "So the way it works out for us, in the short term anyway, is kind of like a test-drive program. When our installed base gets bigger, if they decide to start renting a lot of software, that could possibly hurt us."

According to Ron Bernard, president of Jack Carter & Associates—an original direct rep firm for Nintendo in California, Nevada, and Arizona—few chains that are direct Nintendo accounts would now start to rent and risk the loss of status.

"Nintendo has not put on any new retail accounts in almost three

years," says Bernard. "Nintendo has not opened any new dealers. They're supporting the original firms that came on board with them. Take a company like Musicland Group. They are authorized Nintendo dealers, and through the variety of their stores, they don't rent either."

'BACK DOOR' BUSINESS

Most rental stores "got on board" after Nintendo decided it could not add any more direct accounts, setting up a huge third-party distribution business, Bernard notes. Also, of the 64 Nintendo licensees and the 59 of those that have shipped product, not all followed Nintendo anti-rental policy. "There are a lot of distributors who are third-party distributors and a lot of those are supplying product to the rental stores. There is a whole tier of businessmen who are entrepreneurial in spirit, who get their product through the back doors. It's a huge business."

The cynical and hardened attitude of video-game-rental-store management is seen in the comments from Allan Payne, manager of retailing at HEB's 100 stores in Texas. Like stores everywhere, HEB must count on third-party suppliers for its rental copies. "We have never understood Nintendo's thinking. They virtually forced the rental business with their pricing," says Payne, adding that HEB is determined to step up its rental activity next year.

Assistance in preparing this story was provided by Earl Paige.

X-RATED ONE-STOP

(Continued from page 7)

sexual devices, and obscene videos.

The videos, it charges, were distributed through Video Team, a subsidiary. It also alleges that the owner of Great Western Litho printed obscene box covers for the material and sexually explicit ad materials.

The materials were shipped by United Parcel Service from California to Dallas.

The criminal case will be prosecuted by both the U.S. Attorney's Office in the Northern District of Texas and the Department's obscenity section.

Billboard Apologizes To Charly Records

Billboard has apologized to Charly Records Limited in the High Court, London, England. Paul Lambeth, representing Charly Records Limited, told the Court that in an article published in the issue of Billboard for the week ended Oct. 28, 1989, Billboard reported a number of grave allegations made against Charly by Nina Simone and Bethlehem Music Company Inc.

Sally Moore, representing Billboard, informed the Court that

Charly had assured Billboard that those allegations and any suggestion of improper conduct on the part of Charly or its officers were wholly unfounded. Billboard assured Charly it had not intended to suggest otherwise and went on to apologize to Charly and its officers for any distress or embarrassment caused by the publication of the article. Billboard also agreed to reimburse Charly for its costs in connection with the proceedings.

NAACP WANTS MORE MUSIC-VID WORK FOR MINORITIES

(Continued from page 5)

investigate the issue. "There are a lot of minority companies, especially in Los Angeles, that are trying to get their product into the marketplace and are having a very hard time."

"The NAACP's involvement is absolutely needed," says video director Paris Barclay, president of New York-based Black & White Television. "When we started our company two years ago it was to increase minority participation, but we feel like we're [one of the few black-owned] production companies around having success."

"Our goal is to have at least 40% representation of African-American personnel working on videos," says Fletcher, although the NAACP is not stipulating that companies adhere to such a percentage. "Although we're starting with African-American videos, we want this to go beyond that. If you can work on an African-American video, you can work on a non-African-American video."

According to some white-owned production companies contacted by Billboard, blacks sometimes comprise less than 5% of their crews.

Fletcher and associate Don Jackson, who work out of the NAACP's Beverly Hills, Calif. branch, began meeting with labels on an individual basis after they became aware of the situation in late September. "There are two key areas that we're asking them to help us with," says Jackson. "To increase the number of contracts that are given to African-American firms and the number of African-American technicians working with white firms on videos for African-American artists."

A meeting was planned for Dec. 6 between NAACP representatives and the Music Video Producers Assn. "We are currently in dis-

cussion with the NAACP on how to improve the situation," says Michael Hamlyn, president of the MVPA. "We share the same concerns as they do."

All labels contacted by Billboard agree that increasing black participation on videos is a goal.

Atlantic Records video producer Michelle Webb says 10% of the company's video contracts are awarded to black-owned firms. Although she didn't know what the percentage of blacks was on their video crews, she stresses racially mixed crews for most jobs. "When you have a black artist and everyone on the crew is white, it is extremely embarrassing," she says. However, she adds, "I don't want to have to hire somebody because they're black or because they're a woman. The work has to be there, and the level of ideas and the artist have to mesh."

"[The NAACP's goal] of 40% crew personnel on these jobs is something I'm looking to comply with," says Rodd Houston, director of video and media production at Tommy Boy Records. "It was something I was aware of on our jobs. Very rarely have we used an all-white crew, but there has never been a situation where we had requested a racially mixed one."

Ernie Singleton, president of the black music division at MCA, says he and label president Richard Palmese were the first to meet with the NAACP, on Nov. 5. "We went on record as committing ourselves to hiring up-and-coming minority producers and directors, and that six of our projects per year will go to minority-owned start-up companies," he says.

"A lot of minorities haven't had the opportunity to direct major clips so they don't have any chance to get better and grow," says Richard Cummings, co-owner of minority production company Underdog Films. Cummings says that Underdog aims for 60% of its crews to be composed of minorities.

At Black & White, roughly 45% of crew members are black, says Barclay. "I think 45% is darn good considering when we started in 1988, we were seeing almost no black people on the set. Additionally, of the 60-odd jobs we've done, 100% have been directed by blacks."

To improve access to black crew members, Fletcher says the

NAACP will service production companies and labels with a directory of more than 200 black video professionals ranging from directors to costumers to directors of photography to grips and gaffers.

"We're really open to employing as many blacks as possible because we work with so many black artists here," says Nitrate Films producer Amanda Pirie, adding that Nitrate's crews are usually less than 5% black because the company is not aware of black crew members.

"Suddenly, they're coming down on us very hard, which they have every right to do, but they have to be able to help us have access to these people," she continues. "The NAACP says they have a mailing list of blacks who want to work in production, camera work, lighting, and grips which I've asked for three times. I've never had anyone [black] walk through the door who works in those departments."

Linda Valenzuela-Quakenbush, manager and an executive producer at Vivid Productions, similarly cites a lack of blacks approaching the company about working on clips.

"We've been aggressively looking for black directors," she says. "We're courting people. I've been looking at reels for five years and I really can't think of more than one black person that sent me a reel."

Epic Records' senior VP of marketing, Larry Stessel, calls the NAACP's promised directory of black video professionals "a blessing . . . I'm going to give a pledge to be conscious of [hiring practices on shoots] and make things more equal."

"It was a concern, but the call from Don [Jackson] just brought it to the surface," he continues. "He said, 'Maybe you guys are slipping.' And I said, 'You're right.' I will start thinking about those things and asking those questions."

Fletcher believes that now that record and production companies have been alerted, there will be some "self-correcting. I'm confident there will be. I don't even want to think about if there's not because that brings you to all those conclusions that people aren't being honest and fair, and I believe these people are."

VANILLA ICE HAS HOTTEST ALBUM IN YEARS

(Continued from page 5)

ond single. "Play That Funky Music," an adaptation of the Wild Cherry hit from 1976, vaults to a bulleted No. 37 in its second week on the Hot 100. By contrast, A&M Records is working the seventh single from "Janet Jackson's Rhythm Nation 1814," which is certified at 4 million copies in U.S. sales.

At the rate it is going, "To The Extreme" is likely to overtake M.C. Hammer's "Please Hammer Don't Hurt 'Em" as the best-selling rap album of all time. The Hammer album topped the 7-million mark in November (see story, page 9).

"Ice Ice Baby," the first single from "To The Extreme," was certified gold and platinum simultaneously Oct. 29. A few days later, it became the first rap single to reach No. 1 on the Hot 100.

One factor that appears to have heated up album sales was SBK's deletion of the cassette single of "Ice Ice Baby" three weeks before

it topped the Hot 100. Notes Cahill, "The album went absolutely insane three weeks after we deleted the single. We were selling 200,000 copies a day."

Cahill says SBK plans a similar strategy for the second single. This time, however, the label plans to give its customers notice. "We took some abuse and we don't want to repeat the same scenario this time," Cahill says.

Cahill says he does not think recent newspaper reports of fabrications in Ice's biography will hinder sales of the album.

"It's not so much that the bio was outright lies, it was exaggeration and a lot of it was done to protect his family," Cahill says. "If the guy was selling 50 copies a week nobody would care. But since he's selling 700,000-800,000 copies, everybody cares."

Assistance in preparing this story was provided by Craig Rosen in Los Angeles.

RETAILERS REPORT MIXED BAG OF RESULTS IN HOLIDAY KICKOFF

(Continued from page 9)

through the roof."

Of the retailers reporting increases, Dale Crowhorn, major-label purchasing agent at Owensboro, Ky.-based WaxWorks/VideoWorks, a chain of approximately 140 stores, is perhaps the most optimistic. "We've been different as a chain in that we've experienced growth not only in number of units but in same-store sales as well," he says, citing a string of hot releases from the likes of Vanilla Ice, ZZ Top, and Steve Winwood, strong sales of boxed sets from such stars as Led Zeppelin and Elton John, and an uptick in catalog orders.

Correspondingly, Crowhorn reports that the chain's sell-through video business "has really skyrocketed. People are embracing \$14.95 price points, and music-video titles are selling well."

Craig Applequist, VP of sales at CBS Records Distribution, says, "We did see some [same-store] increases from retailers in the Midwest and upper Midwest. We think business picked up a little" during the week after Thanksgiving.

"My feeling is that nobody is thrilled, but nobody is willing to throw in the towel yet," he says. "Retailers are a bit guarded about their outlook."

Some retailers—like Joe An-

drules, VP of advertising at Miami-based Spec's Music & Video—say that, chainwide, they are doing well, but on a same-store basis, their business is flat. Same-store estimates are calculated on the basis of outlets open for at least a year.

Another distribution executive concurs with Andrules' findings. "Based on reports from accounts," says the source, "it's a mixed bag out there. Some of the guys are saying sales are up, like Detroit, and some are saying sales are flat, like Atlanta. I don't see the kind of numbers I saw last year. If you look at the top 10 at each account, you can see the numbers drop off pretty dramatically once you get past Vanilla Ice."

Likewise, Larry Mundorf, senior VP at North Canton, Ohio-based Camelot Music, a 278-unit operation, says, "We are at the flat mark" for the holiday selling season in both music and sell-through video.

Arnie Bernstein, executive VP of operations and marketing at Minneapolis-based Musicland Stores Corp., which operates approximately 800 music stores, offers a sobering picture of the business climate at the nation's largest music retail chain. "In general, business is poor," he says, declining to reveal percentages. "The consumer confi-

dence level is pretty low—I would say almost at pre-1982 recession levels."

And although the word recession has crossed the lips of almost every American since the Iraqi invasion of Kuwait Aug. 2, some retailers fear that further talk of a recession can fuel a downturn in sales.

Tower's Goman says, "If you want to have a recession, all you and the rest of the press have to keep doing is continue writing about it, and eventually the consumer will believe you, start worrying about it, and stop spending money. Every time you do this type of article you are inviting people to save money."

Yet even in a recession, holiday shoppers come around, says Bruce Jesse, VP of advertising at 285-unit Wherehouse Entertainment, headquartered in Torrance, Calif. The chain's sales were strong in November up until Thanksgiving, leveled off during the Thanksgiving holiday weekend, and have since picked up, according to Jesse.

"Every year at about this time," he says, "retailers begin to doubt that the season will happen, but it always does. We still think it's going to happen. We haven't revised our strategies in any way."

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New AACTion Against Pirates

Group Aims To Enlist Major Labels

BY CRAIG ROSEN

LOS ANGELES—Artists Against Counterfeit Taping, an organization of artists and independent labels that recently began including anti-piracy warnings on cassette J-cards (Billboard, Nov. 10), plans to step up the attack by enlisting major labels and launching anti-piracy public-service announcements at music video, radio, and retail outlets.

"We plan to take the sidewalk and the street to [the major labels]," says AACT spokesman Bill Adler. According to Adler, the organization has been collecting counterfeit product and plans to present it to various major labels.

"They don't know what is going on in the streets," he adds. "They don't see some of those pitiful imitations that are out there."

Profile president Cory Robbins, who accompanied New York police on a recent raid, reports that the counterfeiters had replicas of albums by several top-selling acts. "I wonder if [CBS Records president] Tommy Mottola and [Columbia Records president] Don Ienner know that there are counterfeit Mariah Careys out there? Does [MCA Music Entertainment Group chairman] Al Teller know that everywhere you go you see counterfeit Bell Biv DeVoes and Ralph Tresvants?"

"To me this is the biggest problem in the record business today," Robbins adds. "Labels are losing between 20% and 30% of sales to counterfeiters."

In September, label members of AACT, including Select Records, Profile, Tommy Boy, Next Plateau, Jive, Wild Pitch, Fantasy, Nastymix, Warlock, and Sleeping Bag, began printing a warning on their product that

"tapes not purchased from legitimate retailers may be counterfeit and of poor quality. Artists receive no money from counterfeit tapes." The back flap of the cassette J-card includes the Recording Industry Assn. of America's anti-piracy "800" hot line.

"We think that it is terrific that artists are taking an active role helping themselves, the industry, and consumers by insuring that what they buy is top-quality merchandise," says Trish Heimers, VP, public relations, for the RIAA.

Recent cassette releases "A Blitz Of Salt-N-Pepa Hits" and "Back From Hell," by platinum-selling artists Salt-N-Pepa and Run-D.M.C., carry the warning.

Run-D.M.C. member Joseph "Run" Simmons told Billboard that he purchased a counterfeit copy of "Back From Hell" on the street 10 days before the album was released. "When I saw that, it really made me mad," he says. "I opened it and it was a Genesis record and a bad-quality Genesis record. [Counterfeiters] are dissing me and dissing my fans."

According to Select Records president Fred Munao, who serves as chairman of AACT, the counterfeiting problem is not limited to R&B and rap releases. "In flea markets you see everything," he says.

On a recent episode of "Yo! MTV Raps," the problem of counterfeiting was discussed extensively. According to Munao, the organization is planning to tape public-service announcements for music video and radio outlets. AACT also plans a tongue-in-cheek poster for retail that helps consumers identify counterfeit tapes.

"An important part of the campaign is to create public awareness and suggest that it is uncool to buy counterfeit tapes," Munao says.

BWP Has A New Problem: Censorship By Its Label

NEW YORK—Rush Associated Labels chairman Russell Simmons has in effect censored a line on the upcoming Bitches With Problems album, "B.Y.T.C.H.E.S." The album was to drop in October, when the single, "Two Minute Brother," was released. It is now due in mid-January.

The move comes less than a month after Simmons released an "open letter to the media" defending the graphic language used by groups Bitches With Problems and No Face (The Rhythm and the Blues, Nov. 24).

BWP producer Mark Sexx had delivered the finished album to Simmons and RAL president Lyor Cohen in October. Both objected to one line and ordered Sexx to delete it. Neither the artists nor the executives will reveal what was deleted.

Sexx says the move is hypocritical and sexist. "They're only doing it because [BWP are] females. It's a double standard. The issue is a violation of free speech. Russell said, 'You have to go back in and re-edit or we ain't putting it out.' I went, '2 Live Crew, even No Face can say things like that, but because they're women BWP can't?'"

Both Cohen and Simmons say the decision was not sexist but economic. "I think I did a lot to stretch what people can say on a record, but I don't

think this [line] is funny. It's not going to help us to move the album," says Simmons.

Lyndah, who with Tanisha Michele makes up BWP and who wrote most of the album's material, says she is disgusted with RAL's lack of support. "It's the worst form of censorship. They knew the music we were making. They should have prepared themselves. Now they're telling us we're not being ladylike."

She adds that the group has been wrongly characterized as a female 2 Live Crew. The group addresses topics like sexual relations, date rape, economic survival, female biology, and more in raw language.

Sexx says a lawsuit is possible: "If the album comes out without the line, we've got serious trouble. My contract calls for total creative control."

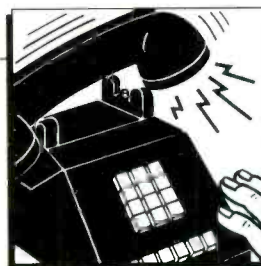
"We have a contractual right to edit that line and we're doing it," says Cohen. To Sexx's contract claims, he adds: "I can't help it if he can't read."

Says Simmons: "I love this album, but I want to feel confident. Right now this is my money and I gotta believe in it. I don't want anything on the album I don't love."

No Face attorney Elliott Loshak says, "Right now we're reserving all our options."

JANINE McADAMS

INSIDE TRACK



Edited by Irv Lichtman

DECLARING THAT the Grammy Award process is not intended to "produce a ranked result," NARAS president Mike Greene announced on Dec. 4 the national board of trustees' decision to leave the 1989 Best New Artist slot vacant. NARAS had stripped Milli Vanilli of the award because the duo who performed as the group did not sing on the recordings. If the award were given again, it would have been offered to one of the other four nominees—Tone Loc, Neneh Cherry, Soul II Soul or Indigo Girls. The scandal will not put songwriter Diane Warren's possible 1990 Song Of The Year award in jeopardy because the trustees have kept her nomination, for Milli Vanilli's single "Blame It On The Rain," in contention. There are three Milli Vanilli nominations on the 1990 ballot, which went out to voters before the scandal broke.

MGM/UA SHUFFLE: Bud O'Shea has resigned as president/COO of MGM/UA Home Video, according to reliable sources. O'Shea was one of a handful of executives not let go in the wake of Pathé Communications' acquisition of the studio and subsequent licensing of MGM/UA video rights to Time Warner. O'Shea could not be reached for comment. Meanwhile, Herb Fischer, until recently a senior VP at MGM/UA, has been named president of Brisbane, Calif.-based West Coast Duplicating, Inc. West Coast made headlines when it landed MGM/UA, its first major studio client, earlier this year. In addition to its Brisbane headquarters, West Coast has facilities in Culver City, Calif., and the U.K. A new facility is being built in Valencia, Calif., and plans call for expansion to the European continent in 1991.

A BLANK-TAPE LEVY and a rental royalty are included in draft legislation just reported by the European Commission. The EC says that authors, performers, and producers should receive their share of the audio and video rental trade. The legislation, to be formally presented next year, will need to be ratified by the 12 individual European Community governments before becoming law. Full details in next week's issue.

DONE DEAL: EMI Music Publishing is the new owner of Filmtrax, the U.K. music publishing setup, Track hears. Price is about \$93.5 million, much lower than the \$125 million or so figure originally bandied about.

DESPITE PUBLISHED REPORTS about a continuing payola investigation centered in the Internal Revenue Service's L.A. offices, the IRS heatedly denies the existence of a current investigation. "At one time we did set up a unit to investigate payola, and those cases came to fruition," IRS public affairs officer Rob Giannangeli says, referring to the recent payola trial targeting independent promoter Joe Isgro. "We do not have a special group set up at this time. We do monitor the industry to see that things go as they should, but we wouldn't set up one whole group to monitor the entertainment industry." In another development, Los Angeles U.S. District Court Judge James Ideman has formally restated his decision last summer to dismiss payola and other charges against Isgro. The government has appealed Judge Ideman's decision to the U.S. Court of Appeals.

ISLAND RECORDS president Mike Bone is rumored to be moving over to Mercury Records as co-president of the PolyGram-owned label with Ed Eckstine. Although he does not deny the rumor, PolyGram CEO Alain Levy says he is "not making any sort of announcement about a co-president." Bone, who did not return phone calls, has been Island's president for slightly more than a year. The label recently laid off more than 25 staffers in preparation for its liaison with PolyGram Label Group, which will encompass Polydor, London, Smash, and Island. PLG will be headed by Rick Dobbis.

THE IN-HOUSE classical division of MCA Records is no more, with the only staffer left after a cutback two years ago, associate director Martin Fleischmann, having been let go as of Dec. 7, Track hears. According to sources, Herb Belkin's Mobile Fidelity Records, which has been releasing some Soviet product via MCA in a

joint venture, Art & Electronics, is to take over the management of the catalog for MCA on a consultancy. Joel Hoffner has moved over to Uni Distributing from MCA to handle sales of classical product there. MCA's classical CD/cassette catalog also consists of material from its own vaults of Westminster, Kapp, and Decca masters.

TAINT TRUE: Pete Rezon, former managing director of PolyGram Record Operations in the U.K., says industry word that he's joining EMI Records in London is incorrect. Apparently, Rezon's long friendship and former business relationship with Clive Swan, one of EMI's newly appointed divisional managing directors, fueled the speculation.

WHY A BIG TRADE BASH for the first Lindy Hop champion of the New York Daily News Harvest Moon Ball back in the early '30s? Well, he does have music-industry connections. He is Lou Levy, the legendary music publisher who was given a surprise 80th birthday party at New York's Savoy Grille Nov. 29. Lou, the founder of Leeds Music, which he sold to MCA in the early '60s (his son Leeds is now president of MCA Music). Some 60 friends of Lou's attended the festivities. He is still active in music publishing via his purchase and sale of individual songs and catalogs.

FORMER Arista Records VP of A&R/R&B Erik Nuri is consulting Inner City Broadcasting Corp. in New York, as it develops a new music division, tentatively called Apollo Theatre Associated Labels. He can be reached at 212-370-1302.

NASHVILLE CHANGES: Gerry Wood, Billboard's Nashville GM, will be leaving the magazine to pursue other interests, effective Dec. 31. Wood will continue working with Billboard on special projects. Additionally, Marie Ratliff, Billboard's country chart manager, will be leaving the chart department to head a new Billboard operation in Nashville. The division will develop new products, including an industry talent database with complete information on current tours.

AMONG THE MANY staffers affected by Enigma Records' recent mass layoffs is East Coast publicity manager Meryl Wheeler. Call her at 212-362-6473.

IN THE CONTINUING SAGA of major realignment at PolyGram, look for the Wing catalog to fold into Mercury, which is being headed by Ed Eckstine. Wing has been handled by the Polydor promo forces.

JUSTIFY MY VIDEO: WEA's original shipment for Madonna's "Justify My Love" video single exceeds 200,000, according to sources at the distributor. The order doesn't include all retailers who are ordering the clip, nor does it reflect orders that came in after the clip received massive publicity on "Nightline."

ALTHOUGH THE INTERNATIONAL music industry appears at last to be looking at the Persian Gulf crisis with an eye toward entertaining the multinational forces there in one form or another, the U.K.'s Ministry of Defense has egg on its face in view of its announcement that major British artists, including Elton John and Phil Collins, would go to the Middle East. No one, unfortunately, had mentioned it to the acts, forcing the Ministry to issue a statement saying it had made the announcement because of a "misunderstanding."

FOX BROADCASTING has reached an out-of-court settlement with Epic act Living Colour in the trademark-infringement case involving the television show "In Living Color." The hit TV show now sports a new logo, which includes the phrase "the Television Series."

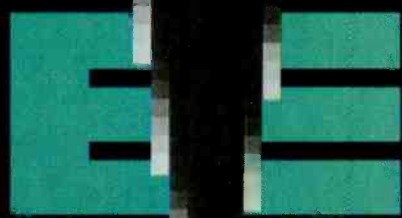
TRACK HEARS that A&M's Bill Gilbert is about to be upped to the senior VP sales & distribution slot.

A DAD'S WISH: Johnny Cash had a rather unusual tribute to Arista Records president Clive Davis' role as a music man at NARAS' Grammy Living Legends TV taping in New York Dec. 6. He told the audience that what his son (John Carter) the country singer needs is a contract with Davis.

WALL TO WALL GOING TO GONE: The final disposition of the 60-unit Wall To Wall Sound & Video chain is imminent. W.H. Smith has closed on the 49 stores it is acquiring, and Camelot Music is expected to sign a deal any day for the remaining 11 stores.

One Million Copies Sold

QUEENSRÿCHE



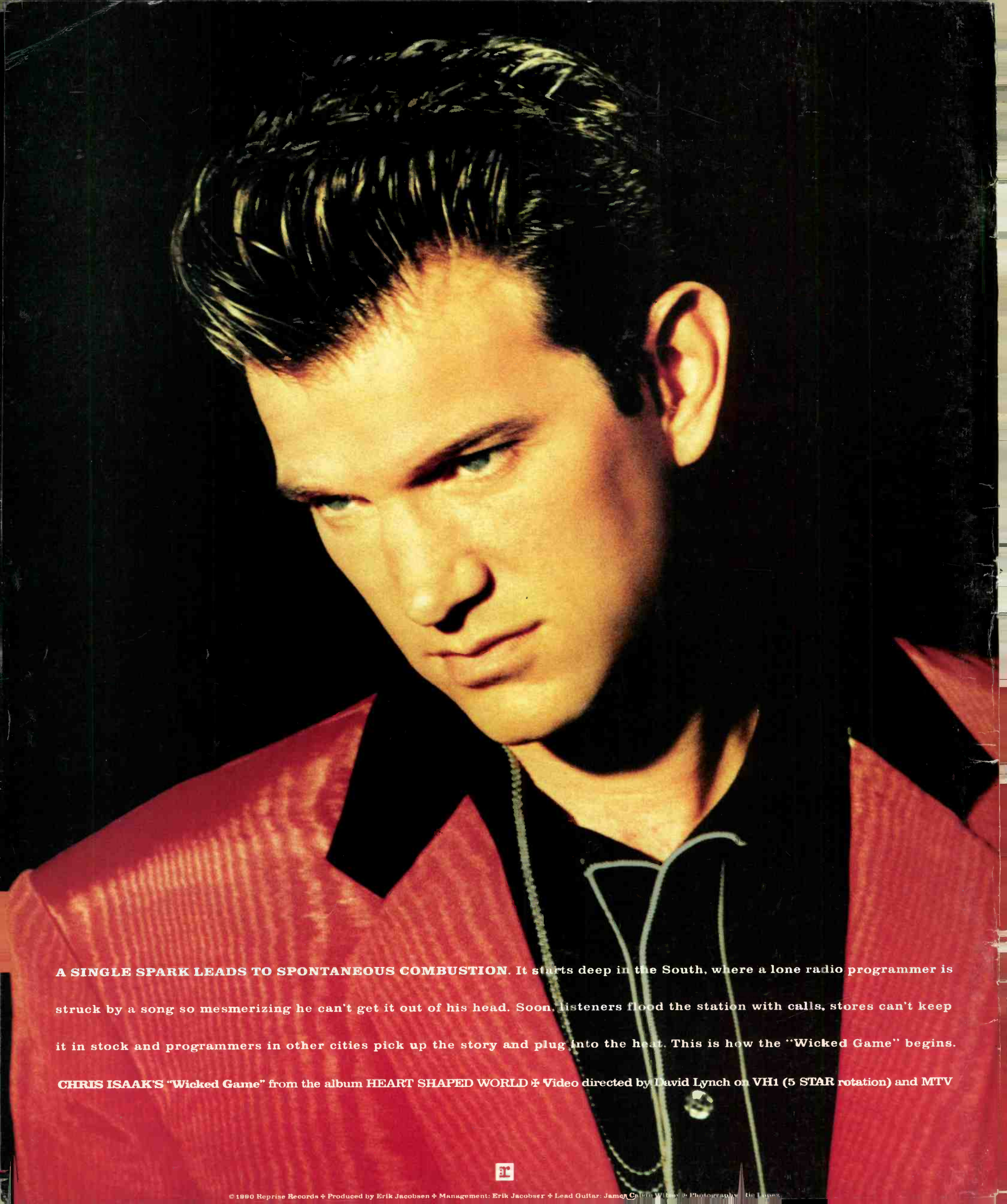
PIRE

They're Building Empires.

Produced by: Peter Collins for Jill Music Inc. Management: Q Prime

From





A SINGLE SPARK LEADS TO SPONTANEOUS COMBUSTION. It starts deep in the South, where a lone radio programmer is struck by a song so mesmerizing he can't get it out of his head. Soon, listeners flood the station with calls, stores can't keep it in stock and programmers in other cities pick up the story and plug into the heat. This is how the "Wicked Game" begins.

CHRIS ISAAK'S "Wicked Game" from the album **HEART SHAPED WORLD** ✦ Video directed by David Lynch on VH1 (5 STAR rotation) and MTV

