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Follows page 44

VOLUME 101 NO. 50 THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT December 16, 1989/\$4.50 (U.S.), \$5.50 (CAN.), £3.50 (U.K.)

P'mount, RCA/Columbia Get More Titles Via Indie Deals

BY PAUL SWEETING

NEW YORK In what many in the video business are interpreting as further signs of industrywide consolidation, at least two major studios, Paramount and RCA/Columbia, are positioning themselves to significantly increase the number of new titles they distribute to the rental market in 1990.

The additional product will come largely from independent producers or from distribution deals with independent home video suppliers, as well as from the studios' own libraries.

While the strategies of the two studios are different, their motives are similar, according to executives at the companies as well as outside observers: to leverage their increasing-

ly proprietary access to two-step distribution in an effort to boost their market shares. Most rental product is distributed via the two-step method through a network of independent wholesalers.

Last week, Paramount announced it will distribute Prism Entertainment. (Continued on page 80)

Indictments Of Isgro, Anderson Draw Labels In Payola Back On The Front Burner

This story was prepared by Chris Morris in Los Angeles and Bruce Haring in New York.

LOS ANGELES The federal indictments here Nov. 30 of independent record promoter Joe Isgro, a central figure in a three-year grand jury investigation into alleged payola practices, and former Columbia promotion VP Ray Anderson, the first label executive to be charged with payola-related offenses, have fueled industry speculation that future indictments could penetrate further into record company executive suites.

However, while some in the music business believe elements of corruption continue to exist in the indie promotion sphere and that further indictments are forthcoming, others maintain that the indictment of Isgro, Anderson, and Isgro associate Jeffrey S. Monka will have little impact on the industry's use of independent promoters.

In the wake of a February 1986 NBC News report alleging links between Isgro and the mob, as well as payola practices by the promoter, the major labels dropped many indie promoters; the most successful of them had netted millions of dollars a year for their services in the mid-'80s. Isgro subsequently filed a federal suit against most of the majors for antitrust violations; the majority of the labels ultimately settled the suit out (Continued on page 81)

Many Doors Still Closed To Rap Tours

BY BRUCE HARING

NEW YORK Rap acts are finding it tougher than ever to tour in certain markets because of venue concerns about concert violence and insurance coverage.

One prominent rap package promoter notes that venue availability is down 33% because buildings are limiting rap shows.

"There are just automatics where you know that the venue or community will make it impossible for the group to play," says Carol Kirkendall, a partner in G Street Express, a promoter of rap shows. "All rap shows and all youth shows are affected. Most of the California- or Florida-based rap groups, who are dealing with a heavier message and using profanity, are already experiencing tremendous problems getting the (Continued on page 80)

Social Issues Go Pop As Collins, Joel Top Chart

BY SEAN ROSS and THOM DUFFY

NEW YORK In their current top five hit, Linda Ronstadt & Aaron Neville declare that love may be all one needs to know. But elsewhere on the Billboard Hot 100, there are plenty of artists who differ with them.

Among them: Phil Collins, whose plight-of-the-homeless lament, "Another Day In Paradise," is no. 2 this week behind Billy Joel's time capsule, "We Didn't Start The Fire"; Aerosmith, which bemoans incest and child abuse on "Janie's Got A Gun"; and the Rolling Stones and Janet Jackson, who take on a whole catalog of societal ills on "Rock And A Hard Day's Night." (Continued on page 10)

ADVERTISEMENTS



QUEEN LATIFAH rules the rap kingdom. Her slammin' debut album *All Hail The Queen* (TB 1022) is over 200,000 units and a brand new single and video, "Ladies First," (TB 942) are just the start for this major new talent. New York Times: "Ample melody and worldly observations." Rolling Stone: "A strong new offering." Arsenio Hall: "I am Queen Latifah." Catch the queen on the upcoming *Yo! MTV Raps* Funky Reggae special. On *Tommy Boy*.



TROOP's new album matches songs by the best writers around, today's top producers, and exceptional performances from the guys to create another winner. It's all a matter of ATTITUDE (82035), featuring the songs "I'm Not Soupped," "Spread My Wings" and "I Will Always Love You." On Atlantic Records, Cassettes and Compact Discs.

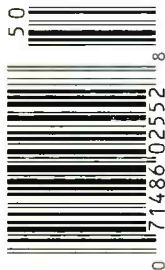
B'buster Growth Makes Landlords Wary Of Future

BY ED CHRISTMAN

NEW YORK As the Blockbuster Entertainment Corp. juggernaut catapults past the 1,000-store mark, landlords in some markets are beginning to exhibit nervousness about entering into deals with the firm.

The company's meteoric growth, past instances of bad publicity, and what some have described as poor real estate judgment have fueled a reluctance on the part of some landlords with strong properties to lease sites to the Fort Lauderdale, Fla.-based company.

Nevertheless, the giant video specialty chain, which has more than doubled its size within the past year, (Continued on page 79)



Celebrating a great '89 Chameleon Records ...to be continued in '90!

<p>JOHN LEE HOOKER The Healer</p>	<p>MARY'S DANISH there goes the wondertruck...</p>	<p>WALKING WOUNDED Raging Winds Of Time</p>	<p>THE BONEDADDYS worldbeatniks</p>	<p>DRAMARAMA Stuck in wonderamaland</p>	<p>BILL WARD Ward One: Along the way</p>
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BILLY JOE TAKES THE WORLD BY STORM!



#1 SINGLE. #1 ALBUM.

"Billy Joel 'Storm Front'...his best
in a decade."

New York Times

"'Storm Front' struts with insistent
rock and roll authority."

Rolling Stone

"[We Didn't Start The Fire's] appeal
lies in the words, a tirade of headlines
brilliantly phrased with wit, anger
and urgency."

USA Today

BILLY JOEL. "STORM FRONT."
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DOUBLE PLATINUM.

FEATURING THE NO. 1 HIT,

WE DIDN'T START THE FIRE.

38 7 3021

PLUS THE UPCOMING SINGLE,

I GO TO EXTREMES.

38 7 3091

THERE'S NO END TO ITS POWER.

ON COLUMBIA.

BRACE YOURSELF FOR

BILLY'S "STORM FRONT" TOUR.



Produced by Mick Jones and Billy Joel.
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GoodTimes Rolls Out Rackjobbing Biz Vid Co. Also Bowing West Coast Division

BY SUSAN NUNZIATA

NEW YORK Joining the ranks of such companies as Handleman, LIVE, and the Rank Organization in exploring vertical integration, GoodTimes Home Video/Kids Klassics is launching a sell-through rackjobbing operation in January.

In addition, the company is establishing a West Coast division and will expand its duplication plant.

GoodTimes is one of a number of companies to have label, rackjobbing, and duplication affiliations. Handleman Co., the nation's biggest rackjobber, last spring acquired Video Treasures, a leading supplier in the under-\$10 market that encompasses Video Cassette Duplicating Corp., Video Loaders Inc., and Video Cassette Sales Inc. (Billboard, May 13). LIVE Entertainment owns Lieberman Enterprises, a major rackjobber; IVE, a video program supplier; and Strawberries, a record and video chain. Rackjobber Video Channels is backed by Rank Video Services of America, one of the nation's leading videotape duplicators.

GoodTimes' new rackjobber, Great American Entertainment, will handle releases from both major and independent studios. Headed by president Jeff Baker, formerly senior VP of GoodTimes Home Video, Great American will move into nonvideo specialty retail outlets and has no current plans to feature GoodTimes/Kids Klassics product.

In addition to its own lines, GoodTimes has a long-term licensing agreement with RCA/Columbia Pictures Home Video to distribute selected titles at discount prices in non-video stores (Billboard, April 2, 1988).

The company has a similar arrangement with MCA Home Video.

GoodTimes has its own distribution network, which, it claims, enables its sales force to control 40% of all available video shelf space in outlets that carry its product.

GoodTimes currently has racks in approximately 500 clothing, discount, and children's stores in the New York area, according to Joe Cayre, company president. In addition, the company supplies programs to Handleman and other rackjobbers for placement

in large retail chains, such as Musicland and K mart. The company claims its products are sold in more than 50,000 retail outlets nationwide, including mass merchandisers, drug stores, record and music stores, book, grocery, and toy outlets. Earlier this year, GoodTimes signed a distribution agreement with RCA/Columbia to place catalog titles originally licensed from that studio in video specialty stores.

Both Cayre and Baker showed lit-

(Continued on page 79)

'Batman' Slowdown Seen, But Dealers, Distributors Hopeful

BY EARL PAIGE
and ED MORRIS

LOS ANGELES After the better part of three weeks on the street, including the Thanksgiving weekend, sales and rentals of "Batman" are spotty, depending largely on competition—with most concern about its slowdown coming from small video specialty chains.

Retailers and distributors polled look to the rest of December for any lag to pick up. They also note that Warner Home Video's advertising campaign is just kicking in.

"It depends on the market, what the competition is," says Mark Feinstein, president of Northeast Management, a franchise firm linked with 150 Major Video outlets around the country. He says sales

have slowed and that rental is slower, especially midweek.

In contrast, Frank Slugaski, VP at 13-store Blockbuster of New Jersey, says the chain is selling "Batman" at full \$24.98 list and that "it's at the top of our list in sell-through and rental. We have gone through 65% of our sell-through, and in rental it's out 95%-98% of the time."

"We're working our way through it, the rush is over," says Bruce Shackman, president of Omaha, Neb.-based Applause Video, with 62 stores, 20 of them corporately owned and operated. He says the real test "starts this week [beginning Dec. 11] when we find out if it's going to become a gift item."

At 204-store Erol's, Beth Beard, buying manager, says, "We're very

(Continued on page 79)

Combined Labels Plan 200 International Releases For '90 WEA Classical To Beef Up World Presence

BY IS HOROWITZ

LONDON More than 200 new titles will be released next year by the WEA International classical labels, in addition to substantial chunks of back catalog, as the newly restructured division girds for increased market share worldwide.

In the U.S., as in other international territories, the move is expected to heighten competitive industry pressures. Peter Andry, WEA International senior VP of classical repertoire, concedes that further growth in markets that have reached relatively static, though comfortable, sales plateaus must come largely from chipping away at competitors' shares.

Andry hosted the division's first international classical conference here Nov. 28-29, during which affiliate companies from five major world markets learned of release plans (both audio and video) for the coming year.

Attendees heard of steps by Teldec to internationalize its repertoire base as it frees itself of remaining constraints dating from past marketing ties to British Decca.

Described as well were shifts in repertoire strategy set in motion by Erato, the other major product source for WEA's classical enterprise.

In the U.S. market, the WEA International classical program will be

fully implemented on Jan. 1, when Erato representation is taken over from BMG Classics.

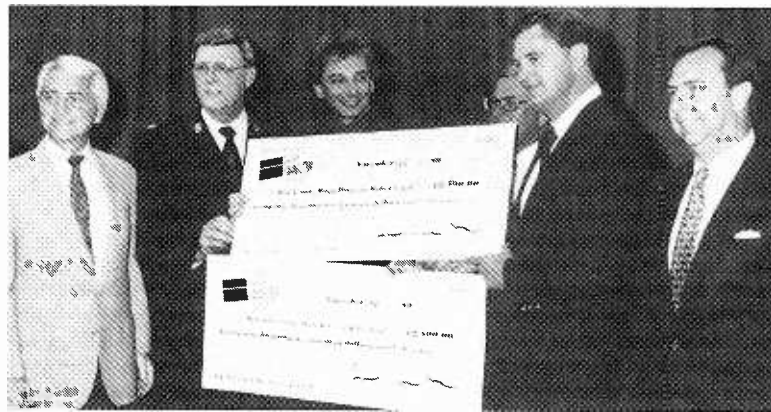
Nonesuch product, marketed in areas outside the U.S. by WEA International and its affiliates, also laid its plans before conference attendees here.

Teldec is stepping up its recording program with a strong emphasis on standard repertoire, said Hans Hirsch, managing director of newly formed Teldec Classics International. An extensive opera program is also envisioned, although artist availability may delay full implementation for a year or more.

Teldec's most recent orchestral commitment is an agreement with the young American conductor Hugh Wolff and the St. Paul Chamber Orchestra. A&R manager Wolfgang Mohr said their recording program will begin next September. At least two projects a year are planned. Although Wolff holds the music directorship of the New Jersey Symphony, no recordings with that orchestra have yet been negotiated. Wolff will also record in Europe, said Mohr.

Teldec, whose latest recording with the Cleveland Orchestra under Christoph von Dohnanyi was the Brahms Violin Concerto with Thomas Zehetmair as soloist, will continue an active association with that orches-

(Continued on page 78)



They Made It Through The Rain. Recording artist Barry Manilow presents checks to the Red Cross and the Salvation Army, both in the amount of \$42,500, for the relief of victims of Hurricane Hugo. The singer raised the money at his Hurricane Relief benefit concert in Columbia, S.C., in November. Shown, from left, are South Carolina Lt. Gov. Nick Theodore; Major Kenneth Bush, Salvation Army; Manilow; South Carolina Comptroller General Earle Morris; Gene Dyson, Red Cross; and Columbia, S.C., mayor Patton Adams.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Paul Atkinson is named executive VP of A&R at MCA Records in Los Angeles. He was senior VP of A&R at RCA Records.

Susan Clary is appointed VP of publicity, West Coast, at RCA Records in Los Angeles. She was president of Visibility Video Marketing.

EMI Records in New York appoints Henry Marquez VP of creative services. He was creative director for the label.

Leslie McMahon is appointed director of merchandise marketing at Columbia House in New York. She was senior product manager for the company.

CBS Records in Nashville promotes Jackie Straka to supervisor of prod-



ATKINSON



CLARY



MARQUEZ



LEVY

uct marketing. She was coordinator of product marketing for the label.

Jeff Levy is named senior attorney for Arista Records in New York. He was an attorney for the label.

Capitol Records in Los Angeles promotes Frances Rudley to supervisor of the label's black music division. She was an executive secretary at the label.

Shelli Andranigian is promoted to West Coast publicist at Atlantic Records in Los Angeles. She was a publicity assistant for the label.

Tom Mehren is promoted to marketing services manager at Windham Hill Records in Los Angeles. He was an assistant to the sales and marketing coordinator at the label.



RUDLEY



MEHREN



FRIED



BROCHARD

Relativity/In-Effect/Combat Records in New York makes the following appointments: Jim Genova, director of national marketing and promotion; Anne Adams, label director; and Steve Martin, director of national publicity. They were, respectively, director of retail promotions; product manager; and a publicist for the label.

Relativity Records in New York names Hans Haedelt label manager. He was director of production and programming at Diamond Time Video.

Combat Records in New York appoints Jim Welch label manager. He was assistant, special projects/tour promotion, for the Relativity, In-Effect, and Combat labels.

PUBLISHING. John Brands is named VP of MCA Music Publishing International in Los Angeles. He will continue his previous role as director of MCA Music Ltd.

Allan Fried is appointed creative director, East Coast, at EMI Music Publishing. He was associate director of writer-publisher relations at BMI.

EMI Music Worldwide in Los Angeles appoints Julie Brochard manager of international product management. She was manager of national video promotion at Capitol Records.

RELATED FIELDS. George Klembith is appointed executive in charge of development for A&M Films in Los Angeles. He was an agent in training at ICM.

A Clarification Of PolyGram Figures

In a story about the changes going on at PolyGram Records' U.S. division (Billboard, Dec. 9), it was stated that PolyGram's 1988 operating income was \$154 million on revenues of \$1.55 billion and that in 1987, its operating profits were \$159.9 million on sales of \$1.54 billion. While the figures were correct, they were distorted by increases in the value of the dollar (in which only 19% of PolyGram's 1988 reve-

nues were derived).

In Dutch guilders, the currency in which the company's worldwide results are consolidated, revenues in 1988 increased by 17%, operating income rose by 25%, and net income jumped 37% over the comparable 1987 figures. The effect of currency fluctuations on these results was less than 1%, according to PolyGram.

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DECEMBER 16, 1989

CAPTAIN'S ORDERS ON HOME RECORDING

In this week's Billboard Commentary, Daryl Dragon (the "Captain" from Captain & Tennille), who runs both professional and home recording studios, advises readers to exploit the advantages of each type of facility without condemning either. **Page 9**

WARREN'S GOLD STANDARD

Hit maker Diane Warren, whose current chart success as a songwriter is unprecedented in the industry, offers a glimpse at her modus operandi in an exclusive interview with contributor Sharon Liveten. **Page 28**

STUDIOS GET STREET-DATE TOUGH

In an effort to counteract retailers' street-date violations and rampant price slashing on major theatrical video releases, several film studios have begun to enforce minimum-price standards and warehouse shipping dates. Paul Sweeting has the story. **Page 49**

YO! MTV REVAMPS

MTV will add new air personalities, a morning show, and a hit-driven prime-time program in an effort to establish a clearer programming identity in 1990. Melinda Newman reports. **Page 53**

• RAP SPOTLIGHT

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CLASSIFIED/REAL ESTATE

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Handleman To Acquire 2 Rackers Strikes Deals With Interstate, Holly

BY ED CHRISTMAN
and EARL PAIGE

NEW YORK The Handleman Co., the Troy, Mich.-based rackjobbing giant, has signed a letter of intent to acquire the Interstate Group, a rack competitor based in Hagerstown, Md. Terms of the deal, expected to close in January, were not disclosed.

In another move, sources say Handleman has agreed to acquire Holly Music Inc., based in the same town as Interstate. Sylvan Gross, general manager of Holly Music, a seasonal rackjobber, acknowledges that a letter of intent has been signed but he declines to identify the buyer.

Although at one time Interstate and Holly were affiliated, Gross says the companies are completely independent of one another. Holly Music is owned by Super Marketing Distributors, Ivyland, Pa., which is the new name for what has historically been Serv-Rite Record & Tape Co., formed in 1970. It has three divisions: Pop-M (books), XL Record & Tape (rack),

and Serv-Rite Records & Tape (promotional merchandise).

Handleman and Interstate officials were unavailable for comment at press time.

Interstate generates about \$20 million in annual sales, according to a press release, while Holly Music garners about \$8 million-\$10 million a year in revenue, according to an estimate by a rackjobber who asked not to be identified. Handleman expects to chalk up about \$647 million in sales for fiscal 1989.

Interstate's owners agreed to sell to Handleman because "they saw the handwriting on the wall" after losing the Ames account, which represented 50% of their billing, according to another rackjobber who spoke on the condition of anonymity. Earlier this year, Ames Department Stores Inc. in Rocky Hill, Conn., ended its relationship with Interstate and signed up with Lieberman Enterprises, a Minneapolis-based rackjobber.

The deal calls for Interstate to operate as an autonomous unit of Handleman, with Richard Greenwald continuing to serve as the

unit's president.

"Acquisitions like [Interstate and Holly] give Handleman new expertise," according to another rackjobber. Between Holly and Interstate, Handleman essentially has what could be called a "Viking in the East," says the source.

Handleman acquired Viking Entertainment, a rackjobber based in Burbank, Calif., in January 1988. That deal gave Handleman exposure to a customer base that consisted primarily of drugstores and supermarkets, according to Kevin Moore, an analyst at the Ohio Co. in Columbus. Since that acquisition, Handleman has helped Viking surge from \$15 million to \$25 million in annual sales, Moore estimates.

In addition to mass merchants, Interstate services supermarkets, colleges, and drugstores. Holly Music, which was formed six years ago, specializes in Christmas promotions, mainly audio, says Gross. This season, "we have 40,000 displays," an all-time high, in various types of outlets from drugstores to supermarkets, he adds.

New BPI Chair Terry Ellis Plots Future U.K. Trade Assn. Seeks Stronger Image, Tape Levy

BY ADAM WHITE

LONDON Terry Ellis, the new chairman of the British Phonographic Industry, believes the U.K. music industry must work hard to improve its image if it is to secure political support for the legislation it seeks.

BPI's problems with the U.K. government are exemplified by its failure, after more than 10 years of lobbying, to convince Parliament of the need for a home-taping compensatory royalty. Such levies exist in Germany, France, and other European nations.

In addition, Ellis points out, the new U.K. Copyright Act would, in its original form, have severely hurt record industry interests. He says the government appeared indifferent to this fact, and only last-minute lobbying averted a damaging outcome.

A perfect illustration of the reasons for the industry's image problem was the telecast earlier this year of the 1989 British Record Industry Awards (the "Brits"), during which a government minister was booed on-camera. It was one of many mishaps that made the show—and the industry—a laughingstock.

Due to this fiasco, it is considered vital for industry morale and for the music business' media image that the next Brit awards show, slated for broadcast Feb. 19 on BBC-TV, be done properly. Unlike the 1989 edition, it will be pre-taped.

But for Ellis, elected to head the BPI after five years away from the music business, the difficulties go deeper than a television program. "The industry must develop a recognizable role in society," he says. "We must be understood by the community we work in, the people we live next door to.

"This is a very insular industry, very intense. But other people live in a different sort of world, and they have more time to see where they earn their business and fit into the community. The record industry doesn't have that time.

"But it's not enough to say we're important because, for example, we contribute an enormous amount to Britain's exports. That's true, but if we never actually get to meet anybody [in the community], we never get to explain that to them.

"And because they don't see us, they assume we're not interested in them. They assume we're just interested in our own business, making a lot of money, eating caviar, driving around in big cars, drinking champagne. I don't know many people like that—but it is the impression people have of us."

And so Ellis wants to see that impression altered, especially among political decision makers. "I talk about developing a role in the community. On a personal level, wherever you live, you make friends among the people around you. This industry doesn't."

Original proposals in the new copyright act would have allowed the proliferation of record rental stores, says Ellis, "but we had no friends to call on. We had to go to [Virgin Group chairman] Richard Branson, who fortunately does have friends in government, and he was able to help."

'WE NEED FRIENDS'

"We need friends who are looking after our interests, not because we pay them to do so, but because they know us and recognize

(Continued on page 74)

Showtime Drops Retro Licensing Bid Vs. ASCAP

BY KEN TERRY

NEW YORK ASCAP won a small victory in its ongoing battle with the cable industry over license fees Dec. 4, when cable program supplier Showtime/The Movie Channel withdrew its request in a federal rate court here for the right to take a per-program license retroactive to April 1984.

However, Showtime still claims the right to a per-program license for the period beginning Jan. 1, 1989, and has decided to pursue that claim in a separate rate court proceeding that involves itself, Turner Broadcasting, and 16 other cable

suppliers (Billboard, Nov. 25).

In the Turner case, the per-program issue is secondary. The primary question to be resolved is whether the 1950 U.S. consent decree governing ASCAP's licensing operations entitles the program suppliers to take licenses that cover the performances of their programs by cable system operators. ASCAP maintains that it does not, and, therefore, has declined to provide the cable suppliers with such licenses since its agreements with some of them expired on Dec. 31, 1988.

In an Oct. 12 decision, however,

(Continued on page 78)

New Kids Boggle November Certs

Gold, Platinum Also For Janet, Motley Crue

BY PAUL GREIN

LOS ANGELES New Kids On The Block had a lot to give thanks for when the November gold and platinum certifications were announced by the Recording Industry Assn. of America.

The quintet's "Hangin' Tough" album topped the 6 million mark in U.S. sales; its new "Merry Merry Christ-

mas" collection was certified gold and platinum simultaneously; and its eponymous 1986 debut album went platinum. In addition, "Cover Girl" became the fourth consecutive gold single from the "Hangin' Tough" album, and the album's title track became a platinum single.

Also in November, the latest albums by Janet Jackson and Motley Crue were certified gold, platinum,

and double platinum simultaneously. In addition, Jackson's "Miss You Much" single went gold and platinum simultaneously, while the title track of Motley Crue's album, "Dr. Feelgood," became a gold single. Also, a 1983 Motley Crue album, "Shout At The Devil," hit the 3 million sales mark.

Bon Jovi's 1987 blockbuster, "Slippery When Wet," topped the 9 million mark in U.S. sales. It's the second album by a metal or pop/metal band—following Def Leppard's "Hysteria"—to reach that sales level.

Aerosmith's latest album, "Pump," (Continued on page 70)



Atlantic Gold. At a WEA Road Show meeting in Los Angeles, several WEA executives are presented with plaques commemorating Atlantic Records' first gold certifications for Billy Joe Royal ("The Royal Treatment"), Kix ("Blow My Fuse"), and The D.O.C. ("Nobody Does It Better"). Pictured, from left, are Paul Cooper, senior VP/West Coast GM, Atlantic; George Rossi, executive VP of marketing, WEA; Mark Schulman, senior VP/GM, Atlantic; Fran Aliberte, senior VP/director of national sales, WEA; Brent Gordon, branch manager, WEA; and Jody Raithel, VP of product development, WEA.

Composer Wrote Film, Stage Standards

Sammy Fain Dead In L.A.

BY IRV LICHTMAN

NEW YORK Sammy Fain, the composer of many standards over a career of more than 60 years, died Dec. 6 of a heart attack at Univ. of Calif. at Los Angeles Medical Center at the age of 87.

Fain, a native New Yorker who started out as part of a vaudeville act, was an Oscar winner twice in his career for songs named after the films in which they were introduced: With lyricist Paul Francis Webster, he penned "Secret Love" for Doris Day to sing in 1953's "Calamity Jane," and two years later he and Webster won again for "Love Is A

Many-Splendored Thing" from the film of the same name.

For each Oscar song there was a multimillion selling single, one by Day (Columbia) and the other by Four Aces (Decca). All told, Fain-associated songs received 10 nominations.

By the time Fain earned his Oscars, his catalog already contained some of the world's best-known songs, many of them movie songs penned with lyricist Irving Kahal, who died in 1942. His songs' tunefulness was irresistible not only to the public, but to many recording artists from crooners to the more sophisti-

(Continued on page 78)

Country Radio, TV Great

Connie Gay, 75, Dies In Va.

BY BILL HOLLAND

WASHINGTON Connie B. Gay, 75, one of the early giants of country music radio and TV and an influential promoter and manager, died of cancer Dec. 3 at Fairfax Hospital in McLean, Va.

Gay was inducted into the Country Music Hall of Fame in 1980 and the Washington Area Music Hall of Fame in 1986.

The North Carolina-born Gay, who managed the blossoming careers of such artists as Patsy Cline, Jimmy Dean, and Roy Clark, had been retired since the early '60s, but made an indelible mark on the industry as a pioneer who proved that

country music could travel well and be successfully showcased in booming urban and suburban areas outside the rural South.

Gay turned the entertainment business on its head in 1947 by staging the first of a series of sold-out country music shows at the then-stuffy Constitution Hall.

The year before, Gay had persuaded the manager of Arlington, Va., radio station WURL to let him host a half-hour country music show; that show, "Town And Country Time," eventually became a popular regional three-hour program and springboarded Gay into production of shows throughout the mid-

(Continued on page 78)

Licensing Boosts Laserdisk Biz For Image Entertainment

NEW YORK Image Entertainment Inc., licensee and distributor of video laserdiscs, reports that expanded licensing of product boosted second-quarter revenues significantly, although high expenses continue to keep the company in the red.

For the quarter that ended Sept. 30, Image's revenues amounted to \$5.97 million, 59% higher than in the same period last year. Its net loss was \$218,945, compared with a \$394,503 debit last year.

Patricia Navilio, spokeswoman for the Hollywood-based company, says Image signed new and extended licensing agreements during the quarter with Sony Software and Virgin Vision.

Navilio adds that Image is projecting a profit for this fiscal year and is "looking forward to our first \$3 million month." She believes it will be in January, when consumers who receive laserdisk players for Christmas will be shopping for software.

Company and outside sources are optimistic about next year's business. Two major manufacturers of laser videodisk hardware are stepping up or rolling out big marketing campaigns designed to increase the penetration of the players into U.S. homes. Pioneer started its campaign in October, and Sony is expected to launch a strong effort in 1990.

A larger revenue stream is needed (Continued on page 78)

Joel Takes Album, Singles Charts By 'Storm'; Ray Charles Chalks Up '80s Hit; Cher Shines

BILLY JOEL lands his first No. 1 album in more than nine years as "Storm Front" heads the Top Pop Albums chart. In addition, the pop vet's "We Didn't Start The Fire" holds at No. 1 on the Hot 100 for the second week. This is the second time that Joel has had the No. 1 album and single simultaneously. He first achieved this double whammy in July 1980 with the album "Glass Houses" and the single "It's Still Rock And Roll To Me."

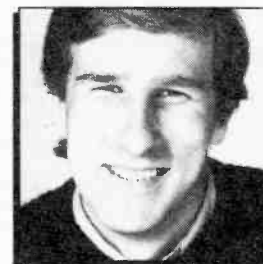
Joel first topped the album chart in 1978 with "52nd Street," which yielded a No. 3 single, "My Life."

"Storm Front" was co-produced by Mick Jones, who also co-produced Van Halen's "5150," which three years ago became the veteran band's first No. 1 album. Jones has had more success lately helping other rock stars than he has with his own projects.

The first solo album by the Foreigner lead guitarist stalled at No. 184 last month.



by Paul Grein



scored two top 10 hits in 1965, 1967, 1971, and 1972.

Michael Bolton appears headed for his first top 10 hit as "How Am I Supposed To Live Without You" leaps 10 notches to No. 16 on the Hot 100. It is almost certain to top the No. 12 peak of Laura Branigan's original version of the song in 1983. This is Bolton's fourth top 20 hit in just two years, following "That's What Love Is All About," which hit No. 19, "Dock Of The Bay," which climbed to No. 11, and "Soul Provider," which reached No. 17 in September.

Phil Collins' "... But Seriously" vaults to No. 6 in its third week on the pop albums chart. All four of Collins' solo albums have reached the top 10. "No Jacket Required" logged seven weeks at No. 1 in 1985; "Hello, I Must Be Going!" reached No. 8 in 1983; "Face Value" hit No. 7 in 1981.

Whitesnake lands its second straight top 10 album as "Slip Of The Tongue" jumps to No. 10. The group's "Whitesnake" album logged 41 weeks in the top 10 in 1987-88.

New Kids On The Block have three albums in this week's top 30—all bulleted. "Hangin' Tough" holds at No. 5, "Merry Merry Christmas" holds at No. 14, and "New Kids On The Block" surges to No. 30.

Rob Base's first solo album, "The Incredible Base," vaults to No. 59 in its second week. "It Takes Two," Base's 1988 album with D.J. E-Z Rock, reached No. 31 a year ago. Gipsy Kings' second album, "Mosaïque," bows at No. 109. The critically lauded group's eponymous 1988 debut album reached No. 57 in April.

Chunky A's "Large And In Charge" is the top new entry on the pop albums chart at No. 96. A parody of such rap heavyweights as the Fat Boys and Heavy D. & the Boyz, the Arsenio Hall project is in the spirit of Bill Cosby's mid-'70s spoof of Barry White, "Bill Cosby Is Not Himself These Days (Rat Own, Rat Own, Rat Own)."

"The Little Mermaid" soundtrack bows at No. 102, the highest debut to date for a soundtrack on Walt Disney Records.

Miki Howard, former lead singer of Side Effect, lands her first No. 1 hit on the Hot Black Singles chart with "Ain't Nuthin' In The World."

RAY CHARLES this week joins the elite group of artists who have landed top 40 hits in the '50s, '60s, '70s, and '80s. The pop legend accomplishes the feat as "I'll Be Good To You," his duet with Chaka Khan from Quincy Jones' "Back On The Block" album, jumps to No. 37 on the Hot 100.

Five other artists have reached the top 40 in all of the past four decades: Elvis Presley, Johnny Mathis, Paul Anka, Neil Sedaka, and Cliff Richard.

Charles landed three top 40 hits in the '50s, including the classic "What I'd Say." He tallied 27 top 40 hits in the '60s, including such standards as "Georgia On My Mind" and "I Can't Stop Loving You." He reached the top 40 twice in the early '70s.

The success of "I'll Be Good To You" has enabled "Back On The Block" to get off to a faster start than Jones' last studio album, "The Dude." In its second week, "Block" vaults to No. 49 on the pop albums chart.

Thanks to Tony Cardone of Camden, N.J., for help with this section.

FAST FACTS: Bon Jovi's "Living In Sin" jumps to No. 9 on the Hot 100, becoming the fifth top 10 hit from the band's former No. 1 album, "New Jersey." It's the first album by a metal or pop/metal band to yield five top 10 singles. Def Leppard's 1987 blockbuster, "Hysteria," yielded four top 10 singles.

Cher lands her third top 10 hit of 1989 as "Just Like Jesse James" leaps to No. 10 on the Hot 100. It follows "After All," a duet with Peter Cetera, and "If I Could Turn Back Time." This is the first time that Cher has landed three top 10 hits in one calendar year. Counting both solo outings and duets with Sonny Bono, she

WE GET LETTERS: William Simpson of Los Angeles notes that Billy Joel's "We Didn't Start The Fire" is the second No. 1 hit in six months to mention James Dean in the lyrics. The first was Michael Damian's remake of David Essex's "Rock On."

Cindy Morkwa of New York made a more pointed observation about Joel: "Has anyone else noticed how much of a resemblance Billy Joel bears these days to Tom Jones? If you're not sure, try watching the videos for 'We Didn't Start The Fire' and 'Kiss' back to back."

Making big headlines...



GIANT

Four months ago, A&M had big news — the first album by **GIANT**, Last Of The Runaways. At a time when The Rolling Stones, Aerosmith, Motley Crue and Tears For Fears all released new albums, the first **GIANT** track “I’m A Believer” attained Top 15 AOR and CHR success nationally at over 300 trendsetting stations. With major strides in sales, airplay & press — and a provocative new video to boot — the news on **GIANT** gets bigger every day.

■ “AFTER MTV STARTED PLAYING IT, WE SAW IMMEDIATE SALES. (WE) SEE GIANT THINGS AHEAD FOR THIS BAND” — WHEREHOUSE RECORDS/SAN DIEGO

■ “KKKKK (HIGHEST RATING)! GIANT WILL ACHIEVE INCREDIBLE FAME AND FORTUNE... GIANT IS A MUST!” — KERRANG MAGAZINE.

Featuring the new track “Innocent Days” (AM 1467)



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sam cooke

*“to know him was to love him”
...and we do*

january 22, 1931—december 11, 1964

a.k.

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Home Vs. Commercial Studios Is Nonissue

RECORD WHEREVER YOU FEEL COMFORTABLE

BY DARYL DRAGON

My feelings about the controversy over home recording studios vs. commercially operated studios haven't changed much since the day in 1979 when my lawyer told me: "Daryl, you'd better phase out your home studio because the city is going to cite you for running a business out of your home."

I still have a studio in my house, and I also operate a commercial studio. Wearing both hats, I feel that I have a unique viewpoint on the issues involved.

First, some history: Our group, Captain & Tennille, consists of my wife, singer Toni Tennille, and myself, a "pre-MIDI" keyboardist. We were quite successful in the mid-'70s with a string of hit records. We also had a weekly television series that lasted one season and required some specialized musical material that had to be turned out quickly. I found that, because of the way I worked back then (playing almost all the instruments, recording them directly into a tape recorder, with my wife singing virtually all lead and background parts), we could save a lot of money in studio costs by recording at home and that it was much more efficient for the following reasons:

- We had all the musical instruments permanently set up and running in a room dedicated for recording in our home (rather than carting them to a studio, setting up, recording, and then tearing them down).
- We rented a 24-track tape recorder and other equipment only as needed.
- We never had to worry about booking and reserving time in a busy commercial recording facility.

• We worked in a more relaxed, "homey" environment, with no pressure to "clear out" for someone else's session.

To this day, when I use my home facility (mainly to work out arrangements with sequencers and keyboards), my main concern is and has always been to avoid disturbing my neighbors. Possible sources of

oriented" groups find that recording in any kind of facility other than a professional one has its limitations. For example, many home studios must record their music "direct": They usually don't have a lot of mikes set up over the drum set, in front of big amps, to achieve that required "big-room" sound. Small home studios usually feed tracks di-

because it assures any client booking the facility that if something does break down, it will be fixed and/or replaced instantly.

• If a home studio gets too fancy, "overimprovement" could easily be a criticism and/or excuse by your real estate broker when you attempt (and fail) to sell your home. Putting half a million dollars into sound insulation, double glass windows, four-ply (soundproofed) doors, floating floors, electrical wiring, air conditioning, etc., can surely become a losing proposition.

So why record at home? It seems to me that today's label recording budget policies are probably the number one reason for home recording.

Back in the mid-'70s, when Toni and I were recording as Captain & Tennille, record companies gave hefty budgets even to unknown acts in which they believed. Today those budgets are down considerably. The reason: Record companies know that they can basically be delivered master-quality recordings by the myriad of desperate artists who are now recording their product in home studios.

This practice undoubtedly will continue to lower recording budgets in the future and thus will make it harder for exceptionally talented musicians/groups/composers to succeed, unless they can record acceptable product on their own.

Nevertheless, artists and producers should be allowed to continue recording in their home, commercial studio, motor-home, bus, boat, or wherever. The main goal should be to give talented artists, producers, writers, and recording engineers an opportunity to make good music for all to enjoy.



'Label budgets are probably the number one reason for home recording'

Daryl Dragon is the "Captain" in Captain & Tennille and also owns a recording studio.

annoyance include in-house noise, whether from loud acoustical musical instruments or monitor speakers; traffic congestion; noise from parking, deliveries, and late-night visits; and blockage of neighbors' driveways.

On the other hand, my commercial facility, Rumbo Recorders in Canoga Park, Calif., has a number of advantages over a home studio setup:

- I am able to monitor first-hand how recording techniques are evolving by the minute: i.e., what equipment many successful, well-known producers, engineers, and musicians are utilizing, and what new computers, rack-mounted gear, and other outboard gear are the hottest.
- Self-contained, "acoustically

directly from the source (i.e., instrument, computer, drum machine) into the tape recorder.

• My insurance liability in my commercial facility is handled "strictly by the book." Example: It might be a bit touchy to settle any injury claims if someone should get hurt while booking your home studio outside of a commercially zoned area, especially if you don't have a business license.

• Rumbo Studios has received *no complaints* in regard to parking, traffic congestion, excess noise, late-night commotion, etc., since it opened in 1979.

• We found that Rumbo, being a two-room facility, definitely required a maintenance shop and a full-time technician. This is a plus



HEAR 'EM AND BUY 'EM

Regarding Tom Blaxland's letter about CD listening kiosks (Billboard, Nov. 18), I recently opened City Discs here in San Francisco and the response has been very positive. We are one of the few stores on the West Coast where you can listen to any CD before you buy it.

As Blaxland pointed out, people do buy more when they can listen first. Often, a customer will come into our store looking for one particular album. However, when they realize they can listen first, they usually buy more than they originally intended.

Also, we utilize the LIFT fixture system, so we spend a lot of time taking the jewel boxes out of the longbox. However, what is most important is that our customers prefer to buy their CDs this way. Not only can they listen first, but they can read and look at all of the information on the liner notes. Our customers are always thanking us for taking the disks out of the longboxes. So, the extra hour involved in receiving a shipment and the extra 30 seconds to give the customer the service he or she de-

serves are well worth it!

Finally, I think we retailers must always remember that we can only be successful when our customers are pleased with our store and our service. Therefore, we should do whatever we can to accommodate our customers.

Chris Kimball
Owner, City Discs
San Francisco

LONGBOXES AS IMPORTS

After so much fuss about eliminating the CD longbox, something has to be said in favor of them. I'm from Holland, and here the American CD longbox is extremely popular. European releases don't have longboxes, and it is very rare that imported disks are available; consequently, the CD longbox is a collectors' item here.

The longbox is a very satisfactory replacement for the large front cover of conventional records. When CDs packaged in the carton are sold out, people ask if they can take spare longboxes when they come over the next time! So please take notice: Here in Europe, we would regret it very much if the boxes were eliminated.

Here, they would not contribute to pollution. And would their elimination cut down prices? Nonsense! CDs

are already 20% cheaper in the U.S. than they are here, so you have nothing to complain about. Besides, what does a piece of cardboard cost? We in Europe are very willing to pay those few cents extra to keep your longboxes alive.

Esther van der Eerden
Beekbergen, Holland

PRaise FROM THE GHETTO

Thank you for the outstanding article by Sean Ross under the headline "When College Outlets Play The Hits" (Billboard, Nov. 4). The content of this article must be not only read but also understood by your readership and, in particular, the record promotion folks and those in positions to hire entry-level broadcasters trained at college radio stations.

I can testify because I am a convert. For nine years, I managed an alternative station in upstate New York where the emphasis was on the music and the radio skills were secondary to the student's desires to play anything that no one else was playing.

At Harford Community College, where I am now, we offer a much greater opportunity for students... a chance to learn how to become an employable graduate! We program a

"young" adult-contemporary format, and students learn professional standards and practices. Our graduates are very successful in their entry-level opportunities and progress very nicely to positions of greater responsibility. These are anything but "sandbox radio" graduates.

As the article points out, however, record promotion people don't care for us. They want to program our station with what they have pigeonholed for "college radio" music, pushing the new acts and the unlistenable. We end up buying most of our program material, which, by the way, has a somewhat liberating feel to it.

Thanks again for a great article. It is mandatory reading around this station, and it ought to be mandatory at those 90% of college stations that are the captives of the music promoters.

John A. Davlin
Manager, WHFC-FM Bel Air, Md.
Associate Professor
Harford Community College

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.

Risqué Promotions Come Back To Haunt Many Stations 'Hide The Weenie' And Lose Your Job?

BY PHYLLIS STARK

NEW YORK If you wouldn't let your announcers talk about playing "hide the weenie" on the air, should you let them play "hide the weenie" in a public place? In recent months, a series of incidents has called into question the outrageous contests that jocks frequently host at local clubs—whether on their own time or at station-sponsored events.

The most notorious recent example occurred in Kansas City, Mo., when Chuck Nasty, p.m. driver of Noble Broadcasting's KBEQ (Q104), hosted a local club's legs contest. Nasty allegedly inspected each contestant's legs personally and kissed the winner in an inappropriate area. A local TV station had the cameras rolling and, after part of the tape was shown, the club lost its license for a week.

The repercussions of Nasty's act were unusual, as was the fact that both KBEQ's GM and PD were fired shortly thereafter in the fallout from several troubled promotions. But it wasn't the only jock stunt that has come back to haunt a radio station.

• Commonwealth Broadcasting, the former owner of top 40 KROY Sacramento, Calif., and a local restaurant are currently under suit from a woman who attended a station event last summer. She alleges that during KROY's weekly broadcast from the restaurant, a station jock entered the bathroom stall she was using and "proceeded to cap-

ture [her] screams of humiliation and embarrassment for the entertainment of station listeners and the restaurant's patrons" (Billboard, Aug. 12). The plaintiff also claims that she was identified as the winner of a "best buns" contest by the

PROMOTIONS

jock after she left the bathroom.

• Top 40 WAPE Jacksonville, Fla., felt heat several years ago from its "Most Outrageous Thing You Ever Did In A Backseat" contest. The event, hosted by morning personality Marge Phizzy, involved a couple simulating a sexual act in a car. Like the Nasty incident, the "performance" was videotaped. In this case however, the tape was deemed indecent under the Georgia indecency law and, as a result of the incident, this club was also tempo-

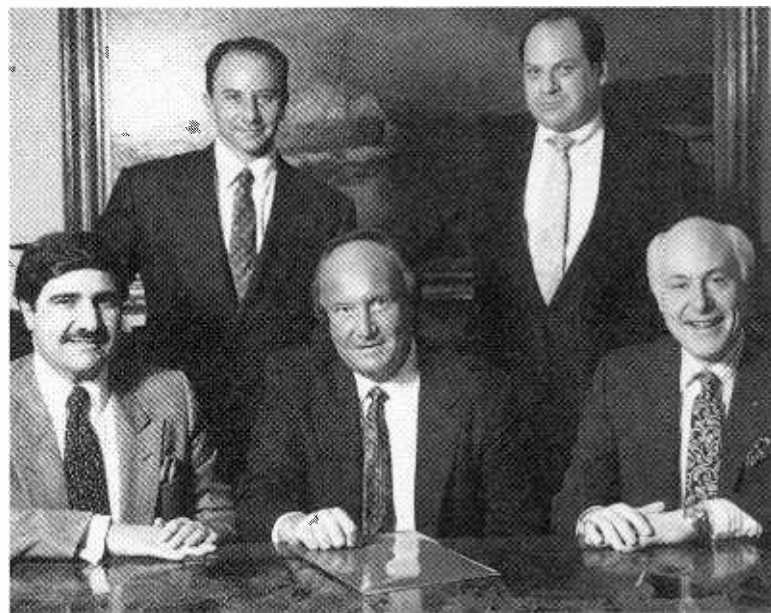
rarily shut down.

Because they present a lucrative second income for jocks, especially smaller- and medium-market staffers who do not earn large salaries on their first jobs, club dates of this sort are hard to refuse. Because they don't always happen with station supervision, they're also hard to control. But some stations are starting to set limits.

Noble's chief operating officer, Norman Feuer, says Nasty was working "as an independent contractor," not at a station-sponsored event, and, as a result, "It's not a station problem as far as we're concerned." Nevertheless, Noble stations will now be getting signed liability releases from clubs whenever a personality appears outside of a station event.

At WAPE, announcers are now contractually obligated to do only club appearances that are part of a

(Continued on page 13)



Kirshner Gets Syndicated. Don Kirshner's new entertainment company, Don Kirshner/Mediators, is producing a 35-hour miniseries called "Don Kirshner's 35th Anniversary Of Rock And Roll." Pictured making the announcement, from left, are Mediators president Tom Settineri, managing director Larry Miller, Kirshner, Denny Somach, president of Philadelphia's Denny Somach Productions, and Mediators chairman Richard Manney.

Cox Broadcasting Pays FCC Fine Under Protest

BY CRAIG ROSEN
and BILL HOLLAND

WASHINGTON, D.C. The score on the indecency battle is FCC 2, Broadcasters 0. In the latest round, Cox Broadcasting's KFI Los Angeles and WIOD Miami have chosen to pay their respective fines of \$6,000 and \$10,000 to the

FCC. While Cox representatives say they still question the commission's vague guidelines, their decision not to fight the FCC marks the first time in modern times that the FCC has collected fines from broadcasters charged with airing indecent material.

In the same week Cox paid the fines, Evergreen Media's WLUP (The Loop) Chicago was slapped with a \$6,000 fine after the FCC rejected the company's reply arguments to an August citation.

The fate of seven other stations cited in August and October has yet to be decided. However, two other stations, fined in October, Guy Gannett Broadcasting's WZTA Miami and Nationwide Broadcasting's KLUC Las Vegas, have responded with challenges to the FCC, rather than initially paying the fines of \$2,000.

According to Cox Broadcasting lawyer Werner Hartenberger, the company submitted checks to the FCC because "it would be too expensive to engage in litigation." He estimated it would cost at least \$300,000 for Cox to fight the fines.

The Cox letter, however, went on to say that "the indecency standards were too broad and challenged the commission to come up with clearer standards." Cox also recommended that the commission come up with local or state standards on indecency, rather than deal with the issue on the federal level.

KFI was fined \$6,000 for four incidents on Tom Leykis' afternoon talk show in which the host discussed sexual situations with listeners and guests, including a female caller who used a suggestive slang term for oral sex and another female caller who admitted to performing sexual acts with her dog. WIOD was fined for airing several parody songs, including "Penis Envy," during Neil Rogers' show (Billboard, Nov. 11). Rogers is now at WZTA.

The WLUP fine came after the

commission rejected Evergreen's reply arguments that the 1987 and 1989 material broadcast on Steve Dahl & Gary Meier's p.m. drive show (Billboard, Sept. 9) did not violate community indecency standards nor vague FCC guidelines.

The commission contended in a four-page letter to Evergreen that "the subject broadcasts fit squarely within our definition of indecency," including a "straightforward description of sexual activities" in a Penthouse magazine spread featuring former Miss America Vanessa Williams "which could very well have been restricted to minors," and delivered by the program host "in explicit, graphic, and vulgar language at a time of day when unsupervised children were likely to have been listening." The commission also says the innuendo in the broadcast was "understandable and clearly capable of a specific sexual meaning, the import of which was inescapable."

Meanwhile KLUC, which was fined for playing Prince's "Erotic City," contends that "the tape [of the song] that was sent in to the commission was not a tape from our air" according to Nationwide Broadcasting president Steve Berger. The woman who filed the complaint against KLUC apparently heard the record on the air, then went home and taped "Erotic" off a record on her nephew's stereo, Berger says.

"We played the Prince record, but we did not hear any objectionable language," adds Berger. "We thought he was saying 'funk' [not 'fuck']." Berger claims that there is no lyric sheet accompanying the song. "Warner Bros. doesn't have it and the copyright office doesn't have it."

At WZTA, Guy Gannett Broadcasting VP/Radio Tim Williams says, "We have not paid our fine at this point because we want to clearly state our position. We think the fine is excessive and in-

appropriate."

Williams adds that the station had "taken steps to make sure that the show did not violate our own standards, regardless of what the FCC feels is indecent." Rogers is now at WIOD and was also involved in that station's citation.

"It obviously would have been simpler just to cut them a check, but we wanted to make sure the FCC had a clear understanding of what we did on our own," Williams says. "We don't think the FCC should have become involved. We think what Neil [Rogers] did pushed the bounds of good taste, but we don't think it was indecent."

Stations cited in summer and fall, but still waiting for the FCC to review their reply letters, include WWWE Cleveland, KSD St. Louis, WXRK New York, KCCL-AM-FM Paris, Ark., KSJO San Jose, WLLZ Detroit, and WFBQ Indianapolis. "Those are still in the review process," says an FCC spokesperson. "Some could come before Christmas, but I can't tell you for sure."

The FCC, in the most extreme case, could impose a fine of up to \$10,000, two years in jail, or both; the commission also has the option of revoking a station's license.

"We heard about the Loop [WLUP Chicago] letter and fine, and were expecting to hear something from the commission, but there is nothing yet," says WFBQ PD Michael Hughes.

Despite published reports elsewhere, Infinity Broadcasting president Mel Karmazin says he is not sure if he will fight the FCC if WXRK is fined for remarks made during morning man Howard Stern's show. "We are going to file a response and point out that there is nothing wrong with the comments [made on the Stern show]," he says. "I'm sure that after the commission reviews our comments, they will agree with us."

TOP 40 LYRICS ADDRESS SOCIAL ISSUES

(Continued from page 1)

Place" and "Rhythm Nation," respectively.

The Rolling Stones, Joel, and Neil Young—whose observations on the Reagan/Bush era on "Rockin' In The Free World" can be found on album radio—are all veteran social commentators, but many of the others are new to the field. Among the latter acts are Kix, whose anti-suicide "Don't Close Your Eyes" became an unintentional answer record to Lita Ford's "Close My Eyes Forever"; Exposé, whose newly released "Tell Me Why" attacks gang violence; and New Kids On The Block, whose "This One's For The Children" (also about homelessness and the poor) opens with the line, "This is a very serious message, so . . . please listen."

Does the audience listen? Most of the PDs contacted about the current spate of message songs say that listeners are not much more attuned to lyrics than they traditionally have been. Some say that listeners had to see Collins' video, which features footage of the homeless, to get the message. Others used station promotions or special edits to drive the meaning home (Billboard, Dec. 9.)

Promotion executives at major labels, meanwhile, say a topical lyric may draw attention to a song, but musical hooks and an artist's popularity are still more important to programmers.

"I don't think people noticed the lyrics" to the Collins song, says WSRZ Sarasota, Fla., PD Tom Evans. "Especially down here, where

'another day in paradise' is a common phrase. People hear it and just assume it's about the standard Florida attitude." (Evans does, however, say that his audience picked up on the lyrics of both the Lita Ford and Kix records.)

"People may sing along with a record and not even know what they're singing," says Mark Todd, PD of WXGT (92X) Columbus, Ohio, one of two stations in that market that tried to boost the impact of Collins' lyrics by splicing in news actualities about the homeless. "Before we did that, I'll bet 75% of our listeners couldn't tell you what that song was about."

CUSTOMIZING THE METHOD

"Before we slapped people in the face with the message—relating it back to central Ohio—there wasn't much reaction," says Dave Robbins, PD of WNCI Columbus. "People are bombarded on a daily basis with national messages. The way you make a difference is to adopt it to your own city. We went on the air and said that tonight there would be 800 homeless in this area and here's what you can do to help."

When WNCI went on the air with its customized version of "Paradise," Robbins says, homeless shelter donations increased 300%. "We had little kids calling and breaking open their piggybanks; women calling and crying, and asking 'how can I help'; we raised 20,000 cans of food for the homeless in the week we did it."

(Continued on page 71)

WPAT-FM Rules Surprisingly Soft N.Y.C.; Mix's Kelley Returns To Boston At WMJX

Sean Ross is on vacation. This week's Vox Jox was reported by Phyllis Stark and Craig Rosen with assistance from Paul Verna.

WHEN EASY WPAT New York officially stopped simulcasting this quarter, it looked like it had given up its shot at being No. 1, since the combo numbers rely heavily on the AM. But in the second fall Arbitrend, WPAT-FM is up 4.7-5.0, putting it back in the top slot for this month.

WPAT-FM is one of the few New York stations that will really want to discuss its trend this month. Traditional leader WHTZ (Z100) is down 5.7-4.6 this month, putting it third behind WPAT and all-news WINS (4.9-4.8). Other New York numbers worth noting: ACs WLTW (5.1-4.5) and WNSR (3.1-3.5); N/T WOR (4.6-4.2); oldies WCBS-FM (4.1-4.2); top 40s WQHT (3.9-4.0) and WPLJ (3.3-3.1); urbans WRKS (3.8-3.9) and WBLB (in the first month of Frankie Crocker's return) (3.4-3.7); and album WNEW-FM (3.8-4.0) and WXRK (3.6-3.5).

Meanwhile, in Los Angeles, top 40 KIIS remains No. 1, going 6.1-5.9, while KPWR (Power 106) drops 6.0-5.7, where it is tied with AC KOST (5.8-5.7). Up are ABC's combo N/T KABC (4.3-4.6) and album KLOS (4.3-4.4). The latter move puts KLOS back ahead of top 40/rock KQLZ (Pirate Radio), which drops 4.6-4.2. AC KBIG rebounds 3.6-4.1 while repositioned easy/AC KJOI (The Touch) is down 4.0-3.1. It was not a good month for the market's other new station either, as KKBT fell 1.2-7. KIIS' Rick Dees remains No. 1 in mornings, followed by KLOS' Mark & Brian.

BUZZARD RETURNS TO ROCK

WMMS Cleveland's announcement that it is again an album rock station after five years of billing itself as a top 40 outlet is sort of a technicality. While the Buzzard did go through several periods where it played Michael Jackson, Madonna, the Pointer Sisters, et al., and had once bought out a Michael Jackson concert, for the last year or so it had played no black or dance music and had considerable depth in rock-oriented library material. And, as PD Rich Piombino points out, "We haven't played any Paula Abdul this year."

One difference, however, according to one veteran area radio programmer, is that even before WMMS declared itself a top 40 station, it had already been using certain top 40 format elements. (They also maintained a lot of free-form touches even when they were top 40. In 1986, it was possible to hear WMMS playing things like "Maggot Brain" by Funkadelic on Saturday nights.) Now, that PD says, "They sound like a pure [consultant Jeff] Pollack AOR with the liners and everything. They've gone back to a past they were never at."

This is what a recent afternoon hour of WMMS sounded like: Cars, "Good Times Roll"; Tom Petty, "Free Falling"; James Gang, "Funk 49"; Whitesnake, "Fool For Your Lovin'"; Doobie Brothers, "Listen To The Music"; ZZ Top, "Sleeping Bag"; Kinks, "Lola"; Billy Joel, "We Didn't

Take the Fire"; Who, "I Can See For Miles"; Van Halen, "When It's Love"; Rush, "The Spirit Of Radio"; and Phil Collins, "Inside Out." No staff changes were involved.

PROGRAMMING: FISHER FLIES TO EAGLE

WKTI Milwaukee PD Todd Fisher lands the much-sought-after PD slot at WEGX (Eagle 106) Philadelphia. Fisher, whom GM Dave Noll praises for not having a "cookie cutter approach" to top 40, already runs a fairly tight list at WKTI so don't look for many changes at WEGX when he gets there.

Don Kelley, PD of AC WWMX Baltimore, will leave that station around the first of the year to become PD of similarly formatted WMJX Boston. Although Kelley did



by Sean Ross with
Craig Rosen & Phyllis Stark

swing for WBZ and programmed suburban WBIV earlier in his career, this is his first full-fledged PD job in his hometown. Look for WWMX's afternoon slot to be filled before he leaves town.

After 19 years in easy listening, WEZW Milwaukee has dropped the format to become the second major market client of Unistar's soft AC format, Special Blend. So far, no personnel changes have taken place. WEZW is presently doing the format locally off Unistar's music logs.

Mark Edwards makes a big market move, going from PD at WTAG/WSRS Worcester, Mass., to AC WLIT Chicago, where he'll start in early January. Edwards also programmed WIBC and WTPI Indianapolis... Afternoon driver Rich Bryan is the new PD for Unistar's top 40/AC/album hybrid Niche 29. Bryan, who will remain on the air, helped sign on N29 two years ago as the morning man.

Two surprise major-market resignations this week: Herb Crowe, PD of country WYAY/WYAI Atlanta, and Rick Lambert, PD of album KXRK Seattle... MD Jim Howie adds OM stripes at country WPCM Greensboro, N.C., replacing Gary Beatty. He will remain MD.

After 35-40 years with those call letters, U.S. Radio's WRAP Norfolk, Va., which switched to black AC several weeks ago, has switched calls to WBSK. In addition, Lisa Diamond and Phil Nelson from FM sister WOWI (103 Jamz) have joined WBSK for nights and afternoons, respectively. In another significant call change, KHJ-TV Los Angeles, which had kept sole possession of the legendary letters since KHJ-AM became KRTH-AM, has dropped them, becoming KCAL-TV.

At WLVH-AM (Latino 1230) Hart-

ford, Conn., new owner (and furniture merchant) Carlos Lopez becomes GM, replacing Martie Ffrench. Georgi Morales is PD. Meanwhile, WLVH-FM, which is currently in the process of being sold to First City, has stopped simulcasting the AM and is currently running continuous weather forecasts until the new owners come in.

At easy/AC combo KOKE/KKMJ Austin, Texas, PD/morning man Bob Cole is gone and is expected to return to country at crosstown KVET/KASE after a 90-day non-compete clause expires. APD Joel Burke becomes PD for both KKMJ and KOKE, which switches to N/T as KFON.

When top 40 WBAM-FM Montgomery, Ala., switched to oldies several months ago, so did gold-based AC WSYA. Now the latter station, after what it claims was a successful pre-emptive strike, has returned to AC... Morning man Red Noize is upped to his first PD job at album WLAV Grand Rapids, Mich., replacing Dave Lange.

PEOPLE: KERR FINALLY OFFICIAL

Although it's been a foregone conclusion for at least a month, WYNY (Country 103.5) New York has finally confirmed the hiring of veteran WPLJ morning man Jim Kerr. WYNY says it hasn't decided yet whether partner Shelli Sonstein will be with Kerr when he starts on Jan. 2.

After a two-month experiment in mornings, comedian Paul Rodriguez is gone from KKBT Los Angeles. The official line on Rodriguez's departure is that he left to work on his new CBS series, "Street Legal," and will occasionally guest on the morning show, which will be hosted by remaining team members Tim Kelly & Patty Lotz.

Several months ago, WPOW Miami got national press when the station made an ultimately unsuccessful attempt to lure Oliver North to its morning show. Now that Romanian gymnast (and perennial National Lampoon routine) Nadia Comaneci has settled in Miami, Tony Novia, GM of adult alternative WXDJ, has made her a similar offer.

At WIOQ (Q102) Philadelphia, MD Frank Cerami and assistant Yoman Coskin are gone. Music assistant Andy Gury and PD Elvis Duran are splitting the music duties. Cerami can be reached at 609-667-3004... At WAAF Boston, Greg "Hillman" Hill moves from overnights to the morning team.

At top 40 KWOD Sacramento, Calif., nine staffers exit, among them p.m. driver Dr. Dave, MD/middays Alex Cosper, and morning team Jake Marley, Kathy Lubarsky, and Yukon Trev. Doug Masters returns to mornings. Jeff Garrett from WWGT (G98) Portland, Me., joins for mid-days, and Adam Smasher from KXXX-FM San Francisco is doing late nights. In addition, VP/programming Gerry Cagle is now MD also.

Candy Banks, previously of week-ends at KXYQ (Q105) Portland, Ore., joins WKZL Winston Salem, N.C., for nights, where she'll be known as

newsline...

GROUP W BROADCASTING has closed on its merger with Bob Sillerman's Legacy/Metropolitan Broadcasting. Besides its previously appointed new regional VPs (Billboard, Dec. 9), former VP of Group W's AMs Warren Maurer is now VP/news. FM VP Burt Wahlen will remain with KJQY San Diego, currently being dealt to Westwood One, as GM. Meanwhile, Sillerman has settled with his bondholders for a reported \$143 million, enabling the Group W sale.

OLYMPIA BROADCASTING, on the other hand, has announced it will not be able to make a \$1.64 million interest payment on its bonds that have been due since Nov. 1. Olympia chairman James Ireland is asking its bondholders to wait for the company to submit a restructuring plan on Jan. 15.

GANNETT BROADCASTING has transferred KNUA Seattle president/GM Marc Kaye to its WDAE/WUSA Tampa, Fla., replacing Gerry DeFrancesco. At KNUA, VP/controller Shelly Owens has been named VP/GM.

ED KRAMPF has resigned as GM of KITS San Francisco to form Express Broadcasting, which is currently in the process of purchasing KXPT Oxnard, Calif., for \$2 million.

AT KWSS SAN JOSE, Calif., GM Kevin Mashek is out, allegedly for violation of company policy regarding tradeouts with station advertisers. Mashek says that such items as hotel trade and concert tickets were used as employee perks and that he was not aware that he was violating station policy.

SALES: KNRJ Houston from Emmis to Nationwide Communications for \$30 million; WBAB-AM-FM Long Island, N.Y., from Noble to Eddie Simon and GM Tony Michaels for \$26 million; WEJZ Jacksonville, Fla., and KBEZ Tulsa, Okla., from ML Media Partners to Renda Broadcasting for \$12 million.

Penny West... Glen "The Bird" Hill, sidekick of N/T WIOD Miami's controversial Neil Rogers, is out after two and a half years... And after three years in middays at top 40 WYTZ (Z95) Chicago, Doug Blair is gone; PD Brian Kelly, who had just managed to get himself off afternoons by hiring a new morning team, is back on the air until further notice.

Is there friction between ABC and Westwood One over WPLJ New York PD Gary Bryan and morning co-host Linda Energy's planned syndicated countdown deal with WWI through independent producer Jeff Leve? Although ABC had passed on the show, the company was apparently unhappy about somebody else being involved, although, Bryan contends, "It was understood that syndication [with someone else] was OK." He says the issue is currently stalled—several key ABC people were on vacation this week—and will be resolved between the networks.

In other network news, after 14 months on the air, Tom Bodett's syndicated "The End Of The Road" will cease production at the end of February. Syndicator Dick Brescia told New York Newsday that the show was in the red, and that Bodett's company, which was paying production costs, didn't want to wait for it to "turn the corner" next year. No word on whether the losses were due to the purchase of French milled soap, avocado body balm, and unnecessarily expensive hotel rooms.

At top 40 WKHI (Power 99.9) Ocean City, Md., Bob Steele becomes APD and Kevin Ocean is now MD. The pair also swap shifts, with Steele ending up in afternoons and Ocean going to middays. Also, Tony Q. Foxx joins for overnights from WSTW Wilmington, Del., replacing Big Al Patterson, now at WNNK

Harrisburg, Pa. New PD/p.m. driver at AC WKGW Utica, N.Y., is Steve Pelkey from crosstown N/T WIBX, replacing Randy Jay... Dave Hunter is out as MD of top 40 KMGZ Lawton, Okla.; replacing him is Oklahoma City veteran Reece Richards... Tony Bender is out of mornings at top 40 WPBR Myrtle Beach, S.C.; T&R to Barry Richards.

THE LAST OF DOCKET '89?

It wouldn't be 1989 if we didn't head out of the year with at least one more slogan suit. The album WLVQ vs. classic rock WMGG Columbus, Ohio, action, however, is interesting because WLVQ has been able to obtain a restraining order against WMGG using the term "classic rock," despite the fact that WMGG has been billing itself that way since summer 1987. The case goes to court later this month. WLVQ will not comment on the suit.

WMGG, meanwhile, has another suit to contend with. A lawsuit filed in common pleas court a year ago by former morning co-host Alison Young has just been filed again in district court. Young's suit says that her co-hosts, the since-departed team of Jeff Allen & Larry Genta, made various sexual comments about her on the air in an attempt to bring "shock radio" to Columbus without her knowledge or consent.

WMGG VP/GM Mark Jividen, in denying the charges, says that WMGG management did not know Young was having these problems until after she left 18 months ago. The problems are particularly surprising, he says, because Young & Allen had been a team at WRXK Fort Myers, Fla., and because Genta, who also worked there in another shift, was brought in at their behest.

Syndicators Ready To Ring In Old And New In '90

BY CRAIG ROSEN

LOS ANGELES With the new year approaching, several networks and syndicators are ready to roll out new programming for 1990. Others, however, feel no need to debut programs after the calendar year changes.

"Unlike television that has a fall premiere season, radio is year-round," says Unistar Radio Networks executive VP/programming Ed Salamon. There is not really a lot of significance to the beginning of the year. We begin our programs throughout the year." For example, Unistar launched its weekly live Saturday night program "Hangin' With Hollywood" Nov. 18.

Others, however, take advantage of the new year to ring in new programs. Below is a list of new programming from key networks and syndicators.

ABC RADIO NETWORKS

ABC VP/programming Tom Cuddy confirms rumors that ABC is readying a new album rock program for 1990 that will debut in spring. Otherwise, ABC will come into the new year dancing with its recent acquisition of the weekly four-hour "Hot Mix" (Billboard, Nov. 11). The network also plans to expand its morning show prep with produced timely comedy bits in-

spired by news from the ABC news service. WHYZ (Z100) New York personality Ross Brittain will be on board for an "oral column."

CBS RADIO NETWORKS

CBS continues to keep its eye on the playing field. For 1990 the network will expand its baseball coverage to include Spanish-language broadcasts of the All-Star Game, American and National League Championship Series, and World Series.

The network is also expanding its baseball package with 20 Sunday night games and four special baseball broadcasts on Opening Day, Memorial Day, Labor Day, and the Fourth Of July. As a companion to its baseball coverage, CBS will debut "Inside Pitch," a one-hour show hosted by Brent Musburger.

WESTWOOD ONE

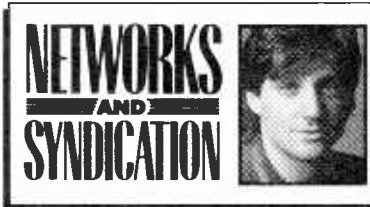
WW1 will beef up its already hefty roster with Jeff Leve's "On The Radio" (Billboard, Nov. 18). WW1's other new offering is "New Gold On CD" (Billboard, Dec. 2). WW1's Mutual Broadcasting System and NBC Radio Networks are also said to be working on new programming for the new year, but no specifics were available at press time.

SHERIDAN BROADCASTING NETWORK

Sheridan's STRZ Entertainment Network launches into the new year with a slew of new shortform

offerings. With "Starz . . . Talk," a Monday-Sunday short feature, host Gasby Greely will present interviews with sports and entertainment celebrities with an urban orientation.

"Sports On The Light Side," hosted by the STRZ sports team, is a shortform offering that will look at the humorous and human side of sports celebrities.



by Craig Rosen

"Final Four Flashback," which will run in a period prior to the NCAA basketball finals, will be hosted by STRZ director of sports programming Tony Girdano.

"Super Bowl Playbook" is a similar offering that will preview the Super Bowl with host/ex-NFL great Franco Harris.

"Jazzmasters," another shortform, takes a look at musicians throughout the jazz spectrum from traditional to fusion with WRKS New York morning man Ken "Spider" Webb.

"Black Music Month Salute," which will run in June, will celebrate a different black music great, each day of the month.

STRZ also has a number of service-oriented shows ready for launch, including "The Automotive Report," "Minority Small Business Review," "The Health Corner," and the travel program "Destination Paradise."

A longform, urban-oriented monthly concert series is also said to be in the works.

MJI BROADCASTING

MJI has two new shows lined up. "Desert Island Discs," an hourlong show, will feature major rock stars and other celebrities sharing the 10 records they would take with them on a desert island. The show will debut on the week of Jan. 8.

During the week of Jan. 29, MJI will launch "Milestones," a daily shortform aimed at oldies stations featuring artists talking about the songs they made famous.

PREMIERE RADIO NETWORKS

Premiere is set to launch its "Plain Rap Countdown" into a third format when "Urban Plan Rap Countdown" debuts during the first week of January. The network also has plans to take its comedy service country with the Premiere Country Comedy Network. Premiere is also said to be looking into station ownership and has established a radio acquisition division.

GLOBAL SATELLITE NETWORK

Aside from its new "Livewire," which kicked off Dec. 12 (Billboard, Dec. 9), GSN will also launch a live concert series.

DIR BROADCASTING

DIR will beef up its music programming with "Watsnu," an hour-long weekly program focusing on

new music. The show, produced by Minneapolis-based Reel Good Productions and sponsored by Musicland/Sam Goody, will be taped weekly before a live audience at Prince's Paisley Park Studios in Minneapolis. "Watsnu," set to debut Jan. 15, will be produced in both a dance and rock format. DIR will also enter the financial world with "The Financial Times Of London," a shortform broadcast live seven times daily.

RADIO TODAY ENTERTAINMENT

Radio Today Entertainment has a few new programs on deck. "Instant Replay With Dick Schaap" will be available in both a long- and shortform version. In the 90-second shortform, the author and ABC television sports commentator will review a specific sports event tied to that day in history.

The two-hour longform will debut live from the Super Bowl. In the long version, Schaap will interview key players from a historical sports event in a roundtable format.

OLYMPIA RADIO NETWORKS

Olympia is set to launch its "Comedyline," a weekly Sunday night program, on Feb. 4 (Billboard, Dec. 9).

JAMES PAUL BROWN PRODUCTIONS

JPBP kicked off the latest "Rockline"-style call-in show, "Classic Line," Dec. 2 with guest Metropolitan Opera star Sherrill Milnes. The program, hosted by WNCN New York personality Elliot Forest, is heard on 340 National Public Radio stations and commercial classic powerhouses such as WQXR New York, KRTS Houston, and KKHI San Francisco. "Classic Line" will air again Dec. 17 live via satellite with guest flutist James Galway, before settling into a regular monthly Saturday night spot after Jan. 1.

JPBP is also aid to be working on two new programs, one with KNBC-TV Los Angeles consumer reporter David Horowitz. The other will be hosted by "Entertainment Tonight" co-anchor John Tesh.

AROUND THE INDUSTRY

"The High Price Of Fame," a one-hour special hosted by "Entertainment Tonight" correspondent Jeanne Wolf, will air on the ABC Radio Networks during the week of Dec. 11. The show, featuring a look at the private lives of Kim Basinger, Roseanne Barr, Al Pacino, and others, has been cleared in 37 of the top 50 markets and will be heard on close to 100 stations.

NHL Hall Of Famer Phil Esposito has been signed as an analyst for ABC's broadcast of the 1990 NHL All-Star Game, live from Pittsburgh's Civic Center Jan. 21 at 1:30 p.m. EST. Hockey veteran Don Chevrier will handle the play-by-play.

CALENDAR

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

Dec. 15-16, Rolling Stones, On The Radio, On The Radio Broadcasting, one hour.

(Continued on page 18)

YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. Babe, Styx, A&M
2. No More Tears, Barbra Streisand & Donna Summer, COLUMBIA/CASABLANCA
3. Still, Commodores, MOTOWN
4. Please Don't Go, K.C. & the Sunshine Band, T.K.
5. Escape, Rupert Holmes, INFINITY
6. Send One Your Love, Stevie Wonder, TAMLA
7. Heartache Tonight, Eagles, ASYLUM
8. You're Only Lonely, J.D. Souther, COLUMBIA
9. Ships, Barry Manilow, ARISTA
10. Do That To Me One More Time, Captain & Tennille, CASABLANCA

POP SINGLES—20 Years Ago

1. Na Na Hey Hey Kiss Him Goodbye, Steam, FONTANA
2. Leaving On A Jet Plane, Peter, Paul & Mary, WARNER BROS
3. Come Together/Something, Beatles, APPLE
4. Take A Letter Maria, R.B. Greaves, ATCO
5. Down On The Corner/Fortunate Son, Creedence Clearwater Revival, FANTASY
6. And When I Die, Blood, Sweat & Tears, COLUMBIA
7. Wedding Bell Blues, 5th Dimension, SOUL CITY
8. Yester-Me, Yester-You, Yesterday, Stevie Wonder, TAMLA
9. Someday We'll Be Together, Diana Ross & the Supremes, MOTOWN
10. Eli's Coming, Three Dog Night, DUNHILL

TOP ALBUMS—10 Years Ago

1. The Long Run, Eagles, ASYLUM
2. On The Radio—Greatest Hits Volumes One & Two, Donna Summer, CASABLANCA
3. Cornerstone, Styx, A&M
4. Journey Through The Secret Life Of Plants, Stevie Wonder, TAMLA
5. In Through The Out Door, Led Zeppelin, SWAN SONG
6. Greatest, Bee Gees, RSO
7. Wet, Barbra Streisand, COLUMBIA
8. Tusk, Fleetwood Mac, WARNER BROS
9. Rise, Herb Alpert, A&M
10. Damn The Torpedoes, Tom Petty & the Heartbreakers, BACKSTREET

TOP ALBUMS—20 Years Ago

1. Abbey Road, Beatles, APPLE
2. Led Zeppelin II, Led Zeppelin, ATLANTIC
3. Live In Las Vegas, Tom Jones, PARROT
4. Green River, Creedence Clearwater Revival, FANTASY
5. Puzzle People, Temptations, GORDY
6. Blood, Sweat & Tears, COLUMBIA
7. Crosby/Stills/Nash, ATLANTIC
8. Santana, COLUMBIA
9. At San Quentin, Johnny Cash, COLUMBIA
10. Soundtrack, Easy Rider, DUNHILL

COUNTRY SINGLES—10 Years Ago

1. I Cheated Me Right Out Of You, Moe Bandy, COLUMBIA
2. Whiskey Bent And Hell Bound, Hank Williams Jr., ELEKTRA/CURB
3. Happy Birthday Darlin', Conway Twitty, MCA
4. Broken Hearted Me, Anne Murray, CAPITOL
5. Missin' You, Charley Pride, RCA
6. My World Begins And Ends With You/Why Did You Have To Be So Good, Dave & Sugar, RCA
7. I've Got A Picture Of Us On My Mind, Loretta Lynn, MCA
8. Pour Me Another Tequila, Eddie Rabbitt, ELEKTRA
9. Coward Of The County, Kenny Rogers, UNITED ARTISTS
10. Blind In Love, Mel Tillis, ELEKTRA

SOUL SINGLES—10 Years Ago

1. I Wanna Be Your Lover, Prince, WARNER BROS
2. Do You Love What You Feel, Rufus And Chaka, MCA
3. Move Your Boogie Body, Bar-Kays, MERCURY
4. Rapper's Delight, Sugar Hill Gang, SUGAR HILL
5. Rock With You, Michael Jackson, EPIC
6. Ladies Night, Kool & the Gang, DE-LITE
7. Still, Commodores, MOTOWN
8. Cruisin', Smokey Robinson, TAMLA
9. I Just Can't Control Myself, Nature's Divine, INFINITY
10. Send One Your Love, Stevie Wonder, TAMLA

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HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	7	★★ NO. 1 ★★ ANOTHER DAY IN PARADISE ATLANTIC 7-88774	◆ PHIL COLLINS 3 weeks at No. 1
2	2	4	8	HOW AM I SUPPOSED TO LIVE WITHOUT YOU COLUMBIA 38-73017	◆ M. BOLTON
3	3	2	10	ANGELIA EMI 50218	◆ RICHARD MARX
4	4	3	12	DON'T KNOW MUCH ELEKTRA 7-69261	◆ LINDA RONSTADT/AARON NEVILLE
5	9	13	5	SACRIFICE MCA 53750	ELTON JOHN
6	6	8	10	THE WAY TO YOUR HEART EMI 50217	◆ SOULSISTER
7	5	7	10	WE DIDN'T START THE FIRE COLUMBIA 38-73021	◆ BILLY JOEL
8	14	17	6	THE LAST WORTHLESS EVENING Geffen 7-22771	◆ DON HENLEY
9	10	11	8	BRING IT ALL BACK RCA 9093	◆ GRAYSON HUGH
10	11	14	8	LEAVE A LIGHT ON MCA 53706	◆ BELINDA CARLISLE
11	13	15	7	WALK ON BY MIKA 873 012-7/POLYGRAM	◆ MELISSA MANCHESTER
12	8	5	12	LISTEN TO YOUR HEART EMI 50223	◆ ROXETTE
13	19	26	3	DOWNTOWN TRAIN WARNER BROS. 7-22685	◆ ROD STEWART
14	7	6	11	GET ON YOUR FEET EPIC 34-69064/E.P.A.	◆ GLORIA ESTEFAN
15	16	21	9	THE SAME LOVE MCA 53734	THE JETS
16	18	20	6	WHEN I SEE YOU SMILE EPIC 34-69082/E.P.A.	◆ BAD ENGLISH
17	20	22	10	EVERYTHING MCA 53714	◆ JODY WATLEY
18	15	12	9	DIDN'T I (BLOW YOUR MIND) COLUMBIA 38-68960	NEW KIDS ON THE BLOCK
19	23	31	4	JUST LIKE JESSE JAMES Geffen 7-22844	CHER
20	12	9	13	WHEN I LOOKED AT HIM ARISTA 1-9868	◆ EXPOSE
21	21	25	8	THE ARMS OF ORION WARNER BROS. 7-22757	PRINCE (WITH SHEENA EASTON)
22	26	30	5	I LIVE BY THE GROOVE CHRYSALIS 23427	◆ PAUL CARRACK
23	33	40	3	JUST BETWEEN YOU AND ME ATLANTIC 7-88781	◆ LOU GRAMM
24	29	32	5	WITH EVERY BEAT OF MY HEART ARISTA 1-9895	◆ TAYLOR DAYNE
25	27	27	7	TAKE GOOD CARE OF YOU & ME ARISTA 1-9901	◆ D. WARWICK/J. OSBORNE
26	17	10	14	NICK OF TIME CAPITOL 44364	◆ BONNIE RAITT
27	32	34	5	BLAME IT ON THE RAIN ARISTA 1-9904	◆ MILLI VANILLI
28	31	33	4	IF I HAD YOU A&M 1471	KAREN CARPENTER
29	44	—	2	★★★ POWER PICK ★★★ WHAT KIND OF MAN WOULD I BE? REPRISE 7-22741	CHICAGO
30	NEW	—	1	★★★ HOT SHOT DEBUT ★★★ HERE WE ARE EPIC 34-73084/E.P.A.	◆ GLORIA ESTEFAN
31	34	41	4	ANY OTHER FOOL ELEKTRA 7-69254	◆ SADAO WATANABE/PATTI AUSTIN
32	28	19	16	HEALING HANDS MCA 53692	◆ ELTON JOHN
33	22	18	13	YOU'VE GOT IT ELEKTRA 7-69269	◆ SIMPLY RED
34	25	16	14	CALL IT LOVE RCA 9038	◆ POCO
35	30	23	12	WE'RE NOT MAKIN' LOVE ANYMORE COLUMBIA 38-73016	◆ BARBRA STREISAND
36	41	—	2	FREE FALLIN' MCA 53748	◆ TOM PETTY
37	43	—	2	NOTHIN' TO HIDE RCA 9131	◆ POCO
38	24	24	7	MOVE ON POLYDOR 873 066-7/POLYGRAM	◆ WATERFRONT
39	45	46	3	SWING THE MOOD MUSIC FACTORY 7-99140/ATCO	◆ JIVE BUNNY AND THE MASTERMIXERS
40	NEW	—	1	THIS ONE'S FOR THE CHILDREN COLUMBIA 38-73064	NEW KIDS ON THE BLOCK
41	37	36	10	ROCK WIT'CHA MCA 53652	◆ BOBBY BROWN
42	NEW	—	1	SOMEONE THAT I USED TO LOVE LP CUT	BARBRA STREISAND
43	36	29	19	EVERYTHING BUT MY PRIDE VIRGIN 7-99184	◆ CUTTING CREW
44	38	38	17	ANGEL EYES ARISTA 1-9808	◆ THE JEFF HEALEY BAND
45	NEW	—	1	WHEN THE NIGHT COMES CAPITOL 44437	◆ JOE COCKER
46	NEW	—	1	NO MYTH RCA 9111	◆ MICHAEL PENN
47	NEW	—	1	HERE AND NOW EPIC 34-73029/E.P.A.	◆ LUTHER VANDROSS
48	39	28	17	CHERISH SIRE 7-22883/WARNER BROS.	◆ MADONNA
49	40	42	3	I'M NOT THE MAN I USED TO BE I.R.S. 53686/MCA	◆ FINE YOUNG CANNIBALS
50	48	—	2	OH PRETTY WOMAN VIRGIN 7-99159	◆ ROY ORBISON & FRIENDS

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

RADIO

PROMOTIONS

(Continued from page 10)

station promotion. All such appearances are cleared through the promotion department and OM Bill Pasha, and there is always a manager present at the events to ensure that nothing goes wrong. "All events are pre-approved so nothing will occur that I don't have prior knowledge of," says Pasha.

"I've turned down many lucrative requests because of the promotions involved," he continues. "We simply don't do banana-eating contests, wet T-shirt contests, nothing with a specific sexual connotation, and nothing that may create liability for the station. For example, we won't send our listeners to a bullfight."

On the other hand, KROY promotion director Roy Kinji says club appearances are still left to the discretion of the individual jocks. Often, he says, it is the clubs themselves that are setting the guidelines for jocks. The only rule now, he jokes, is that KROY jocks stick to the dance floor area and steer clear of the bathrooms.

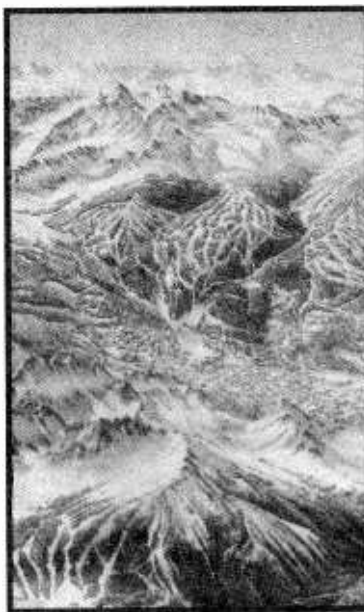
"We're more concerned with the legalities of contests or lotteries that we do than we are with jocks getting into trouble," says top 40 WBSB (B104) Baltimore promotion director John Pavlos. "In this market, there are no monster personalities that can get away with that sort of behavior," he says, although he can recall former WFBR jock Johnny Walker holding banana-eating contests at his club as long as 13 years ago.

Walker was the inspiration for Barry Richards, national PD for the Bresson-Hafler Media Group, whose top 40/dance WBPR Myrtle Beach, S.C., hosts outrageous contests at as many as seven clubs a week. Typical WBPR contests include "hide the weenie," where four blindfolded girls search for a rubber hot dog taped to the body of one man; balloon contests, where a couple must pop a balloon using only body pressure; hot legs contests and, for men, hot buns contests, both of which also require blindfolds in the WBPR variation; and the "pole in the hole" contest, where a male player must use a pool cue between his legs to spear a roll of toilet paper placed between the legs of his female partner.

Despite the apparent ease with which contests of this type can get out of hand, Richards insists he has not had any trouble. His jocks are careful to take only volunteers and their chosen partners for such contests and never pressure anyone into playing. Also not participating are the jocks themselves, who steer clear of any involvement beyond running the contests. Referring to Chuck Nasty, Richards says, "He asked for it."

"There are policies and guidelines we follow when the jocks appear, but our jocks know what lines they can and can't cross," says album WMMR Philadelphia promotion director Ray Koob, who echoes the position of most of the promotion directors surveyed. As far as setting up specific guidelines, Feuer says stations must simply use common sense and good judgment, although he concedes that what constitutes good judgment varies among individuals. But Feuer's guidelines

AS CLOSE TO JOHN DENVER



AS WE'LL EVER GET.

Rocky Mountain Low. Album WXRT Chicago clearly would not be caught dead playing a John Denver record, as this pamphlet for the station's annual ski trip to Crested Butte, Colo., affirms. The ski package includes hotel, airfare, lift ticket, and a solemn promise from WXRT that it will never play "Thank God I'm A Country Boy."

would apply to most club promotions: remember who your audience is, remember that you are a representative of a radio station, and do not endanger anyone's life.

IDEA MILL: ANOTHER CHUNK OF THE WALL

Not everybody managed to get pieces of the Berlin Wall to give away, but some stations improvised. When KDON Monterey, Calif., prepared to rebuild after Northern California's October earthquake, p.m. driver Ric Sanders began giving away pieces of the studio's crumbled wall, calling them "chunks of history." Meanwhile, album CHTZ St. Catharines, Ontario, reportedly gave away pieces of a wall that came from Berlin, Pennsylvania.

Throughout football season, album WMMR Philadelphia has been sending a prize package of 20 pizzas, a case of Coca-Cola, and a Sony TV to one listener's home every Monday night. Evening jock "Bubba" John Stevens broadcast live from the homes of two winners... KGGI San Bernardino, Calif., sent 30 listeners to a taping of "The Arsenal Hall Show" in Hollywood. The listeners won by identifying Hall's former guests from on-air clues.

Album WDV Pittsburgh celebrated its 20th anniversary with a 20-hour charity jam and sale/auction. Performers included Billy Squier and local fave Donnie Iris. The show began with a rock'n'roll memorabilia auction, where a Who leather tour jacket and Stevie Ray Vaughan boots were among the more popular items. All proceeds benefited the Toys For Tots program.

PIONEER PRESENTS

Hot Picks in Tokio

Selections can be heard on "Pioneer Tokio Hot 100" Every Sunday 1 PM - 5 PM on FM JAPAN/81.3 FM in TOKYO.

Week of November 26, 1989

- 1 We Don't Start The Fire Billy Joel
- 2 Angela Richard Marx
- 3 Another Day In Paradise Phil Collins
- 4 Rhythm Nation Janet Jackson
- 5 Back With A Bang Bobby Brown
- 6 Listen To Your Heart Roxette
- 7 Love Shark B-52's
- 8 Back To Life Soul II Soul
- 9 Call It Love Eric Clapton
- 10 Everything Eric Clapton
- 11 When I See You Smile Bad English
- 12 Get On Your Feet Gloria Estefan
- 13 The Sensual World Terence Trent D'Arby
- 14 Blame It On The Rain Kate Bush
- 15 Luck And Key Milli Vanilli
- 16 Don't Know Much Linda Ronstadt
- 17 With Every Beat Of My Heart Taylor Dayne
- 18 The Way That You Love Me Paul Abdul
- 19 In A Chance Whitney Houston
- 20 Lumbard Keona
- 21 Love A Light On Belinda Carlisle
- 22 Wonders Yumi Matutaga
- 23 Sunshine Doro
- 24 Sugar Daddy Meatloaf
- 25 Buster Poos James J. Taylor
- 26 Saving The Seeds Of Love
- 27 Fool For Your Love
- 28 WhiteSnake

FM JAPAN 81.3 FM

POWERPLAYLISTS™

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

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

PLATINUM

Z100
New York
O.M.: Steve Kingston

- 1 Milli Vanilli, Blame It On The Rain
- 2 Billy Joel, We Didn't Start The Fire
- 3 Technontronic Featuring Felly, Pump Up
- 4 Young M.C., Bust A Move
- 5 Roxette, Listen To Your Heart
- 6 Phil Collins, Another Day In Paradise
- 7 Bad English, When I See You Smile
- 8 The B-52's, Love Shack
- 9 New Kids On The Block, This One's For
- 10 Taylor Dayne, With Every Beat Of My Heart
- 11 Paula Abdul, (It's Just) The Way That
- 12 Sybil, Don't Make Me Over
- 13 Bon Jovi, Living In Sin
- 14 The B-52's, Love Shack
- 15 Michael Bolton, How Am I Supposed To
- 16 Jody Watley, Everything
- 17 Skid Row, I Remember You
- 18 Madonna, Oh Father
- 19 Janet Jackson, Rhythm Nation
- 20 Seduction, Two To Make It Right
- 21 Linda Ronstadt (Featuring Aaron Nev
- 22 Rolling Stones, Rock And A Hard Place
- 23 Richard Marx, Angelia
- 24 Kix, Don't Close Your Eyes
- 25 Rod Stewart, Downtown Train
- 26 Jive Bunny And The Mastermizers, Swin
- 27 Jaya, If You Leave Me Now
- 28 Soul II Soul (Featuring Caron Wheeler),
- 29 Lil Louis, French Kiss
- 30 Expose, Tell Me Why

POWER 95
New York
P.D.: Gary Bryan

- 1 Milli Vanilli, Blame It On The Rain
- 2 Billy Joel, We Didn't Start The Fire
- 3 Bad English, When I See You Smile
- 4 Technontronic Featuring Felly, Pump Up
- 5 Paula Abdul, (It's Just) The Way That
- 6 The B-52's, Love Shack
- 7 Roxette, Listen To Your Heart
- 8 Jody Watley, Everything
- 9 Steve B, Girl I Am Searching For You
- 10 Taylor Dayne, With Every Beat Of My Heart
- 11 Shana, I Want You
- 12 Skid Row, I Remember You
- 13 Bon Jovi, Living In Sin
- 14 Linda Ronstadt (Featuring Aaron Nev
- 15 Seduction, Two To Make It Right
- 16 Janet Jackson, Rhythm Nation
- 17 Soul II Soul (Featuring Caron Wheeler),
- 18 Rod Stewart, Downtown Train
- 19 Alice Cooper, Poison
- 20 Kix, Don't Close Your Eyes
- 21 Pajama Party, Over And Over
- 22 Jody Watley, Everything
- 23 Michael Bolton, How Am I Supposed To
- 24 Expose, Tell Me Why
- 25 Cher, Just Like Jesse James
- 26 Jaya, If You Leave Me Now
- 27 Babyface, Tender Lover
- 28 Joe Cocker, When The Night Comes
- 29 Sa-Fire, I Will Survive (From "She-De")
- 30 Richard Marx, Angelia

B96
Chicago
P.D.: Buddy Scott

- 1 Technontronic Featuring Felly, Pump Up
- 2 Billy Joel, We Didn't Start The Fire
- 3 Milli Vanilli, Blame It On The Rain
- 4 The B-52's, Love Shack
- 5 Soul II Soul (Featuring Caron Wheeler),
- 6 The 2 Live Crew, Me So Horny
- 7 Paula Abdul, (It's Just) The Way That
- 8 Phil Collins, Another Day In Paradise
- 9 Janet Jackson, Rhythm Nation
- 10 Richard Marx, Angelia
- 11 Linda Ronstadt (Featuring Aaron Nev
- 12 Prince (With Sheena Easton), The Arms
- 13 The B-52's, Love Shack
- 14 Jody Watley, Everything
- 15 Taylor Dayne, With Every Beat Of My Heart
- 16 New Kids On The Block, This One's For
- 17 Shana, I Want You
- 18 Madonna, Oh Father
- 19 Michael Bolton, How Am I Supposed To
- 20 Young M.C., Bust A Move
- 21 Seduction, Two To Make It Right
- 22 Sa-Fire, I Will Survive (From "She-De")
- 23 Pajama Party, Over And Over
- 24 Paula Abdul (Duet With The Wild Pair),
- 25 Babyface, Tender Lover
- 26 Michelle, No More Lies
- 27 Quincy Jones Featuring Ray Charles &
- 28 Edie Money, Peace In Our Time
- 29 Jody Watley, Everything
- 30 The Cure, Love Song

Z95
Chicago
P.D.: Brian Kelly

- 1 Technontronic Featuring Felly, Pump Up
- 2 Milli Vanilli, Blame It On The Rain
- 3 Richard Marx, Angelia
- 4 Billy Joel, We Didn't Start The Fire
- 5 Phil Collins, Another Day In Paradise
- 6 Linda Ronstadt (Featuring Aaron Nev
- 7 Bad English, When I See You Smile
- 8 Taylor Dayne, With Every Beat Of My Heart
- 9 Alice Cooper, Poison
- 10 Soul II Soul (Featuring Caron Wheeler),
- 11 Skid Row, I Remember You
- 12 New Kids On The Block, This One's For
- 13 The B-52's, Love Shack
- 14 Janet Jackson, Rhythm Nation
- 15 Don Henley, The Last Worthless Evenin
- 16 Young M.C., Bust A Move
- 17 Paul Carrack, I Live By The Groove
- 18 Belinda Carlisle, Leave A Light On
- 19 Warrant, Sometimes She Cries
- 20 Gloria Estefan, Get On Your Feet
- 21 Lou Gramm, Just Between You And Me
- 22 Bon Jovi, Living In Sin
- 23 Kevin Paige, Don't Shut Me Out
- 24 Paula Abdul, (It's Just) The Way That
- 25 Joe Cocker, When The Night Comes
- 26 New Kids On The Block, Cover Girl
- 27 Eddie Money, Peace In Our Time
- 28 Jody Watley, Everything
- 29 Janet Jackson, Miss You Much
- 30 The Cure, Love Song

KISFM 102.7
Los Angeles
P.D.: Gerry DeFrancesco

- 1 Soul II Soul (Featuring Caron Wheeler),
- 2 Technontronic Featuring Felly, Pump Up
- 3 The B-52's, Love Shack
- 4 Milli Vanilli, Blame It On The Rain
- 5 Phil Collins, Another Day In Paradise
- 6 Jody Watley, Everything
- 7 Sybil, Don't Make Me Over
- 8 Michael Bolton, How Am I Supposed To
- 9 New Kids On The Block, This One's For
- 10 Paula Abdul, (It's Just) The Way That
- 11 Seduction, Two To Make It Right
- 12 Jive Bunny And The Mastermizers, Swin
- 13 Bad English, When I See You Smile
- 14 Belinda Carlisle, Leave A Light On
- 15 Taylor Dayne, With Every Beat Of My Heart
- 16 Linda Ronstadt (Featuring Aaron Nev
- 17 The 2 Live Crew, Me So Horny
- 18 Shana, I Want You
- 19 Michael Bolton, How Am I Supposed To
- 20 Richard Marx, Angelia
- 21 Madonna, Oh Father
- 22 Cher, Just Like Jesse James
- 23 Skid Row, I Remember You
- 24 Bon Jovi, Living In Sin
- 25 Taylor Dayne, With Every Beat Of My Heart
- 26 Rod Stewart, Downtown Train
- 27 Roxette, Listen To Your Heart
- 28 Gloria Estefan, Here We Are
- 29 The Cover Girls, We Can't Go Wrong
- 30 Michael Damian, Was It Nothing At All

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

- 1 Technontronic Featuring Felly, Pump Up
- 2 Billy Joel, We Didn't Start The Fire
- 3 Joe Cocker, When The Night Comes
- 4 Jody Watley, Everything
- 5 Sybil, Don't Make Me Over
- 6 Linda Ronstadt (Featuring Aaron Nev
- 7 Taylor Dayne, With Every Beat Of My Heart
- 8 Phil Collins, Another Day In Paradise
- 9 Cher, Just Like Jesse James
- 10 Janet Jackson, Rhythm Nation
- 11 Liz Minelli, Losing My Mind
- 12 Rolling Stones, Rock And A Hard Place
- 13 New Kids On The Block, This One's For
- 14 Shana, I Want You
- 15 Michael Bolton, How Am I Supposed To
- 16 Madonna, Oh Father
- 17 Tina Turner, Steamy Windows
- 18 Angela Winbush, Real Thing
- 19 Saraya, Back To The Bullet
- 20 Tom Petty, Free Fallin'
- 21 Aerosmith, Janie's Got A Gun
- 22 Pajama Party, Over And Over
- 23 Michael Damian, Was It Nothing At All
- 24 Quincy Jones Featuring Ray Charles &
- 25 Expose, Tell Me Why
- 26 Tesla, Love Song
- 27 Rod Stewart, Downtown Train
- 28 Marcia Griffiths, Electric Boogie
- 29 Lou Gramm, Just Between You And Me
- 30 Tears For Fears, Woman In Chains
- 31 Whitesnake, Fool For Your Loving
- 32 Eddie Money, Peace In Our Time
- 33 Bonnie Raitt, Nick Of Time
- 34 Christopher Max, Serious Kinda Girl
- 35 Michelle, No More Lies
- 36 Jaya, If You Leave Me Now
- 37 The Smithereens, A Girl Like You
- 38 Kate Bush, Love And Anger
- 39 Gloria Estefan, Here We Are
- 40 Enc Clapton, Pretending
- 41 Seduction, Two To Make It Right
- 42 Babyface, Tender Lover
- 43 Neneh Cherry, Heart
- 44 Chicago, What Kind Of Man Would I Be?
- 45 Sa-Fire, I Will Survive (From "She-De")
- 46 The Cover Girls, We Can't Go Wrong
- 47 Ziggy Marley, One Bright Day
- 48 Arthur Baker, The Message Is Love
- 49 Chunky A, Owwwww!
- 50 Bonham, Wait For You

WZOU-94.3
Boston
P.D.: Steve Rivers

- 1 Technontronic Featuring Felly, Pump Up
- 2 Billy Joel, We Didn't Start The Fire
- 3 Phil Collins, Another Day In Paradise
- 4 New Kids On The Block, This One's For
- 5 Soul II Soul (Featuring Caron Wheeler),
- 6 Young M.C., Bust A Move
- 7 Linda Ronstadt (Featuring Aaron Nev
- 8 Sybil, Don't Make Me Over
- 9 Michael Bolton, How Am I Supposed To
- 10 Milli Vanilli, Blame It On The Rain
- 11 Jody Watley, Everything
- 12 Cher, Just Like Jesse James
- 13 Janet Jackson, Rhythm Nation
- 14 Joe Cocker, When The Night Comes
- 15 Bon Jovi, Living In Sin
- 16 Jive Bunny And The Mastermizers, Swin
- 17 The B-52's, Love Shack
- 18 Taylor Dayne, With Every Beat Of My Heart
- 19 Michelle, No More Lies
- 20 Rod Stewart, Downtown Train
- 21 Skid Row, I Remember You
- 22 Seduction, Two To Make It Right
- 23 Rolling Stones, Rock And A Hard Place
- 24 Shana, I Want You
- 25 Marcia Griffiths, Electric Boogie
- 26 Tesla, Love Song
- 27 Aerosmith, Janie's Got A Gun
- 28 Edie Money, Peace In Our Time
- 29 Gloria Estefan, Here We Are
- 30 Chicago, What Kind Of Man Would I Be?
- 31 Jaya, If You Leave Me Now
- 32 By All Means, Let's Get It On

96TIC-FM
Hartford
P.D.: Dave Shakes

- 1 Janet Jackson, Rhythm Nation
- 2 Richard Marx, Angelia
- 3 Billy Joel, We Didn't Start The Fire
- 4 New Kids On The Block, This One's For

B94 FM
Pittsburgh
P.D.: Clarke Ingram

- 1 Billy Joel, We Didn't Start The Fire
- 2 Richard Marx, Angelia
- 3 Milli Vanilli, Blame It On The Rain
- 4 Bon Jovi, Living In Sin
- 5 Linda Ronstadt (Featuring Aaron Nev
- 6 Kix, Don't Close Your Eyes
- 7 Skid Row, I Remember You
- 8 Taylor Dayne, With Every Beat Of My Heart
- 9 Phil Collins, Another Day In Paradise
- 10 Cher, Just Like Jesse James
- 11 Tom Petty, Free Fallin'
- 12 Lou Gramm, Just Between You And Me
- 13 Janet Jackson, Rhythm Nation
- 14 Soul II Soul (Featuring Caron Wheeler),
- 15 New Kids On The Block, This One's For
- 16 The B-52's, Love Shack
- 17 Kevin Paige, Don't Shut Me Out
- 18 Gloria Estefan, Get On Your Feet
- 19 Whitesnake, Fool For Your Loving
- 20 Young M.C., Bust A Move
- 21 Rod Stewart, Downtown Train
- 22 Jody Watley, Everything
- 23 Joe Cocker, When The Night Comes
- 24 Michael Bolton, How Am I Supposed To
- 25 Aerosmith, Janie's Got A Gun
- 26 Madonna, Oh Father
- 27 Belinda Carlisle, Leave A Light On
- 28 Paula Abdul, (It's Just) The Way That
- 29 Sa-Fire, I Will Survive (From "She-De")
- 30 Technontronic Featuring Felly, Pump Up
- 31 Paula Abdul (Duet With The Wild Pair),
- 32 Expose, Tell Me Why
- 33 A

EAGLE-106
Philadelphia

- 1 Billy Joel, We Didn't Start The Fire
- 2 Bon Jovi, Living In Sin
- 3 Soul II Soul (Featuring Caron Wheeler),
- 4 Milli Vanilli, Blame It On The Rain
- 5 The 2 Live Crew, Me So Horny
- 6 Technontronic Featuring Felly, Pump Up
- 7 New Kids On The Block, This One's For
- 8 Phil Collins, Another Day In Paradise
- 9 Janet Jackson, Rhythm Nation
- 10 Shana, I Want You
- 11 Paula Abdul, (It's Just) The Way That
- 12 Taylor Dayne, With Every Beat Of My Heart
- 13 Linda Ronstadt (Featuring Aaron Nev
- 14 The B-52's, Love Shack
- 15 Michael Bolton, How Am I Supposed To
- 16 Kix, Don't Close Your Eyes
- 17 Bobby Brown, Rock Withcha
- 18 Rod Stewart, Downtown Train
- 19 Madonna, Oh Father
- 20 Skid Row, I Remember You
- 21 Belinda Carlisle, Leave A Light On
- 22 New Kids On The Block, This One's For
- 23 Hooters, 500 Miles
- 24 Jody Watley, Everything
- 25 Cher, Just Like Jesse James
- 26 Sybil, Don't Make Me Over
- 27 Soul II Soul (Featuring Caron Wheeler),
- 28 Eddie Money, Peace In Our Time
- 29 Expose, Tell Me Why
- 30 Young M.C., Bust A Move

WASH DC
Washington
P.D.: Lorrin Palagi

- 1 Milli Vanilli, Blame It On The Rain
- 2 Phil Collins, Another Day In Paradise
- 3 Billy Joel, We Didn't Start The Fire
- 4 Paula Abdul, (It's Just) The Way That
- 5 Young M.C., Bust A Move
- 6 Linda Ronstadt (Featuring Aaron Nev
- 7 Richard Marx, Angelia
- 8 Taylor Dayne, With Every Beat Of My Heart
- 9 Sybil, Don't Make Me Over
- 10 Janet Jackson, Rhythm Nation
- 11 Kix, Don't Close Your Eyes
- 12 Marcia Griffiths, Electric Boogie
- 13 Soul II Soul (Featuring Caron Wheeler),
- 14 Belinda Carlisle, Leave A Light On
- 15 Bon Jovi, Living In Sin
- 16 Rod Stewart, Downtown Train
- 17 Quincy Jones Featuring Ray Charles &
- 18 Bad English, When I See You Smile
- 19 Jody Watley, Everything
- 20 Soul II Soul (Featuring Caron Wheeler),
- 21 New Kids On The Block, This One's For
- 22 Sybil, Don't Make Me Over
- 23 Saraya, Back To The Bullet
- 24 The B-52's, Love Shack
- 25 Michael Bolton, How Am I Supposed To
- 26 New Kids On The Block, This One's For
- 27 Skid Row, I Remember You
- 28 Mötley Crüe, Kickstart My Heart
- 29 Poco, Nothin' To Hide
- 30 Gloria Estefan, Get On Your Feet
- 31 Aerosmith, Love In An Elevator

WATA
Washington
P.D.: Matt Farber

- 1 Billy Joel, We Didn't Start The Fire
- 2 Phil Collins, Another Day In Paradise
- 3 Milli Vanilli, Blame It On The Rain
- 4 The B-52's, Love Shack
- 5 New Kids On The Block, This One's For
- 6 Paula Abdul, (It's Just) The Way That
- 7 Bon Jovi, Living In Sin
- 8 Taylor Dayne, With Every Beat Of My Heart
- 9 Kix, Don't Close Your Eyes
- 10 Belinda Carlisle, Leave A Light On
- 11 Joe Cocker, When The Night Comes
- 12 Soul II Soul (Featuring Caron Wheeler),
- 13 Linda Ronstadt (Featuring Aaron Nev
- 14 Richard Marx, Angelia
- 15 Janet Jackson, Rhythm Nation
- 16 Rod Stewart, Downtown Train
- 17 Madonna, Oh Father
- 18 Skid Row, I Remember You
- 19 New Kids On The Block, This One's For
- 20 Bon Jovi, Living In Sin
- 21 Cher, Just Like Jesse James
- 22 Skid Row, I Remember You
- 23 Prince (With Sheena Easton), The Arms
- 24 Abstrax, Right At The Hip
- 25 Quincy Jones Featuring Ray Charles &
- 26 Michelle, No More Lies
- 27 Madonna, Oh Father
- 28 Great White, The Angel Song
- 29 Skid Row, I Remember You
- 30 Taylor Dayne, With Every Beat Of My Heart
- 31 Tom Petty, Free Fallin'
- 32 Chunky A, Owwwww!

WATA
Washington
P.D.: Matt Farber

- 1 Billy Joel, We Didn't Start The Fire
- 2 Phil Collins, Another Day In Paradise
- 3 Milli Vanilli, Blame It On The Rain
- 4 The B-52's, Love Shack
- 5 New Kids On The Block, This One's For
- 6 Paula Abdul, (It's Just) The Way That
- 7 Bon Jovi, Living In Sin
- 8 Taylor Dayne, With Every Beat Of My Heart
- 9 Kix, Don't Close Your Eyes
- 10 Belinda Carlisle, Leave A Light On
- 11 Joe Cocker, When The Night Comes
- 12 Soul II Soul (Featuring Caron Wheeler),
- 13 Linda Ronstadt (Featuring Aaron Nev
- 14 Richard Marx, Angelia
- 15 Janet Jackson, Rhythm Nation
- 16 Rod Stewart, Downtown Train
- 17 Madonna, Oh Father
- 18 Skid Row, I Remember You
- 19 New Kids On The Block, This One's For
- 20 Bon Jovi, Living In Sin
- 21 Cher, Just Like Jesse James
- 22 Skid Row, I Remember You
- 23 Prince (With Sheena Easton), The Arms
- 24 Abstrax, Right At The Hip
- 25 Quincy Jones Featuring Ray Charles &
- 26 Michelle, No More Lies
- 27 Madonna, Oh Father
- 28 Great White, The Angel Song
- 29 Skid Row, I Remember You
- 30 Taylor Dayne, With Every Beat Of My Heart
- 31 Tom Petty, Free Fallin'
- 32 Chunky A, Owwwww!

POWER 97 FM
Atlanta
P.D.: Rick Stacy

- 1 Phil Collins, Another Day In Paradise
- 2 Taylor Dayne, With Every Beat Of My Heart
- 3 Belinda Carlisle, Leave A Light On
- 4 Roxette, Listen To Your Heart
- 5 Richard Marx, Angelia
- 6 Linda Ronstadt (Featuring Aaron Nev
- 7 Technontronic Featuring Felly, Pump Up
- 8 Soul II Soul (Featuring Caron Wheeler),
- 9 Lou Gramm, Just Between You And Me
- 10 Moving Pictures, What About Me
- 11 The B-52's, Love Shack
- 12 Kix, Don't Close Your Eyes
- 13 Alice Cooper, Poison
- 14 Bon Jovi, Living In Sin
- 15 Marc Almond, Tears Run Rings
- 16 Janet Jackson, Rhythm Nation
- 17 New Kids On The Block, This One's For
- 18 Seduction, Two To Make It Right
- 19 Jody Watley, Everything
- 20 Michael Bolton, How Am I Supposed To
- 21 Aerosmith, Janie's Got A Gun
- 22 Madonna, Oh Father
- 23 Belinda Carlisle, Leave A Light On
- 24 Paula Abdul, (It's Just) The Way That
- 25 Sa-Fire, I Will Survive (From "She-De")
- 26 Technontronic Featuring Felly, Pump Up
- 27 Paula Abdul (Duet With The Wild Pair),
- 28 Expose, Tell Me Why
- 29 A
- 30 Young M.C., Principal's Office

Q105
Tampa
P.D.: Randy Kabrich

- 1 Billy Joel, We Didn't Start The Fire
- 2 Linda Ronstadt (Featuring Aaron Nev
- 3 Jody Watley, Everything
- 4 Richard Marx, Angelia
- 5 Phil Collins, Another Day In Paradise
- 6 Milli Vanilli, Blame It On The Rain
- 7 Taylor Dayne, With Every Beat Of My Heart
- 8 Taylor Dayne, With Every Beat Of My Heart
- 9 Joe Cocker, When The Night Comes
- 10 Alice Cooper, Poison
- 11 Lou Gramm, Just Between You And Me
- 12 Soul II Soul (Featuring Caron Wheeler),
- 13 New Kids On The Block, This One's For
- 14 Michael Bolton, How Am I Supposed To
- 15 The B-52's, Love Shack
- 16 Kix, Don't Close Your Eyes
- 17 Rod Stewart, Downtown Train
- 18 Madonna, Oh Father
- 19 Richard Marx, Angelia
- 20 Janet Jackson, Rhythm Nation
- 21 Cher, Just Like Jesse James
- 22 Quincy Jones Featuring Ray Charles &
- 23 Tom Petty, Free Fallin'
- 24 Belinda Carlisle, Leave A Light On
- 25 Bon Jovi, Living In Sin
- 26 Skid Row, I Remember You
- 27 Seduction, Two To Make It Right
- 28 Jive Bunny And The Mastermizers, Swin
- 29 Chicago, What Kind Of Man Would I Be?
- 30 Tesla, Love Song
- 31 Technontronic Featuring Felly, Pump Up
- 32 Expose, Tell Me Why

POWER 96
Detroit
P.D.: Rick Gillette

- 1 Technontronic Featuring Felly, Pump Up
- 2 Billy Joel, We Didn't Start The Fire
- 3 Phil Collins, Another Day In Paradise
- 4 Paula Abdul, (It's Just) The Way That
- 5 Depeche Mode, Personal Jesus
- 6 Milli Vanilli, Blame It On The Rain
- 7 Tesla, Love Song
- 8 Janet Jackson, Rhythm Nation
- 9 Jody Watley, Everything
- 10 Soul II Soul (Featuring Caron Wheeler),
- 11 New Kids On The Block, This One's For
- 12 Sybil, Don't Make Me Over
- 13 The 2 Live Crew, Me So Horny
- 14 New Kids On The Block, This One's For
- 15 Bon Jovi, Living In Sin
- 16 Cher, Just Like Jesse James
- 17 Alice Cooper, Poison
- 18 Prince (With Sheena Easton), The Arms
- 19 Abstrax, Right At The Hip
- 20 Quincy Jones Featuring Ray Charles &
- 21 Michelle, No More Lies
- 22 Madonna, Oh Father
- 23 Great White, The Angel Song
- 24 Skid Row, I Remember You
- 25 Taylor Dayne, With Every Beat Of My Heart
- 26 Tom Petty, Free Fallin'
- 27 Chunky A, Owwwww!

Q95 FM
Detroit
P.D.: Gary Berkowitz

- 1 Billy Joel, We Didn't Start The Fire
- 2 Richard Marx, Angelia
- 3 Phil Collins, Another Day In Paradise
- 4 Belinda Carlisle, Leave A Light On
- 5 Linda Ronstadt (Featuring Aaron Nev
- 6 Michael Bolton, How Am I Supposed To
- 7 Tina Turner, The Best
- 8 Taylor Dayne, With Every Beat Of My Heart
- 9 Milli Vanilli, Blame It On The Rain
- 10 Jive Bunny And The Mastermizers, Swin
- 11 Paul Carrack, I Live By The Groove
- 12 Cher, Just Like Jesse James
- 13 Lou Gramm, Just Between You And Me
- 14 Bad English, When I See You Smile
- 15 Joe Cocker, When The Night Comes
- 16 Eric Clapton, Pretending
- 17 Roxette, Listen To Your Heart
- 18 Rod Stewart, Downtown Train
- 19 Elton John, Sacrifice
- 20 Tom Petty, Free Fallin'
- 21 Young M.C., Principal's Office
- 22 Aerosmith, Janie's Got A Gun
- 23 Jody Watley, Everything
- 24 Mötley Crüe, Kickstart My Heart
- 25 Lou Gramm, Just Between You And Me

KDWB 101.3
Minneapolis
P.D.: Brian Philips

- 1 Billy Joel, We Didn't Start The Fire
- 2 Milli Vanilli, Blame It On The Rain
- 3 Phil Collins, Another Day In Paradise
- 4 Paula Abdul, (It's Just) The Way That
- 5 Billy Joel, We Didn't Start The Fire
- 6 Soul II Soul (Featuring Caron Wheeler),
- 7 Alice Cooper, Poison
- 8 Bad English, When I See You Smile
- 9 Michael Bolton, How Am I Supposed To
- 10 Janet Jackson, Rhythm Nation
- 11 Linda Ronstadt (Featuring Aaron Nev
- 12 Rod Stewart, Downtown Train
- 13 Taylor Dayne, With Every Beat Of My Heart
- 14 Lou Gramm, Just Between You And Me
- 15 Young M.C., Bust A Move
- 16 Jody Watley, Everything
- 17 Kevin Paige, Don't Shut Me Out
- 18 Joe Cocker, When The Night Comes
- 19 Richard Marx, Angelia
- 20 Prince (With Sheena Easton), The Arms
- 21 Eddie Money, Peace In Our Time
- 22 Madonna, Oh Father
- 23 Rolling Stones, Rock And A Hard Place
- 24 Cher, Just Like Jesse James
- 25 Seduction, Two To Make It Right
- 26 Michael Damian, Was It Nothing At All
- 27 New Kids On The Block, This One's For
- 28 Roxette, Listen To Your Heart
- 29 Technontronic Featuring Felly, Pump Up
- 30 Chicago, What Kind Of Man Would I Be?
- 31 Poco, Nothin' To Hide
- 32 Mötley Crüe, Kickstart My Heart

RIQI
Chicago
P.D.: Bill Gamble

- 1 Bad English, When I See You Smile
- 2 Linda Ronstadt (Featuring Aaron Nev
- 3 Phil Collins, Another Day In Paradise
- 4 Taylor Dayne, With Every Beat Of My Heart
- 5 Richard Marx, Angelia
- 6 Billy Joel, We Didn't Start The Fire
- 7 Paula Abdul, (It's Just) The Way That
- 8 Milli Vanilli, Blame It On The Rain
- 9 Don Henley, The Last Worthless Evenin
- 10 Taylor Dayne, With Every Beat Of My Heart
- 11 Michael Bolton, How Am I Supposed To
- 12 Roxette, Listen To Your Heart
- 13 Rod Stewart, Downtown Train
- 14 Lou Gramm, Just Between You And Me
- 15 Joe Cocker, When The Night Comes
- 16 Cher, Just Like Jesse James
- 17 Paul Carrack, I Live By The Groove
- 18 Bobby Brown, Rock Withcha
- 19 Belinda Carlisle, Leave A Light On
- 20 Madonna, Oh Father
- 21 Prince (With Sheena Easton), The Arms
- 22 Jody Watley, Everything
- 23 Eddie Money, Peace In Our Time
- 24 Elton John, Healing Hands
- 25 Milli Vanilli, Girl I'm Gonna Miss You
- 26 Janet Jackson, Miss You Much
- 27 Elton John, Sacrifice
- 28 Chicago, What Kind Of Man Would I Be?
- 29 Gloria Estefan, Here We Are
- 30 Cher, If I Could Turn Back Time
- 31 Richard Marx, Too Late For Goodbye

Y95
Dallas
P.D.: Charlie Quinn

- 1 Milli Vanilli, Blame It On The Rain
- 2 Paula Abdul, (It's Just) The Way That
- 3 Soul II Soul (Featuring Caron Wheeler),
- 4 Phil Collins, Another Day In Paradise
- 5 Richard Marx, Angelia
- 6 Billy Joel, We Didn't Start The Fire
- 7 Bad English, When I See You Smile
- 8 Kevin Paige, Don't Shut Me Out
- 9 Kix, Don't Close Your Eyes
- 10 Linda Ronstadt (Featuring Aaron Nev
- 11 New Kids On The Block, This One's For
- 12 The B-52's, Love Shack
- 13 Janet Jackson, Rhythm Nation
- 14 The 2 Live Crew, Me So Horny
- 15 Taylor Dayne, With Every Beat Of My Heart
- 16 Bon Jovi, Living In Sin
- 17 Lou Gramm, Just Between You And Me
- 18 Roxette, Listen To Your Heart
- 19 Janet Jackson, Miss You Much
- 20 Cher, Just Like Jesse James
- 21 Don Henley, The Last Worthless Evenin
- 22 Jody Watley, Everything
- 23 Great White, The Angel Song
- 24 Tesla, Love Song

93Q
Houston
P.D.: Randy Brown

- 1 Billy Joel, We Didn't Start The Fire
- 2 Taylor Dayne, With Every Beat Of My Heart
- 3 The Cure, Lullaby
- 4 Phil Collins, Another Day In Paradise
- 5 Soul II Soul (Featuring Caron Wheeler),
- 6 Belinda Carlisle, Leave A Light On
- 7 Richard Marx, Angelia
- 8 Great White, The Angel Song
- 9 Bon Jovi, Living In Sin
- 10 Lou Gramm, Just Between You And Me
- 11 Michael Bolton, How Am I Supposed To
- 12 Seduction, Two To Make It Right
- 13 Vitamin Z, Can't Live Without You
- 14 The B-52's, Love Shack
- 15 Milli Vanilli, Blame It On The Rain
- 16 Skid Row, I Remember You
- 17 Kix, Don't Close Your Eyes
- 18 Madonna, Oh Father
- 19 London Boys, London Nights
- 20 Whitesnake, Fool For Your Loving
- 21 The Big Supreme, Don't Walk
- 22 Jody Watley, Everything
- 23 Janet Jackson, Rhythm Nation
- 24 Rod Stewart, Downtown Train
- 25 Paula Abdul, (It's Just) The Way That
- 26 Paul Carrack, I Live By The Groove
- 27 Sybil, Don't Make Me Over
- 28 Technontronic Featuring Felly, Pump Up
- 29 The Cover Girls, We Can't Go Wrong
- 30 Eddie Money, Peace In Our Time
- 31 Roxette, Dangerous
- 32 Aerosmith, Janie's Got A Gun
- 33 Expose, Tell Me Why
- 34 Mötley Crüe, Kickstart My Heart
- 35 Xymox, Imagination
- 36 Tears For Fears, Woman In Chains

POWER 104 KRBE
Houston
P.D.: Adam Cook

- 1 Phil Collins, Another Day In Paradise
- 2 Billy Joel, We Didn't Start The Fire
- 3 Soul II Soul (Featuring Caron Wheeler),
- 4 Janet Jackson, Rhythm Nation
- 5 Cher, Just Like Jesse James
- 6 Taylor Dayne, With Every Beat Of My Heart
- 7 Lou Gramm, Just Between You And Me
- 8 Bon Jovi, Living In Sin
- 9 Technontronic Featuring Felly, Pump Up
- 10 Madonna, Oh Father
- 11 Skid Row, I Remember You
- 12 Jody Watley, Everything
- 13 Michael Bolton, How Am I Supposed To
- 14 Paul Carrack, I Live By The Groove
- 15 Seduction, Two To Make It Right
- 16 Don Henley, The Last Worthless Evenin
- 17 New Kids On The Block, This One's For
- 18 The Cure, Lullaby
- 19 Quincy Jones Featuring Ray Charles &
- 20 Rolling Stones, Rock And A Hard Place
- 21 Rod Stewart, Downtown Train
- 22 Kevin Paige, Don't Shut Me Out
- 23 Red Hot Chili Peppers, Higher Ground
- 24 Babyface, Tender Lover
- 25 Sybil, Don't Make Me Over
- 26 Joe Cocker, When The Night Comes
- 27 Tom Petty, Free Fallin'
- 28 The Cover Girls, We Can't Go Wrong
- 29 Michael Morales, I Don't Know
- 30 Expose, Tell Me Why
- 31 Expose, Tell Me Why
- 32 Expose, Tell Me Why
- 33 Expose, Tell Me Why
- 34 Expose, Tell Me Why
- 35 Expose, Tell Me Why
- 36 Expose, Tell Me Why

X100
San Francisco
P.D.: Bill Richards

- 1 Soul II Soul (Featuring Caron Wheeler),
- 2 Richard Marx, Angelia
- 3 Sybil, Don't Make Me Over
- 4 Bad English, When I See You Smile
- 5 Phil Collins, Another Day In Paradise
- 6 The B-52's, Love Shack
- 7 Jaya, If You Leave Me Now
- 8 Janet Jackson, Rhythm Nation
- 9 Billy Joel, We Didn't Start The Fire
- 10 Paula Abdul (Duet With The Wild Pair),
- 11 Taylor Dayne, With Every Beat Of My Heart
- 12 Milli Vanilli, Blame It On The Rain
- 13 The 2 Live Crew, Me So Horny
- 14 Jody Watley, Everything
- 15 Seduction, Two To Make It Right
- 16 Technontronic Featuring Felly, Pump Up
- 17 Belinda Carlisle, Leave A Light On
- 18 Young



Table for Miami PD: Frank Amadeo. Top songs include Billy Joel, We Didn't Start The Fire; Richard Marx, Angelia; Phil Collins, Another Day In Paradise.



Table for Nashville PD: Louis Kaplan. Top songs include Linda Ronstadt, Featuring Aaron Nev; Taylor Dayne, With Every Beat Of My Heart; Phil Collins, Another Day In Paradise.



Table for Columbus PD: Dave Robbins. Top songs include Phil Collins, Another Day In Paradise; Billy Joel, We Didn't Start The Fire; Milli Vanilli, Blame It On The Rain.



Table for Cleveland PD: Cat Thomas. Top songs include Billy Joel, We Didn't Start The Fire; Tom Petty, Free Fallin'; Phil Collins, Another Day In Paradise.



Table for Milwaukee PD: Todd Fisher. Top songs include Billy Joel, We Didn't Start The Fire; Milli Vanilli, Blame It On The Rain; The B-52's, Love Shack.



Table for Minneapolis PD: Gregg Swedberg. Top songs include Billy Joel, We Didn't Start The Fire; Kevin Paige, Don't Shut Me Out; Phil Collins, Another Day In Paradise.



Table for St. Louis PD: Lyndon Abell. Top songs include Phil Collins, Another Day In Paradise; Prince (With Sheena Easton), The Arms; Lou Gramm, Just Between You And Me.

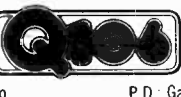


Table for San Diego PD: Garry Wall. Top songs include Soul II Soul (Featuring Caron Wheeler); Technotronic Featuring Felly, Pump Up; Jody Watley, Everything.

A Michael Damian, Was It Nothing At All
A Sa-Fire, I Will Survive (From "She-De
EX EX Dino, Never 2 Much Of U



Table for Seattle PD: Casey Keating. Top songs include Phil Collins, Another Day In Paradise; Billy Joel, We Didn't Start The Fire; Taylor Dayne, With Every Beat Of My H.



Table for Seattle PD: Tom Kutylor. Top songs include Billy Joel, We Didn't Start The Fire; Taylor Dayne, With Every Beat Of My H; Phil Collins, Another Day In Paradise.



Table for Cincinnati PD: Dave Allen. Top songs include Paula Abdul, (It's Just) The Way That Linda Ronstadt (Featuring Aaron Nev); Billy Joel, We Didn't Start The Fire.

RADIO



Billboard's PD of the Week

Ed Scarborough
KLTR Houston

"K-LITE IS THE ONLY station in the history of CBS to repair itself without a format change," says AC KLTR Houston PD Ed Scarborough...

When Scarborough arrived from KKHR Los Angeles in 1986, KLTR was third out of four FM ACs and had dropped two shares in less than a year.

Scarborough's game plan was to first get KLTR's product "in line with our image"—one of a "friend" that a listener could relax with...

Since that time, however, KFMK and KJYY have gone oldies. KKHT is now top 40/dance KNRJ. And KLTR has risen 4.2-5.5 in the summer Arbitrons...

Scarborough grew up in West Hartford, Conn., started in radio during college, and eventually became MD of KSD St. Louis. But shortly thereafter, the station was sold and he became "the MD of an all-news station."

'KKHR went to war with rubber bullets'

He went crosstown to CBS' KMOX-FM as PD, but his career really took off after the AC station became KHTR during top 40's renaissance in 1982.

"It's like we were on a rocket ship," he says of the station's dramatic 3.4-10.6 rise. "At that time, the CBS combo [KMOX/KHTR] had a third of the numbers in the market."

But in 1983, Scarborough was transferred to Los Angeles, where "mellow rock" KNX-FM was about to become top 40 KKHR, and the rocket ride suddenly came to a halt.

Still, Scarborough is quick to point out KKHR's achievements. "People often fail to realize that KKHR cuned over a million people in its first year, and that's amazing. We may have failed on the surface, but it's a miracle we kept it up for three years in that competitive environment," he says.

When KKHR became KNX-FM again in 1986, Scarborough went to Houston and had to readjust to an AC mindset, which, he says, was not a problem because "I'm more in the AC audience... Although now I don't have to care when a new Madonna record comes out, there are just as many pressures in AC radio as there are in top 40. The hardest [part] is that there's just no way to tell if a current is working."

"We have to watch our musical range. We don't want to play anything so maudlin or deadly slow that it [undermines] the benefits of listening to K-Lite. We watch the tempo of a song and ask ourselves if it fits the environment of our radio station. Does it stand out in any way and, if so, is it in a positive or a negative way?"

Two songs KLTR rejected, for example, were Gloria Estefan's "Get On Your Feet" (too up-tempo) and Roxette's "Listen To Your Heart" ("because of that heavy fuzz guitar" says Scarborough).

A recent p.m. drive stretch of KLTR included: Medley & Warnes, "Time Of My Life"; Firefall, "Just Remember I Love You"; Rick Astley, "Never Gonna Give You Up"; The Temptations, "Ain't Too Proud To Beg"; Linda Ronstadt, "When Will I Be Loved"; Percy Sledge, "When A Man Loves A Woman"; Naked Eyes, "Promises Promises"; Air Supply, "Lost In Love"; Stevie Wonder, "I Just Called To Say I Love You"; the Beatles, "Michelle"; and Exposé, "When I Looked At Him."

KLTR's marketing efforts have centered around its Frequent Listener Club, one of the earliest such promotions. Club members are contacted by mail on a regular basis and are the only ones eligible to win station contests. "There are no losers in our contests," says Scarborough. "If a club member doesn't call within an allotted time, we'll send them two concert tickets anyway."

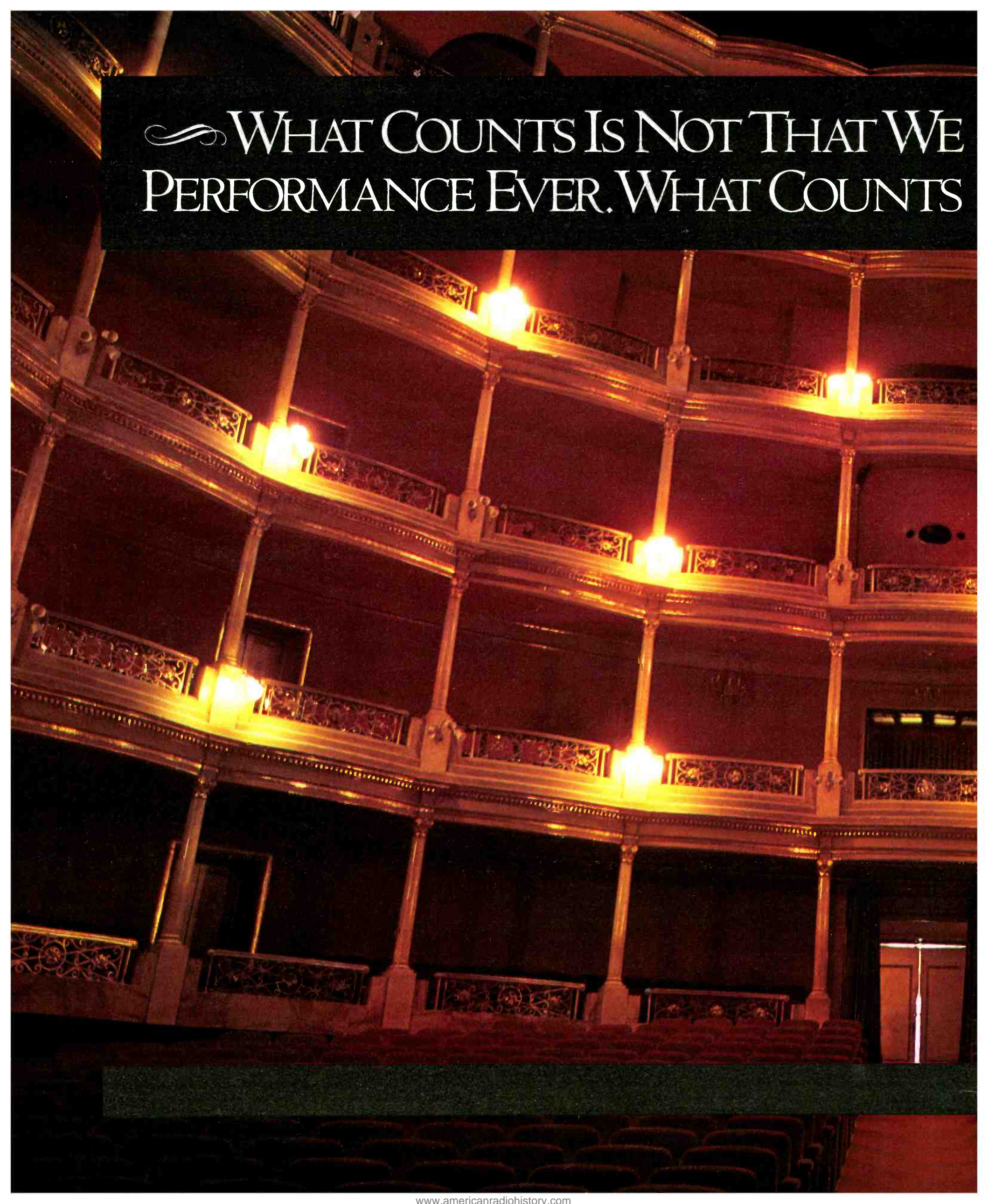
Scarborough says the club, which now boasts 35,000 members, has been "a marvelous marketing tool." FLC promotions, according to Scarborough, are good for an automatic increase in TSL; cume is built by other means, including TV and mailouts to nonmembers.

At present, KLTR does not really have a direct competitor: "Classic Hits" KFMK plays few currents; KQUE plays an odd mix of AC and adult standards; and easy listening KODA "has modified its music somewhat and is now stepping on our turf."

"I realize that right now we're on top of the game, and a lot of people are responsible for that," he says. That includes GM Miles Sexton, who has been "a guiding force in the marketing of this radio station," the "brass" at CBS in New York who have given "tremendous financial and moral support, as well as the patience to let us turn this thing around," and KLTR's air staff.

"I'm a realist regarding K-Lite and its future growth," says Scarborough. "My personal goal for the station is just to defend our turf. The challenges will constantly be coming at us. Good PDs are the ones who maintain the numbers, not necessarily those who achieve them." PHYLLIS STARK

WHAT COUNTS IS NOT THAT WE
PERFORMANCE EVER. WHAT COUNTS



A photograph of a grand, ornate theater balcony, likely from the late 19th or early 20th century. The balcony features multiple levels of decorative ironwork railings and is supported by a network of columns. Warm, golden light emanates from fixtures along the railings, creating a dramatic and atmospheric scene. The background is dark, emphasizing the architectural details and the glow of the lights.

CLOSE THE DECADE WITH OUR BEST
IS THE ARTISTRY THAT LED US THERE.

wea
International

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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
1	1	1	6	PRETENDING DUCK 7-22732/REPRISE	ERIC CLAPTON 4 weeks at No. 1
2	2	2	7	FOOL FOR YOUR LOVING Geffen 4-22715	WHITESNAKE
3	3	4	9	A GIRL LIKE YOU ENIGMA 44480/CAPITOL	THE SMITHEREENS
4	4	3	5	SHOW DON'T TELL ATLANTIC LP CUT	RUSH
5	6	11	4	DOWNTOWN TRAIN WARNER BROS. 7-22685	ROD STEWART
6	5	5	8	JUST BETWEEN YOU AND ME ATLANTIC 7-88781	LOU GRAMM
7	7	7	7	ANOTHER DAY IN PARADISE ATLANTIC 7-88774	PHIL COLLINS
8	13	26	3	PEACE IN OUR TIME COLUMBIA 38-73047	EDDIE MONEY
9	9	13	5	I CAN'T EXPLAIN MERCURY 876 190-4/POLYGRAM	SCORPIONS
10	11	14	12	LOVE SONG Geffen 7-22856	TESLA
11	12	16	8	TERRIFYING COLUMBIA LP CUT	ROLLING STONES
12	8	6	13	JANIE'S GOT A GUN Geffen 4-22727	AEROSMITH
13	10	9	15	WAIT FOR YOU WTG 31-73034	BONHAM
14	20	28	5	LET ME GO ISLAND LP CUT	MELISSA ETHERIDGE
15	25	29	4	BAD LOVE DUCK LP CUT/REPRISE	ERIC CLAPTON
16	29	31	4	F.I.N.E. Geffen LP CUT	AEROSMITH
17	32	43	3	ANYTIME CAPITOL LP CUT	MCAULEY SCHENKER GROUP
18	17	17	8	BIG BAD MOON RELATIVITY 10 32-4	JOE SATRIANI
19	30	49	4	IF DIRT WERE DOLLARS Geffen LP CUT	DON HENLEY
20	26	27	6	500 MILES COLUMBIA 38-73013	HOOTERS
21	21	23	7	KICKSTART MY HEART ELEKTRA 7-69248	MOTLEY CRUE
22	31	38	3	DEVOLUTION WORKIN' MAN BLUES I.R.S. LP CUT	THE ALARM
23	22	25	7	HIDE YOUR HEART MERCURY 876 146-7/POLYGRAM	KISS
24	19	15	13	LOVE IS A LONG ROAD MCA LP CUT	TOM PETTY
25	23	22	8	EVERYTHING YOU DO ATLANTIC 7-88823	FIONA (DUET WITH KIP WINGER)
26	14	8	8	FOOLISH HEART ARISTA 1-9899	GRATEFUL DEAD
27	16	12	13	ROCKIN' IN THE FREE WORLD REPRISE LP CUT	NEIL YOUNG
28	15	10	15	ROCK AND A HARD PLACE COLUMBIA 38-73057	ROLLING STONES
29	18	20	10	DON'T CLOSE YOUR EYES ATLANTIC 7-88902	KIX
30	38	42	3	THAT'S NOT HER STYLE COLUMBIA LP CUT	BILLY JOEL
31	35	41	4	LET LOVE RULE VIRGIN 7-99166	LENNY KRAVITZ
32	34	39	5	JUDGMENT DAY Geffen LP CUT	WHITESNAKE
33	36	50	3	TOO HOT COLUMBIA 38-73066	LOVERBOY
				★ ★ ★ POWER TRACK ★ ★ ★	
34	47	—	2	BLACK VELVET ATLANTIC LP CUT	ALANNAH MYLES
35	39	46	3	HIGHER GROUND EMI 50226	RED HOT CHILI PEPPERS
36	40	47	11	I REMEMBER YOU ATLANTIC 7-88886	SKID ROW
37	37	32	29	FREE FALLIN' MCA 53748	TOM PETTY
38	28	18	14	THE LAST WORTHLESS EVENING Geffen 7-22771	DON HENLEY
39	27	19	15	SOLD ME DOWN THE RIVER I.R.S. 73002	THE ALARM
				★ ★ ★ FLASHMAKER ★ ★ ★	
40	NEW ▶	1	1	INNOCENT DAYS A&M 1467	GIANT
41	48	—	2	OUT WITH THE BOYS MCA LP CUT	LORD TRACY
42	46	—	2	GIMME YOUR GOOD LOVIN' EPIC 34-69036/E.P.A.	DIVING FOR PEARLS
43	24	21	7	HOW DO I GET CLOSE MCA 53699	THE KINKS
44	NEW ▶	1	1	FIGURE OF EIGHT CAPITOL 44489	PAUL MCCARTNEY
45	33	30	6	RUN STRAIGHT DOWN VIRGIN LP CUT	WARREN ZEVON
46	NEW ▶	1	1	THE HOUSE IS... EPIC LP CUT/E.P.A.	STEVIE RAY VAUGHAN/DOUBLE TROUBLE
47	NEW ▶	1	1	SIMPLE MAN Geffen LP CUT	JUNKYARD
48	NEW ▶	1	1	THE BOYS ARE BACK IN TOWN MERCURY LP CUT/POLYGRAM	BON JOVI
49	NEW ▶	1	1	NO MYTH RCA 9111	MICHAEL PENN
50	NEW ▶	1	1	ALL OVER BUT THE CRYIN' ELEKTRA LP CUT	THE GEORGIA SATELLITES

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.



And The Tritt Just Keeps On Comin'. On a recent visit to Los Angeles, Warner Bros. artist Travis Tritt, left, visited the ABC/Watermark studios for an interview with Bob Kingsley, host and producer of American Country Countdown.

NETWORKS

(Continued from page 12)

Dec. 15-17, Frankie Valli/Judith Light/the Tokens/Ringo Starr/Richard Chamberlain, Cruisin' America With Cousin Brucie, CBS RadioRadio, three hours.

Dec. 15, Ronald Isley, On The Move With Tom Joyner, CBS RadioRadio, three hours.

Dec. 15-17, Rush, Metalshop, MJI Broadcasting, two hours.

Dec. 15-17, S.O.S. Band, Star Beat, MJI Broadcasting, one hour.

Dec. 15, Alice Cooper/John Stamos, Party America, Cutler Productions, two hours.

Dec. 15-17, The Billy Joel Story, The Weekly Special, Unistar Radio Networks, 90 minutes.

Dec. 16-17, Club Nouveau/Kashif/Billy Ocean, RadioScope, Lee Bailey Communications, one hour.

Dec. 17, Eric Clapton, Powercuts, Global Satellite Network, two hours.

Dec. 17, Highway 101, Nashville Live, Emerald Entertainment Network, 90 minutes.

Dec. 18-24, Howard Bellamy, Listen In With Lon Helton, Westwood One Radio Networks, one hour.

Dec. 18-24, Christmas Jazz, The Jazz Show With David Sanborn, Westwood One Radio Networks, two hours.

Dec. 18-24, Christmas Party With Motley Crue, High Voltage, Westwood One Radio Networks, two hours.

Dec. 18-24, Eric Clapton/Jackson Browne/The Doors, Classic Cuts, MJI Broadcasting, one hour.

Dec. 18-24, Ian Hunter, Rock Today, MJI Broadcasting, one hour.

Dec. 18-24, Christmas In The Country Today, Country Today, MJI Broadcasting, one hour.

Dec. 18-24, Robert Palmer, Off The Record With Mary Turner, Westwood One Radio Networks, one hour.

Dec. 18-24, Michael Martin Murphey, Westwood One Presents, Westwood One Radio Networks, one hour.

Dec. 18-24, Happy Christmas With John And Yoko, And The Beatles, The Lost Lennon Tapes, Westwood One Radio Networks Special Series, one hour.

Dec. 18-24, Eric Patrick Clapton, Timothy White's Rock Stars, Westwood One Radio Networks, 90 minutes.

Dec. 18-24, Casey's Top 40 No. 1 Of The '80s, Westwood One Radio Networks special, four hours.

Dec. 18-24, Christmas In America With Kenny Rogers, Westwood One Radio Networks Special, three hours.

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MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
1	1	2	8	LOVE AND ANGER COLUMBIA LP CUT	KATE BUSH 2 weeks at No. 1
2	2	1	8	PROUD TO FALL SIRE 7-22924/REPRISE	IAN MCCULLOCH
3	3	3	6	BLUES FROM A GUN WARNER BROS. LP CUT	THE JESUS AND MARY CHAIN
4	4	4	9	A GIRL LIKE YOU ENIGMA 44480/CAPITOL	THE SMITHEREENS
5	7	9	8	LET LOVE RULE VIRGIN 7-99166	LENNY KRAVITZ
6	10	14	4	STANDING THERE Geffen 7-21383	THE CREATURES
7	6	6	8	CONTACT COLUMBIA 38-73043	BIG AUDIO DYNAMITE
8	5	5	11	PERSONAL JESUS SIRE 7-21328/REPRISE	DEPECHE MODE
9	9	10	6	TIME AND SPACE BEGGAR'S BANQUET 44485/CAPITOL	FLESH FOR LULU
10	8	8	7	SHOULD GOD FORGET COLUMBIA LP CUT	THE PSYCHEDELIC FURS
11	11	18	4	DEVOLUTION WORKIN' MAN BLUES I.R.S. LP CUT	THE ALARM
12	15	25	5	NO MYTH RCA 9111	MICHAEL PENN
13	16	16	5	LAST CIGARETTE CHAMELEON LP CUT	DRAMARAMA
14	20	28	3	SECRETS RCA 9135	THE PRIMITIVES
15	12	13	6	DON'T ASK ME WHY ARISTA 1-9880	EURYTHMICS
16	24	26	3	DRIFTING, FALLING SIRE LP CUT/REPRISE	THE OCEAN BLUE
17	14	15	3	ROAM REPRISE LP CUT	THE B-52'S
18	26	—	2	BABYDOLL WARNER BROS. LP CUT	LAURIE ANDERSON
19	13	11	8	HIGHER GROUND EMI 50226	RED HOT CHILI PEPPERS
20	NEW ▶	1	1	KISS IT BETTER SIRE LP CUT/REPRISE	DEBORAH HARRY
21	22	—	2	DIRTY OLD TOWN SIRE LP CUT/WARNER BROS.	DAVID BYRNE
22	18	23	6	BIG MAN ON PAPER RCA 9114	GRAHAM PARKER
23	30	24	3	HOUSE COLUMBIA LP CUT	THE PSYCHEDELIC FURS
24	23	20	4	LIVIN' ON THE EDGE OF THE NIGHT VIRGIN LP CUT	IGGY POP
25	25	—	2	I WANNA BE ADORED SILVERTONE 1301/RCA	THE STONE ROSES
26	17	7	11	INTO THE HEART OF LOVE SIRE LP CUT/REPRISE	THE MIGHTY LEMON DROPS
27	28	—	2	WOMAN IN CHAINS FONTANA 876 248-7/POLYGRAM	TEARS FOR FEARS
28	NEW ▶	1	1	BURNING INSIDE SIRE 7-21384/WARNER BROS.	MINISTRY
29	NEW ▶	1	1	DOWN IN IT TVT 2611	NINE INCH NAILS
30	29	29	5	LULLABY ELEKTRA 7-69249	THE CURE

Billboard, copyright 1989. Tracks with the greatest airplay gains this week.

YO!

Priority Records would like
to thank everyone
who contributed
to our success in '89.

" Priority was the top black indie label ahead of several major-distributed labels in the category, Priority was also the top pop indie label."

BILLBOARD AUGUST 5, 1989

YO!

YO!

**BILLBOARD'S #1
BLACK AND POP
INDEPENDENT LABEL**

POP: TOP ALBUM LABELS

Jan. 7, 1989- July 1, 1989

LABEL (titles)	Chart share	LABEL (titles)	Chart share
1. Atlantic (37 titles)	11.9%	10. E.P.A. (30)	4.8%
2. Warner Bros. (36)	11.4%	11. Virgin (18)	3.8%
3. Columbia (31)	8.4%	12. Arista (17)	3.6%
4. MCA (31)	8.4%	13. Reprise (13)	2.6%
5. PolyGram (36)	7.5%	14. EMI (14)	2.4%
6. Geffen (15)	7.4%	15. A&M (24)	1.9%
7. Elektra (19)	6.6%	16. Island (2)	1.4%
8. RCA (28)	5.4%	17. Priority (3)	1.3%
9. Capitol (26)	5.0%		

BLACK: TOP ALBUM LABELS

Jan. 7, 1989- July 1, 1989

LABEL (titles)	Chart share	LABEL (titles)	Chart share
1. MCA (8 titles)	10.8%	10. Elektra (5)	3.9%
2. Warner Bros. (16)	9.6%	11. RCA (6)	3.7%
3. Capitol (9)	8.2%	12. Priority (2)	3.5%
4. Columbia (11)	8.1%	13. Profile (4)	2.9%
5. Motown (7)	6.7%	14. Select (3)	2.9%
6. Atlantic (13)	6.1%	15. Virgin (5)	2.8%
7. Arista (8)	5.7%	16. Island (3)	2.3%
8. E.P.A. (9)	4.2%	17. EMI (10)	2.3%
9. PolyGram (6)	4.0%	18. Sleeping Bag (4)	1.7%
		19. Tommy Boy (2)	1.6%
		20. Luke Skywalker (4)	1.6%
		21. West Coast (1)	1.1%

LOOK FOR NEW ALBUMS FROM:

**ICE CUBE
BIG LADY K
BOBBY JIMMY &
THE CRITTERS**

**N.W.A
EAZY-E
LOW PROFILE
AWESOME DRE' &
THE HARDCORE
COMMITTEE**



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FOR WEEK ENDING
DECEMBER 16, 1989

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
				ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
1	2	3	20	BABYFACE ● SOLAR FZ 45288/E.P.A. (CD), 5 weeks at No. 1	TENDER LOVER
2	1	2	11	JANET JACKSON ▲ A&M 3920 (9.98) (CD)	JANET JACKSON'S RHYTHM NATION 1814
3	3	1	14	REGINA BELLE COLUMBIA FC44367 (CD)	STAY WITH ME
4	6	8	7	LUTHER VANDROSS EPIC E2T 45320/E.P.A. (CD)	THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
5	5	5	22	STEPHANIE MILLS ● MCA 6312 (9.98) (CD)	HOME
6	4	4	13	MAZE FEATURING FRANKIE BEVERLY ● WARNER BROS. 25802 (9.98) (CD)	SILKY SOUL
7	7	9	11	M C LYTE FIRST PRIORITY 91304/ATLANTIC (CD)	EYES ON THIS
8	8	7	24	HEAVY D. & THE BOYZ ▲ MCA 42302 (8.98) (CD)	BIG TYME
9	9	10	12	YOUNG M.C. ● DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
10	11	11	7	BIZ MARKIE COLD CHILLIN' 26003/WARNER BROS. (9.98) (CD)	THE BIZ NEVER SLEEPS
11	10	6	11	BIG DADDY KANE ● COLD CHILLIN' 25941/REPRISE (9.98) (CD)	IT'S A BIG DADDY THING
12	15	20	7	ANGELA WINBUSH MERCURY 838 866/POLYGRAM (CD)	THE REAL THING
13	13	15	7	ICE-T SIRE 26028/WARNER BROS. (9.98) (CD)	THE ICEBERG/FREEDOM OF SPEECH...
14	12	12	11	SYBIL NEXT PLATEAU 1018 (8.98) (CD)	SYBIL
15	14	13	24	SOUL II SOUL ▲ VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
16	16	17	22	PATTI LABELLE MCA 6292 (9.98) (CD)	BE YOURSELF
17	18	21	21	THE 2 LIVE CREW ● SKYYWALKER 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
18	20	16	23	DAVID PEASTON GEFEN 24228 (9.98) (CD)	INTRODUCING... DAVID PEASTON
19	24	26	4	D.J. JAZZY JEFF & THE FRESH PRINCE JIVE 1188/RCA (9.98) (CD)	AND IN THIS CORNER
20	19	18	14	AFTER 7 VIRGIN 91061 (9.98) (CD)	AFTER 7
21	28	35	5	RANDY CRAWFORD WARNER BROS. 26002 (9.98) (CD)	RICH AND POOR
22	25	28	6	JERMAINE JACKSON ARISTA 8493 (9.98) (CD)	DON'T TAKE IT PERSONAL
23	23	23	30	THE O'JAYS EMI 90921 (9.98) (CD)	SERIOUS
24	26	24	12	WRECKS-N-EFFECT MOTOWN 6281 (8.98) (CD)	WRECKS-N-EFFECT
25	17	14	16	THE ISLEY BROTHERS FEATURING RONALD ISLEY WARNER BROS. 25940 (9.98) (CD)	SPEND THE NIGHT
26	21	19	18	THE D.O.C. ● RUTHLESS 91275/ATLANTIC (8.98) (CD)	NO ONE CAN DO IT BETTER
27	30	30	6	SIR MIX-A-LOT NASTY MIX 70150 (9.98) (CD)	SEMINAR
28	22	22	18	EPMD ● FRESH 92012/SLEEPING BAG (9.98) (CD)	UNFINISHED BUSINESS
29	31	39	5	MIKI HOWARD ATLANTIC 82024 (9.98) (CD)	MIKI HOWARD
30	27	25	19	ERIC GABLE ORPHEUS 75603/EMI (8.98) (CD)	CAUGHT IN THE ACT
31	34	41	4	QUEEN LATIFAH TOMMY BOY 1022 (8.98) (CD)	ALL HAIL THE QUEEN
32	29	27	39	MILLI VANILLI ▲ ARISTA 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
33	38	—	2	BOBBY BROWN MCA 6342 (9.98) (CD)	DANCE!... YA KNOW IT!
34	33	32	38	ALYSON WILLIAMS DEF JAM FC 40515/COLUMBIA (CD)	RAW
35	55	—	2	3RD BASS COLUMBIA FC 45415 (CD)	THE CACTUS ALBUM
36	NEW ▶	1	1	QUINCY JONES QWEST 26020/WARNER BROS. (9.98) (CD)	BACK ON THE BLOCK
37	32	29	7	KASHIF ARISTA 8595 (8.98) (CD)	KASHIF
38	35	33	20	SHARON BRYANT WING 837 313/POLYGRAM (CD)	HERE I AM
39	36	34	19	BOBBY "BLUE" BLAND MALACO 7450 (8.98) (CD)	MIDNIGHT RUN
40	70	—	2	ROB BASE PROFILE 1285 (8.98) (CD)	THE INCREDIBLE BASE
41	43	64	3	THE GAP BAND CAPITOL 90799 (8.98) (CD)	ROUND TRIP
42	39	37	14	THE TEMPTATIONS MOTOWN 6275 (8.98) (CD)	SPECIAL
43	37	31	58	SURFACE ● COLUMBIA FC 44284 (CD)	2ND WAVE
44	41	49	5	TROOP ATLANTIC 82035 (9.98) (CD)	ATTITUDE
45	45	50	13	GUCCI CREW II GUCCI 3314/HOT PRODUCTIONS (8.98) (CD)	EVERYBODY WANTS SOME
46	64	67	3	BY ALL MEANS ISLAND 91319 (9.98) (CD)	BEYOND A DREAM
47	48	55	17	REDHEAD KINGPIN & THE F.B.I. VIRGIN 91269 (9.98) (CD)	A SHADE OF RED
48	49	53	25	STEZO FRESH 82011/SLEEPING BAG (8.98) (CD)	CRAZY NOISE
49	44	42	9	CHERYL LYNN VIRGIN 91254 (9.98) (CD)	WHATEVER IT TAKES

50	53	51	21	SUCCESS-N-EFFECT ON TOP 9002 (8.98) (CD)	IN THA HOOD
51	61	81	6	BARRY WHITE A&M 5256 (8.98) (CD)	THE MAN IS BACK
52	60	54	7	AWSOME DRE & THE HARDCORE COMMITTEE PRIORITY 57114 (8.98) (CD)	YOU CAN'T HOLD ME BACK
53	42	38	11	ZAPP REPRISE 25807 (9.98) (CD)	V
54	46	45	8	S.O.S. BAND TABU FZ 44147/E.P.A. (CD)	DIAMOND IN THE RAW
55	50	57	21	ENTOUCH VENTURE 60858/ELEKTRA (9.98) (CD)	ALL NITE
56	51	—	2	JODY WATLEY MCA 6343 (9.98) (CD)	YOU WANNA DANCE WITH ME?
57	67	—	2	MAZE FEATURING FRANKIE BEVERLY CAPITOL 92810 (8.98) (CD)	LIFELINES VOLUME I
58	47	40	27	KOOL MOE DEE ● JIVE 1182/RCA (9.98) (CD)	KNOWLEDGE IS KING
59	62	66	5	STACY LATTISAW MOTOWN 6280 (8.98) (CD)	WHAT YOU NEED
60	74	74	4	STEADY B JIVE 1284/RCA (8.98) (CD)	GOING STEADY
61	59	60	8	VARIOUS ARTISTS ICHIBAN 1048 (8.98) (CD)	NASTY BLUES
62	40	36	34	SPECIAL ED PROFILE 1280 (8.98) (CD)	YOUNGEST IN CHARGE
63	63	91	3	ROXANNE SHANTE COLD CHILLIN' 25809/REPRISE (9.98) (CD)	BAD SISTER
64	65	61	6	MARVIN SEASE LONDON 838 593/POLYGRAM (CD)	THE REAL DEAL
65	68	75	3	ARABIAN PRINCE ORPHEUS 75614/EMI (8.98) (CD)	BROTHER ARAB
66	77	76	6	SHIRLEY BROWN MALACO 7451 (8.98) (CD)	FIRE & ICE
67	52	48	59	M.C. HAMMER ▲ CAPITOL 90924 (8.98) (CD)	LET'S GET IT STARTED
68	NEW ▶	1	1	CHUNKY A MCA 6354 (9.98) (CD)	LARGE AND IN CHARGE
69	57	47	35	JODY WATLEY ● MCA 6276 (8.98) (CD)	LARGER THAN LIFE
70	56	43	18	CHRISTOPHER WILLIAMS GEFEN 24220 (9.98) (CD)	ADVENTURES IN PARADISE
71	54	44	21	BOOGIE DOWN PRODUCTIONS ● JIVE 1187/RCA (8.98) (CD)	GHETTO MUSIC: THE BLUEPRINT OF HIP HOP
72	85	82	5	KEITH ROBINSON ORPHEUS 75611 (8.98) (CD)	PERFECT LOVE
73	76	85	4	SLY & ROBBIE ISLAND 91277 (8.98) (CD)	SILENT ASSASSIN
74	73	70	72	PAULA ABDUL ▲ VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
75	86	80	3	TERENCE TRENT D'ARBY COLUMBIA OC 45351 (CD)	NEITHER FISH NOR FLESH
76	72	52	75	BOBBY BROWN ▲ MCA 42185 (9.98) (CD)	DON'T BE CRUEL
77	95	—	2	THE GOOD GIRLS MOTOWN 6278 (8.98) (CD)	ALL FOR YOUR LOVE
78	96	93	3	JAMES "J.T." TAYLOR MCA 6347 (9.98) (CD)	MASTER OF THE GAME
79	78	65	5	BILLY OCEAN JIVE 1271/RCA (9.98) (CD)	GREATEST HITS
80	100	98	3	CLUB NOUVEAU WARNER BROS. 25991 (9.98) (CD)	UNDER A NOUVEAU GROOVE
81	58	62	5	TONY LEMANS PAISLEY PARK 25995/REPRISE (9.98) (CD)	TONY LEMANS
82	NEW ▶	1	1	JUNGLE BROTHERS WARNER BROS. 26072 (9.98) (CD)	DONE BY THE FORCES OF NATURE
83	80	94	6	JOEY GILMORE PANDISC 8807 (8.98)	SO GOOD TO BE BAD
84	75	59	23	PRINCE ▲ WARNER BROS. 25936 (9.98) (CD)	SOUNDTRACK: BATMAN
85	99	99	5	M. C. A.D.E. 4-SIGHT 5526 (8.98) (CD)	HOW MUCH CAN YOU TAKE
86	92	97	3	AFRO RICAN SKYYWALKER 109 (8.99) (CD)	AGAINST ALL ODDS
87	84	89	6	NEW KIDS ON THE BLOCK ▲ COLUMBIA FC 45280 (CD)	MERRY MERRY CHRISTMAS
88	69	58	28	CHUCKII BOOKER ATLANTIC 81947 (8.98) (CD)	CHUCKII
89	83	78	60	NEW KIDS ON THE BLOCK ▲ COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
90	NEW ▶	1	1	GRANDMASTER SLICE & IZZY CHILL CREATIVE FUNK 7001/SELECT-O-HITS (8.98)	SHALL WE DANCE
91	97	—	2	THE MAIN INGREDIENT POLYDOR 841 249/POLYGRAM (CD)	I JUST WANNA LOVE YOU
92	71	56	27	PEABO BRYSON CAPITOL 90641 (9.98) (CD)	ALL MY LOVE
93	87	79	42	N.W.A. ▲ RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
94	82	71	21	CHUBB ROCK WITH HOWIE TEE SELECT 21631 (9.98) (CD)	AND THE WINNER IS...
95	98	—	2	WILL DOWNING ISLAND 91286 (9.98) (CD)	COME TOGETHER AS ONE
96	66	46	24	SOUNDTRACK MOTOWN 6272 (9.98) (CD)	DO THE RIGHT THING
97	93	83	30	MILES JAYE ISLAND 91235 (8.98) (CD)	IRRESISTIBLE
98	88	73	14	FULL FORCE COLUMBIA FC 45216 (CD)	SMOOVE
99	91	86	6	DONALD-D RHYME SYNDICATE FE 45298/E.P.A. (CD)	NOTORIOUS
100	79	69	13	COOL C ATLANTIC 82020 (8.98) (CD)	I GOTTA HABIT

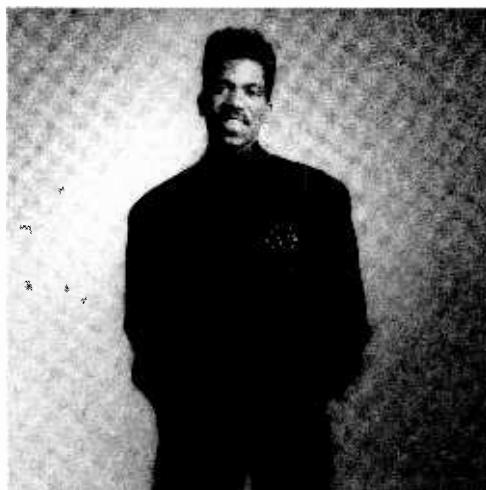
Albums with the greatest sales gains this week. (CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. *CBS Records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

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mikki
bleu

Produced by: Mikki Bleu

Management: Tommy Quon for QPM, Inc.



KNOCKS ME
off MY FEET
The next smooth-steppin' single from
Mikki Bleu.

—But there's somethin' about Mikki that
will knock you off your feet!

LET IT RAP.



M.C. SHAN

ICE-T

UNITY 2

MARLEY MARL

KOOL G RAP & D.J. POLO

FUNKY REGGAE CREW

THE DIABOLICAL BIZ MARKIE

JUNGLE BROTHERS

EVERLAST

OUR WORD IS ON THE STREET.



Billboard. Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	IT'S THE REAL THING	ANGELA WINBUSH	2
2	4	AIN'T NUTHIN' IN THE WORLD	MIKI HOWARD	1
3	6	TENDER LOVER	BABYFACE	3
4	7	ALL OF MY LOVE	THE GAP BAND	4
5	3	KNOCKIN' ON HEAVEN'S DOOR	RANDY CRAWFORD	10
6	1	HERE AND NOW	LUTHER VANDROSS	5
7	5	DR. SOUL	FOSTER/MCELROY	18
8	9	YO MISTER	PATTI LABELLE	6
9	13	LET'S GET IT ON	BY ALL MEANS	7
10	12	PUMP UP THE JAM	TECHNOTRONIC FEATURING FELLY	16
11	10	CAN I?	DAVID PEASTON	21
12	15	WHATCHA GONNA DO?	TYLER COLLINS	12
13	16	LOVE HAS GOT TO WAIT	ERIC GABLE	13
14	19	RHYTHM NATION	JANET JACKSON	8
15	8	JUST CALL MY NAME	ALYSON WILLIAMS	17
16	17	FOOLISH HEART	SHARON BRYANT	9
17	24	SILKY SOUL	MAZE FEATURING FRANKIE BEVERLY	11
18	30	I'LL BE GOOD TO YOU	QUINCY JONES	14
19	11	DON'T TAKE IT PERSONAL	JERMAINE JACKSON	31
20	26	SERIOUS HOLD ON ME	O'JAYS	19
21	18	I THINK I CAN BEAT MIKE TYSON	D.J. JAZZY JEFF	41
22	14	HOME	STEPHANIE MILLS	26
23	31	MAKE IT LIKE IT WAS	REGINA BELLE	20
24	—	TURN IT OUT	ROB BASE	37
25	29	BLAME IT ON THE RAIN	MILLI VANILLI	23
26	20	SOMEBODY FOR ME	HEAVY D. & THE BOYZ	46
27	25	I JUST WANNA LOVE YOU	THE MAIN INGREDIENT	15
28	27	CHA CHA CHA	MC LYTE	43
29	37	ALL NITE	ENTOUCH FEATURING KEITH SWEAT	22
30	36	YOU'LL NEVER WALK ALONE	THE ISLEY BROTHERS	25
31	21	PERSONALITY	KASHIF	44
32	39	RICH GIRLS	R.J.'S LATEST ARRIVAL	49
33	23	JUST A FRIEND	BIZ MARKIE	48
34	40	REAL LOVE	SKYY	24
35	32	ME SO HORNY	THE 2 LIVE CREW	61
36	35	STEPPIN' TO THE A.M.	3RD BASS	54
37	—	OWWWW!	CHUNKY A	35
38	—	WALK ON BY	SYBIL	27
39	34	BACK TO LIFE	SOUL II SOUL	60
40	—	FRIENDS B-4 LOVERS	FULL FORCE	32

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	4	AIN'T NUTHIN' IN THE WORLD	MIKI HOWARD	1
2	2	IT'S THE REAL THING	ANGELA WINBUSH	2
3	5	TENDER LOVER	BABYFACE	3
4	3	ALL OF MY LOVE	THE GAP BAND	4
5	7	FOOLISH HEART	SHARON BRYANT	9
6	10	RHYTHM NATION	JANET JACKSON	8
7	1	HERE AND NOW	LUTHER VANDROSS	5
8	9	YO MISTER	PATTI LABELLE	6
9	12	LET'S GET IT ON	BY ALL MEANS	7
10	11	I JUST WANNA LOVE YOU	THE MAIN INGREDIENT	15
11	14	SILKY SOUL	MAZE FEATURING FRANKIE BEVERLY	11
12	17	I'LL BE GOOD TO YOU	QUINCY JONES	14
13	20	MAKE IT LIKE IT WAS	REGINA BELLE	20
14	18	SERIOUS HOLD ON ME	O'JAYS	19
15	8	KNOCKIN' ON HEAVEN'S DOOR	RANDY CRAWFORD	10
16	21	ALL NITE	ENTOUCH FEATURING KEITH SWEAT	22
17	19	LOVE HAS GOT TO WAIT	ERIC GABLE	13
18	24	REAL LOVE	SKYY	24
19	22	WHATCHA GONNA DO?	TYLER COLLINS	12
20	27	I WANNA BE RICH	CALLOWAY	28
21	28	BLAME IT ON THE RAIN	MILLI VANILLI	23
22	23	YOU'LL NEVER WALK ALONE	THE ISLEY BROTHERS	25
23	34	WALK ON BY	SYBIL	27
24	6	JUST CALL MY NAME	ALYSON WILLIAMS	17
25	25	SUPER LOVER	BARRY WHITE	36
26	20	NO FRIEND OF MINE	CLUB NOUVEAU	30
27	30	RIGHT AND HYPE	ABSTRAC	29
28	31	SPECIAL	THE TEMPTATIONS	33
29	33	YOUR SWEETNESS	GOOD GIRLS	34
30	36	PUMP UP THE JAM	TECHNOTRONIC FEATURING FELLY	16
31	35	FRIENDS B-4 LOVERS	FULL FORCE	32
32	—	SHOULD HAVE BEEN YOU	MICHAEL COOPER	42
33	13	HOME	STEPHANIE MILLS	26
34	—	SCANDALOUS!	PRINCE	38
35	—	OWWWW!	CHUNKY A	35
36	—	DON'T CHA' THINK	AFTER 7	39
37	37	TEST OF TIME	WILL DOWNING	40
38	15	CAN I?	DAVID PEASTON	21
39	—	CAN WE SPEND SOME TIME	SURFACE	47
40	—	HEAVEN	MILES JAYE	52

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
50 AIN'T NOTHIN' LIKE THE LOVIN' WE GOT	(Criterion, ASCAP/Field Day, ASCAP)
1 AIN'T NUTHIN' IN THE WORLD	(Chicago Bros., BMI)
22 ALL NITE	(Deep Sound, ASCAP/Bliss 69, ASCAP/Vintertainment, ASCAP)
4 ALL OF MY LOVE	(Rajaca, BMI/Day Ta Day, ASCAP/Good Choice, BMI)
80 BABY COME TO ME	(Gratitude Sky, ASCAP/Penzafire, ASCAP/Virgin, ASCAP) CPP
92 BABY DON'T FOOL AROUND	(Alva, BMI/Songcase, BMI)
60 BACK TO LIFE	(Virgin, ASCAP/Virgin Songs, BMI/WB, ASCAP/Law Music) CPP
87 BEEPERS	(Locked Up, ASCAP)
23 BLAME IT ON THE RAIN	(Realsongs, ASCAP)
89 BODY REACTION	(Father Thunder, BMI/Bullwhip, ASCAP)
96 BUDDY	(Tea Girl, BMI/We Blows Up, BMI/EMI, BMI/Kama Sutra, BMI/Ducktur, BMI/Kenix, ASCAP)
81 BUST A MOVE	(Varry White, ASCAP/Young Man Moving, ASCAP)
21 CAN I?	(Stone Gate, BMI/Finesse, BMI)
47 CAN WE SPEND SOME TIME	(Colgems-EMI, ASCAP)
43 CHA CHA CHA	(First Priority, BMI/Top Billin', ASCAP/MCA, ASCAP/Music Corp. Of America, BMI)
75 DIONT' I (BLOW YOUR MIND)	(Mighty Three, BMI/Bellboy, BMI)
39 DON'T CHA' THINK	(Hip Trip, BMI/Kear, BMI/Green Skirt, BMI)
98 DON'T GIVE ME UP	(Chappell, PRS/Unichappell, BMI/Virgin Songs, BMI)
79 DON'T MAKE ME OVER	(Blue Seas, ASCAP/Jac, ASCAP) CPP
31 DON'T TAKE IT PERSONAL	(CBS, ASCAP/Multi Culler, ASCAP/Colgems-EMI, ASCAP) CPP
68 (DON'T U KNOW) I LOVE U	(Selessongs, ASCAP)
18 DR. SOUL	(Two Tuff-Enuff, BMI/Top Billin', ASCAP/MCA, ASCAP)
94 ELECTRIC BOOGIE	(Solomonic, ASCAP)
59 EVERY MOMENT	(Gateway Music House, ASCAP)
45 EVERYTHING	(Sizzling Blue, BMI/Newton House, BMI)
72 EXPRESSION	(Next Plateau, ASCAP/Sons Of K-oss, ASCAP)
9 FOOLISH HEART	(EMI April, ASCAP/Random Notes, ASCAP/Street Talk, ASCAP)
32 FRIENDS B-4 LOVERS	(Forceful, BMI/Willesden, BMI)
52 HEAVEN	(Abana, BMI/Virgin Songs, BMI)
5 HERE AND NOW	(EMI April, ASCAP/Ollie Brown Sugar, ASCAP/DLE, ASCAP)
26 HOME	(Warner-Tamerlane, BMI)
55 HOT LITTLE LOVE AFFAIR	(CBS, ASCAP)
95 I CHOOSE YOU (TONIGHT)	(Dujan, BMI/Aruba, ASCAP)
85 I DESIRE	(When The Seaman Hits The Fan, ASCAP/Def Jam, ASCAP)
15 I JUST WANNA LOVE YOU	(Knight Crew, BMI/American League, BMI)
41 I THINK I CAN BEAT MIKE TYSON	(Zomba, ASCAP)
28 I WANNA BE RICH	(Hip Trip, BMI/Calloco, BMI/Screen Gems-EMI, BMI/Jig-A-Watt Jams, BMI)
69 I WANNA BE WHERE YOU ARE	(Harrindur, BMI/Delite, BMI/Tortoise Feather, BMI/Thornsong, BMI)
14 I'LL BE GOOD TO YOU	(Kidada, BMI/Warner-Tamerlane, BMI)
51 (I'LL BE YOUR) DREAM LOVER	(Misam, ASCAP/Monsterous, ASCAP)
99 I'M NOT SOUPPED	(Gimme 1/2, ASCAP/Platinum Gold, ASCAP/Leftover Souppped, ASCAP/Disguise, ASCAP)
58 IT'S GONNA BE ALRIGHT	(Zomba, ASCAP)
2 IT'S THE REAL THING	(Angel Notes, ASCAP/WB, ASCAP)
84 JAZZIE'S GROOVE	(Virgin, ASCAP)
71 JUICY	(Cal-Gene, BMI/Virgin Songs, BMI)
48 JUST A FRIEND	(Cold Chillin', ASCAP/Biz Markie, ASCAP/WB, ASCAP)
17 JUST CALL MY NAME	(Def Jam, ASCAP/Pure Love, ASCAP/Minding, ASCAP)
88 JUST LOUNGIN'	(Fat Brothers, BMI/Rooney Tunes, BMI/Tin Pan Apple, BMI/Pri, ASCAP)
10 KNOCKIN' ON HEAVEN'S DOOR	(Ram's Horn, ASCAP)
7 LET'S GET IT ON	(Jobete, ASCAP/Stoned Diamond, BMI)
100 LICENCE TO CHILL	(Zomba, ASCAP)
93 LIVIN' LARGE	(Pecot, ASCAP/Virgin, ASCAP)
13 LOVE HAS GOT TO WAIT	(Music Corp. Of America, BMI/Gunhouse, BMI)
20 MAKE IT LIKE IT WAS	(For Our Children/Zomba, ASCAP)
61 ME SO HORNY	(Pac-Jam, BMI)
76 NEW JACK SWING	(Virgin Songs, BMI/Cal-Gene, BMI) CPP
30 NO FRIEND OF MINE	(Jay King IV, BMI/Clarity, BMI)
57 NO MORE LIES	(Ruthless Attack, ASCAP)
77 NOT THRU BEING WITH YOU	(Flyte Tyme, ASCAP)
67 OOH CHILD	(SBK Unart, BMI/Kama Sutra, BMI/Sleeping Sun, BMI)
53 OPPOSITES ATTRACT	(Virgin, ASCAP/Ollie Leiber, ASCAP)
35 OWWWWW!	(Black Lion, ASCAP/Captain Z, ASCAP/Hollywood, BMI)
97 PERPETRATORS	(Thumping, BMI)
44 PERSONALITY	(Music Corp. Of America, BMI/GG Loves Music, BMI)
78 PIPE DREAMS	(Juiced Up, ASCAP/Def Jam, ASCAP/Sam I Am, ASCAP)
65 PRINCIPAL'S OFFICE	(Varry White, ASCAP/Young Man Moving, ASCAP)
63 PROMISES, PROMISES	(Julian Caine, ASCAP/Vertim, ASCAP/Wokie, ASCAP/Whole Nine Yards, ASCAP)
16 PUMP UP THE JAM	(BMC, ASCAP/Bogam, ASCAP/Colgems-EMI, ASCAP)
24 REAL LOVE	(Skyyzoo, ASCAP)
8 RHYTHM NATION	(Black Ice, BMI/Flyte Tyme, ASCAP)
49 RICH GIRLS	(Arrival, BMI)
29 RIGHT AND HYPE	(Cal-Gene, BMI/Virgin Songs, BMI)
82 ROCK WIT'CHA	(Kear, BMI/Epic/Solar, BMI/Green Skirt, BMI) CPP
38 SCANDALOUS!	(Controversy, ASCAP/WB, ASCAP)
19 SERIOUS HOLD ON ME	(WE, BMI/Tycep, BMI/Willesden, BMI)
62 SHALL WE DANCE	(Creative Funk, ASCAP)
42 SHOULD HAVE BEEN YOU	(Bee Germaine, BMI)
11 SILKY SOUL	(Amazement, BMI)
86 SISTER ROSA	(Sula, BMI)
46 SOMEBODY FOR ME	(EMI April, ASCAP/Across 110th Street, ASCAP/E-Z-Duz-It, ASCAP/E.F.Cutting, ASCAP/Velle International, ASCAP)
33 SPECIAL	(Island, BMI/Stanton's Gold, BMI/April Joy, BMI)
54 STEPPIN' TO THE A.M.	(Rhythmic Is Fundamental, ASCAP)
36 SUPER LOVER	(Seven, BMI/Ba-Dake, BMI/Peradine, BMI)
66 TAKE GOOD CARE OF YOU AND ME	(New Hidden Valley, ASCAP/Carole Bayer Sager, BMI/Lauren Westley, BMI)
3 TENDER LOVER	(Hip Trip, BMI/Kear, BMI/Jenn-A-Bug, ASCAP)
40 TEST OF TIME	(Jumpin' Off, BMI/Tocep, BMI/Virgin Songs, BMI/Dream Dealers, ASCAP/BMG, ASCAP) CPP
91 TOUCH	(Selessongs, ASCAP)
56 TRY ME	(Babyann, BMI)
37 TURN IT OUT	(Protoons, ASCAP/Hikim, ASCAP)
27 WALK ON BY	(Blue Seas, ASCAP/Jac, ASCAP)
70 WHAT CAN I DO	(EMI April, ASCAP/Per-Mission, ASCAP)
73 WHAT YOU NEED	(Nookie, BMI/Go Left, ASCAP)
12 WHATCHA GONNA DO?	(TLC, BMI/Dinger & Ollie, BMI/Dagwood, BMI)
74 WHATEVER IT TAKES	(J.flat, ASCAP/Kim Sang, ASCAP/Jack The Mack, ASCAP)
6 YO MISTER	(Controversy, ASCAP/WB, ASCAP)
90 YOU ARE MY EVERYTHING	(CBS, ASCAP/Colgems-EMI, ASCAP/Deep Faith, ASCAP/Multi Culler, ASCAP)
64 (YOU MAKE ME FEEL LIKE) A NATURAL MAN	(Screen Gems-EMI, BMI)
83 YOU MAKE ME WANT TO GIVE IT UP	(Gratitude Sky, ASCAP)
25 YOU'LL NEVER WALK ALONE	(Angel Notes, ASCAP/WB, ASCAP)
34 YOUR SWEETNESS	(John Barnes III, BMI/Careers, BMI/Kyberlii Armstrong, BMI)



GAY BOY RIC

**"I'm Da Beastie Gay (Yo!)
I'm Da Beastie Gay"
"What'll I Do If You Shoot Me?"
"I'm Into GUYS!"**

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Billboard. HOT RAP SINGLES™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	3	3	13	NEW JACK SWING SOUND OF NEW YORK 4654/MOTOWN (C)	WRECKS-N-EFFECT 1 week at No. 1
2	1	1	11	CHA CHA CHA FIRST PRIORITY 0-96529/ATLANTIC (C)	MC LYTE
3	4	4	9	SOMEBODY FOR ME UPTOWN 23982/MCA (C)	HEAVY D. & THE BOYZ
4	2	2	15	ME SO HORNY SKYYWALKER 127 (C) (M)	THE 2 LIVE CREW
5	5	6	8	STEPPIN' INTO THE A.M. DEF JAM 44-68802/COLUMBIA (C)	3RD BASS
6	6	7	7	BEEPERS NASTY MIX 76980 (C)	SIR MIX-A-LOT
7	7	5	9	JUST A FRIEND COLD CHILLIN' 0-21342/WARNER BROS. (C)	BIZ MARKIE
8	9	10	6	THE D.O.C. & THE DOCTOR RUTHLESS 0-96523/ATLANTIC (C)	THE D.O.C.
9	11	11	6	FRANKLY SPEAKING PRIORITY 7274 (C) (M)	AWESOME DRE/HARD CORE
10	10	12	5	F.B.I. RHYME SYNDICATE 49-73102/E.P.A. (C)	DONALD-D
11	13	15	5	SHE'S GOT A BIG POSSE ORPHEUS 72259 (C)	ARABIAN PRINCE
12	12	9	25	BUST A MOVE DELICIOUS VINYL 1005/ISLAND (C)	YOUNG M.C.
13	8	8	7	I THINK I CAN BEAT MIKE T. JIVE 1278/RCA (C)	JAZZY JEFF/FRESH PRINCE
14	14	27	3	TURN IT OUT PROFILE 7275 (C)	ROB BASE
15	15	19	9	FIVE DOLLAR HIGH GUCCI 12141/HOT PRODUCTIONS (C)	GUCCI CREW II
16	19	—	2	PRINCIPAL'S OFFICE DELICIOUS VINYL 0-96511 (C)	YOUNG M.C.
17	17	21	9	RHYME FIGHTER CAPITOL 15497	MELLOW MAN ACE
18	26	29	3	TRUE FEELINGS RCA 9044 (M)	BLACK ROCK 'N' RON
19	NEW	1	1	GOING STEADY JIVE 1286/RCA (C)	STEADY B
20	NEW	1	1	SHALL WE DANCE CREATIVE FUNK 1701/SELECT-O-HITS	GRANDMASTER SLICE & IZZY CHILL
21	22	25	4	DANCE TO THE DRUMMER'S BEAT DELICIOUS VINYL 1007 (T) (M)	BODY & SOUL
22	16	14	13	I GO TO WORK JIVE 1264/RCA (C)	KOOL MOE DEE
23	NEW	1	1	EXPRESSION NEXT PLATEAU 50101 (M)	SALT-N-PEPA
24	29	—	2	POISON IVY PANDISC 036 (C)	THE YOUNG AND THE RESTLESS
25	18	13	11	GLAMOROUS LIFE ATLANTIC 0-86320 (C)	COOL C
26	28	26	11	YOU MUST LEARN JIVE 1275/RCA (C)	BOOGIE DOWN PRODUCTIONS
27	NEW	1	1	OWWWW! MCA 23987 (C)	CHUNKY A
28	24	18	7	NOTHIN' BUT A GANGSTER ORIGINAL SOUND 1290 (C) (M)	UZI\$ BROS
29	NEW	1	1	PUMP IT HOTTIE VIRGIN 96516 (C)	REDHEAD KINGPIN & THE F.B.I.
30	20	22	7	LET'S WORK STRONG CITY 8020/MCA (C)	ICE CREAM TEE

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



TERRI ROSSI'S RHYTHM SECTION

AMIDST TEARS AND LAUGHTER: This week's battle for No. 1 on the singles chart was one of the most hotly contested in quite some time. The difference in total points between the two records was very small. In the balance, radio points made the difference. "Ain't Nuthin' In The World" by **Miki Howard** (Atlantic) has made a steady and well-staged climb, making moderate point gains each week since its debut 12 weeks ago. Then, this week, the Atlantic staff along with WEA's black distribution team poured it on and produced an incredible surge in radio and retail points. The radio increase is the largest point gain at radio on the entire chart.

Eleven weeks ago, "It's The Real Thing" by **Angela Winbush** (Mercury) made a striking debut and developed rapidly up the chart. Over the past two weeks, it appeared to be a sure No. 1. While retail continued to build moderately, this week radio stopped believing in the record and "Nuthin'" sprinted ahead to No. 1.

Winbush enjoyed success in 1987 with a No. 1 single, "Angel" (Mercury). She has also earned respect as a writer/producer, including hits with **Stephanie Mills** and the **Isley Brothers**. On the other hand, this is Howard's first No. 1 single. "Come Share My Love" and "Baby Be Mine" both peaked at No. 5. A duet with **Gerald Levert**, "That's What Love Is" (Atlantic), made it to No. 4 in 1988. Winbush and Howard each have quality albums; 1990 should be a good year for both of them.

AND THE BATTLES CONTINUE: "Tender Lover" by **Babyface** (Solar) and "All Of My Love" by the **Gap Band** (Capitol) both debuted in the Oct. 28 issue. They have leap-frogged up the chart until four weeks ago, when it appeared that the Gap Band had established the permanent lead. This week Babyface takes the lead, showing strength at radio and gaining three stations: WZHT Montgomery, Ala.; WBLX Mobile, Ala.; and WZAZ Jacksonville, Fla. "Tender" is on 101 of the 104 reporting stations. Seventy-nine stations show upward movement on playlists and five stations give No. 1 reports, including WOWI Norfolk, Va.; WQMG Greensboro, N.C.; and KMJQ Houston. "All" is on 103 stations, of which 80 show upward playlist movement. Six stations list it at No. 1, including WHRK Memphis; WANM Tallahassee, Fla.; KYEA Monroe, La.; WQFX Gulfport, Miss.; and WILD Boston. On the retail side, "Lover" has a slight edge.

IN EFFECT MODE: "What Can I Do" by **Pieces Of A Dream** (EMI) is this week's highest debut, at No. 70 on the singles chart, with 56 radio reports. Close on its heels with 44 stations and early retail response is "Juicy" by **Wrecks-N-Effect** (Sound Of New York), at No. 71. "New Jack Swing," the group's first release, makes it to No. 1 on the Hot Rap Singles chart. "Juicy" is a rap version of **Mtume's** 1983 No. 1 single "Juicy Fruit" (Epic). There are eight other covers on the black singles chart. Can you find them?

BEVERLY'S BIRTHDAY PRESENT: "Silky Soul" by **Maze Featuring Frankie Beverly** (Warner Bros.) was awarded RIAA gold certification this week (their sixth). And the Capitol Records compilation album, "Lifelines, Vol. 1," is bulleted at No. 57. On the singles chart, "Silky Soul" jumps 18-11. What a birthday present for **Frankie Beverly** (Dec. 6)!

HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 19 REPORTERS	SILVER ADDS 33 REPORTERS	BRONZE/ SECONDARY ADDS 52 REPORTERS	TOTAL ADDS 104 REPORTERS	TOTAL ON
TOUCH CHUCKII BOOKER ATLANTIC	4	7	21	32	36
JAZZIE'S GROOVE SOUL II SOUL VIRGIN	6	5	19	30	38
WHAT CAN I DO PIECES OF A DREAM EMI	4	9	15	28	56
(YOU MAKE ME FEEL LIKE)... JAMES INGRAM WARNER BROS.	3	6	13	22	59
IT'S GONNA BE ALRIGHT RUBY TURNER JIVE	3	5	13	21	67
SCANDALOUS! PRINCE WARNER BROS.	1	5	14	20	80
OPPOSITES ATTRACT PAULA ABDUL VIRGIN	4	3	12	19	69
JUICEY WRECKS-N-EFFECT SOUND OF N.Y.	2	8	9	19	44
PROMISES, PROMISES CHRISTOPHER WILLIAMS GEFFEN	2	7	8	17	58
HEAVEN MILES JAYE ISLAND	1	7	8	16	69

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.

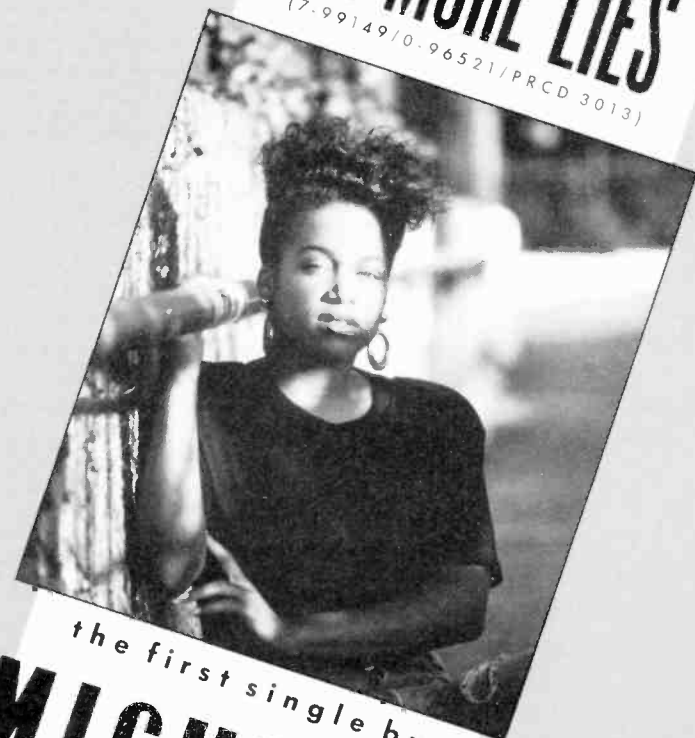


"TOUCH"
(7-88841/0-86312/
PRCD 2857)

the new
single by
**CHUCKII
BOOKER**

from the
debut
album
CHUCKII
(81947)

This critic's
favorite
was named
New Artist
of the
Year at
YBPC and
has been
nominated
for an
NAACP
Image
Award!



"NO MORE LIES"
(7-99149/0-96521/PRCD 3013)

the first single by
MICHELLE
from the debut album
MICHELLE
(91282)

An out-of-the-box
winner... and that's
the truth!
On Ruthless Records
Distributed by Atco Records



On Atlantic and
Associated Records,
Cassettes and Compact Discs
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HOT DANCE MUSIC™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
CLUB PLAY Compiled from a national sample of dance club playlists.					
★★ NO. 1 ★★					
1	1	4	7	LOVE ON TOP OF LOVE-KILLER KISS CAPITOL V-15508 2 weeks at No. 1	◆ GRACE JONES
2	4	6	6	RHYTHM NATION A&M SP-12335	◆ JANET JACKSON
3	2	3	8	GET BUSY JIVE 1274-1-JD/RCA	◆ MR. LEE
4	3	2	9	SUGAR DADDY WARNER BROS. 0-21320	◆ THOMPSON TWINS
5	9	21	4	TWO TO MAKE IT RIGHT VENDETTA VE-7031/A&M	◆ SEDUCTION
6	19	31	4	LET THE RHYTHM PUMP ATLANTIC 0-86273	DOUG LAZY
7	8	11	7	TURN IT OUT ATLANTIC 0-86284	HOME BOYS ONLY
8	15	27	5	C'MON AND GET MY LOVE FFR 886 799-1/POLYGRAM	D.MOB
9	5	1	11	GIT ON UP D.J. INTERNATIONAL DJ990	◆ FAST EDDIE
10	10	15	6	DRAMA!/SWEET,SWEET BABY SIRE 0-21356/REPRISE	◆ ERASURE
11	11	14	9	PICK UP THE PIECES (TO MY HEART) ARISTA ADI-9857	CINDY VALENTINE
12	21	25	4	BABY DON'T SAY GOODBYE EPIC 49 73101/E.P.A.	DEAD OR ALIVE
13	13	19	6	WITH EVERY BEAT OF MY HEART ARISTA ADI-9896	◆ TAYLOR DAYNE
14	20	26	5	IT'S GONNA BE ALRIGHT JIVE 1290-1-JD/RCA	RUBY TURNER
15	7	9	9	SOMEBODY FOR ME UPTOWN 23982/MCA	◆ HEAVY D. & THE BOYZ
16	17	22	6	WARRIOR/HAPPY VIRGIN 0-96519	◆ PUBLIC IMAGE LTD.
17	27	34	4	JUST KEEP ROCKIN' DESIRE 889 971-1/POLYGRAM	DOUBLE THE TROUBLE & THE REBEL MC
18	12	13	8	OUR LOVE (IT'S OVER) ACTIVE ACT-3063/SELECT	DEE HOLLOWAY
19	22	23	6	DOWN IN IT TVT 2611	◆ NINE INCH NAILS
20	6	5	12	PUMP UP THE JAM SBK V-19701	◆ TECHNOTRONIC FEATURING FELLY
21	33	38	4	LET'S FALL IN LOVE/BLEEDING BABIES CURB CRB-10308	REAL LIFE
22	18	12	8	PERSONAL JESUS/DANGEROUS SIRE 0-21328/REPRISE	◆ DEPECHE MODE
23	32	35	4	ANOTHER MONSTER JAM/I'VE GOT YOUR FFR 886 681-1/POLYGRAM	SIMON HARRIS
24	14	7	10	LOVE SHACK REPRISE 0-21318/WARNER BROS.	◆ THE B-52'S
25	44	—	2	I'M NOT THE MAN I USED TO BE I.R.S. 23996/MCA	◆ FINE YOUNG CANNIBALS
★★★ POWER PICK ★★★					
26	49	—	2	1-2-3 COLUMBIA 44 73136	THE CHIMES
27	36	44	3	NO MORE LIES RUTHLESS 0-96521/ATCO	◆ MICHEL'LE
28	38	46	3	ROCK TO THE BEAT/MOVE YOUR BODY WING 873 143-1/POLYGRAM	101
29	34	45	3	NASTY SLEEPING BAG SLX-40150	DAVE TECH NICE
30	26	28	6	OVER AND OVER ATLANTIC 0-86282	PAJAMA PARTY
31	16	10	8	BE MY TWIN CAPITOL V-15501	◆ BROTHER BEYOND
32	40	—	2	COLD WORLD ATLANTIC 0-86267	STEVE "SILK" HURLEY FEATURING JAMIE PRINCIPLE
33	39	48	3	MOVE YOUR BODY D.J. INTERNATIONAL DJ-991	TYREE FEATURING J.M.D.
34	31	32	6	WELCOME TO AMERICA FICTION 889 899-1/POLYGRAM	◆ DIE WARZAU
35	23	17	8	HIGHER THAN HIGH PAISLEY PARK 0-21279/WARNER BROS.	TONY LEMANS
36	45	50	3	STOMP (MOVE JUMP JACK YOUR BODY) WARNER BROS. 0-21339	KYZE
37	29	24	6	SWEET TALK MANHATTAN V-15476/CAPTOL	◆ D'ATRA HICKS
38	25	20	7	GET ON YOUR FEET EPIC 49 68877/E.P.A.	◆ GLORIA ESTEFAN
39	42	47	3	ELEKTRIC DANCE ELEKTRO SOUND ES-007-C	JUNGLE CREW
★★★ HOT SHOT DEBUT ★★★					
40	NEW ▶	1	1	FOR THOSE WHO LIKE TO GROOVE PROFILE PRO-7270	TWIN HYPE
41	37	39	4	HALLUCINATION GENERATION NETTWERK (CANADA) IMPORT	GRUESOME TWOSOME
42	41	40	3	NIKI NANA PRIVATE MUSIC 2060-1-PD	YANNI
43	NEW ▶	1	1	CONSIDER YOURSELF HOUSED (EP) GREAT JONES GJ6005/ISLAND	VARIOUS ARTISTS
44	46	—	2	PUMP IT HOTTIE VIRGIN 0-96516	REDHEAD KINGPIN & THE F.B.I.
45	35	37	4	SELF! GEFFEN 0-21327/WARNER BROS.	◆ FUZZBOX
46	NEW ▶	1	1	TELL ME WHEN THE FEVER ENDED MERCURY 876 405-1/POLYGRAM	ELECTRIBE 101
47	NEW ▶	1	1	I'LL BE GOOD TO YOU QWEST 0-21408/WARNER BROS.	◆ QUINCY JONES
48	50	—	2	IS THAT WHAT YOU CALL LOVE MCA 23989	LATTANZI
49	30	16	11	ME SO HORNY SKYYWALKER GR-127	◆ THE 2 LIVE CREW
50	24	8	13	I LOVE THE BASS ENIGMA 75524-0	◆ BARDEUX

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
12-INCH SINGLES SALES Compiled from a national sample of retail store and one-stop sales reports.					
★★ NO. 1 ★★					
1	1	1	11	PUMP UP THE JAM SBK V-19701 4 weeks at No. 1	◆ TECHNOTRONIC FEATURING FELLY
2	3	5	4	RHYTHM NATION A&M SP-12335	◆ JANET JACKSON
3	6	6	9	NEW JACK SWING SOUND OF NEW YORK MOT-4654/MOTOWN	◆ WRECKS-N-EFFECT
4	8	8	8	OVER AND OVER ATLANTIC 0-86282	PAJAMA PARTY
5	2	2	18	FRENCH KISS EPIC 49 68875/E.P.A.	LIL LOUIS
6	10	26	3	TWO TO MAKE IT RIGHT VENDETTA VE-7031/A&M	◆ SEDUCTION
7	4	3	12	I LOVE THE BASS ENIGMA 75524-0	◆ BARDEUX
8	5	4	15	ME SO HORNY SKYYWALKER GR-127	◆ THE 2 LIVE CREW
9	9	13	6	LOVE ON TOP OF LOVE - KILLER KISS CAPITOL V-15508	◆ GRACE JONES
10	7	7	8	SOMEBODY FOR ME UPTOWN 23982/MCA	◆ HEAVY D. & THE BOYZ
11	13	19	5	SWING THE MOOD MUSIC FACTORY 0-96512/ATCO	◆ JIVE BUNNY AND THE MASTERMIXERS
12	12	14	8	LOVE SHACK REPRISE 0-21318/WARNER BROS.	◆ THE B-52'S
13	20	23	6	BABY DON'T SAY GOODBYE EPIC 49 73101/E.P.A.	DEAD OR ALIVE
14	14	15	6	BLAME IT ON THE RAIN ARISTA ADI-9905	◆ MILLI VANILLI
15	19	27	5	TENDER LOVER SOLAR 4Z9-74502/E.P.A.	◆ BABYFACE
16	17	20	6	OUR LOVE (IT'S OVER) ACTIVE ACT-3063/SELECT	DEE HOLLOWAY
17	11	9	8	GET ON YOUR FEET EPIC 49 68877/E.P.A.	◆ GLORIA ESTEFAN
18	23	28	6	GET BUSY JIVE 1274-1-JD/RCA	◆ MR. LEE
19	30	37	3	LET THE RHYTHM PUMP ATLANTIC 0-86273	DOUG LAZY
20	15	11	9	PERSONAL JESUS/DANGEROUS SIRE 0-21328/REPRISE	◆ DEPECHE MODE
21	22	25	6	WITH EVERY BEAT OF MY HEART ARISTA ADI-9896	◆ TAYLOR DAYNE
22	16	16	8	DRAMA!/SWEET,SWEET BABY SIRE 0-21356/REPRISE	◆ ERASURE
23	21	17	18	BACK TO LIFE VIRGIN 0-96537	◆ SOUL II SOUL (FEATURING CARON WHEELER)
24	18	10	19	DON'T MAKE ME OVER NEXT PLATEAU NP50107	◆ SYBIL
25	26	30	10	IF YOU LEAVE ME NOW LMR 7000	JAYA
★★★ POWER PICK ★★★					
26	43	—	2	WALK ON BY NEXT PLATEAU NP50111W	◆ SYBIL
27	31	32	5	GIT ON UP D.J. INTERNATIONAL DJ990	◆ FAST EDDIE
28	37	—	2	C'MON AND GET MY LOVE FFR 886 799-1/POLYGRAM	D.MOB
29	34	41	4	DOWN IN IT TVT 2611	◆ NINE INCH NAILS
30	28	31	7	SUGAR DADDY WARNER BROS. 0-21320	◆ THOMPSON TWINS
31	40	—	2	TURN IT OUT (GO BASE) PROFILE PRO-7275	ROB BASE
32	33	34	5	REALISTIC VENDETTA VE-7026/A&M	◆ SHIRLEY LEWIS
33	35	35	5	LOVE YOU, WILL YOU LOVE ME PROFILE PRO-7271	JUDY TORRES
34	32	21	14	LOSING MY MIND EPIC 49 68858/E.P.A.	◆ LIZA MINNELLI
35	48	—	2	LET'S GET IT ON ISLAND 0-96522	◆ BY ALL MEANS
36	41	48	3	GO HOUSE YOURSELF! BACK DOOR BD2-20011	SOULED OUT
37	25	22	22	BUST A MOVE DELICIOUS VINYL DV1005/ISLAND	◆ YOUNG M.C.
38	29	24	11	ROCK WIT'CHA MCA 23951	◆ BOBBY BROWN
39	38	42	4	FREAK THE FUNK FRESH FRE-8013/SLEEPING BAG	STEZO
40	50	—	2	OWWWW! MCA 23987	◆ CHUNKY A
41	42	—	2	ELECTRIC BOOGIE MANGO 7832/ISLAND	◆ MARCIA GRIFFITHS
42	24	12	14	MISS YOU MUCH A&M SP-12315	◆ JANET JACKSON
★★★ HOT SHOT DEBUT ★★★					
43	NEW ▶	1	1	FOR THOSE WHO LIKE TO GROOVE PROFILE PRO-7270	TWIN HYPE
44	NEW ▶	1	1	STOMP (MOVE JUMP JACK YOUR BODY) WARNER BROS. 0-21339	KYZE
45	47	44	3	YO MISTER MCA 23984	PATTI LABELLE
46	NEW ▶	1	1	NO MORE LIES RUTHLESS 0-96521/ATCO	◆ MICHEL'LE
47	45	49	10	I WANT YOU VISION VR-1225	SHANA
48	NEW ▶	1	1	HOME MCA 23980	STEPHANIE MILLS
49	NEW ▶	1	1	WHAT YOU NEED MOTOWN MOT-4653	◆ STACY LATTISAW
50	NEW ▶	1	1	STEPPIN' TO THE A.M. DEF JAM 38 68914/COLUMBIA	◆ 3RD BASS

Titles with the greatest sales or club play increase this week. ◆ Videoclip availability. ■ Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Records listed under Club Play are 12-inch unless indicated otherwise. ©Copyright 1989, BPI Communications Inc. All rights reserved.

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'90s Will Be A Proving Ground For Community

Next week the dance community will offer its views on the decade that was and the one that's coming in our year-end issue, so this week Dance Trax comments on the year past.

LABOUR OF LOVE: As you well know, the year is coming to an abrupt end, we're leaving the '80s behind, and are about to embark on a new decade. And dance music is (for all intents and purposes) providing us with some of the most exciting talents on the scene.

The many avenues of club music (coming from the streets, mind you) both here and abroad have undoubtedly made an impressive impact on what the masses consume on a regular basis. Latin/pop, rap, house, and dance oriented rock broke new ground this year. Taking a gander at charts at any given time, you could find offerings from such dichotomies as Lil Louis, Soul II Soul, Love & Rockets, Sa-Fire, and Young M.C. Remixers such as Shep Pettibone, Clivilles & Cole, and Justin Strauss kept doctoring the house and often proved themselves more than able producers as well. Crossover radio became a shot in the arm, breaking such acts as Sweet Sensation and Stevie B, while the R&B/club offerings from the likes of Channele and Karyn White added even more fervor to the dance pulse.

This year saw the return of such luminaries as Donna Summer, Madonna, Jody Watley, and Janet Jackson and the breakthroughs of dark horses like Inner City, Milli Vanilli, De La Soul, Lil Louis, and Technotronic.

FINE TIME

Everything that glistens still is not gold, however. At many of this year's conventions the dance community voiced its opinions on how we can keep the fire burning into the new decade. Topical issues brought into the open included unnecessary remixes, wasted house mixes on records that don't merit such treatment, a greater emphasis on artist development, the education of peers about the music, and being more selective about who is signed.

These concerns were all dis-

cussed because there was a nagging fear that the early '80s "disco sucks" era may dare repeat itself if precautions are not taken. Well... Snow is falling, chestnuts are roasting, Christmas is around the corner, and as Kechia Jenkins so aptly put it this year, we're still waiting.

From the glut of product signed and put out this year, it seems unlikely that a "disco/dance" backlash in the '90s can be avoided if something doesn't happen soon. Of course, what determines a good record is totally subjective and should be left to the ears of the clubgoers and consumers. But the fact that so many of these "should-a been hits" didn't, in fact, hit should be a warning.

The quick-fix house mix syndrome continues to boggle the mind. Whatever happened to the old adage "if it ain't broke, don't fix it," in addition to, "if it is broke, why put it out?" One of the reasons such songs as "Keep On Movin'," "Good Life," and "Buffalo Stance" (all on Virgin stateside but all signed initially by 10 Records or Circa in the U.K.) were such undeniable hits was because they were original, didn't compromise artist integrity, and (surprise!) you could still dance to them.

So what's the answer? Hmmmm? Well, obviously there is no clean-cut one suitable for all, but a better understanding of the picture as a whole would help. Too often we are privy to stories about folks not quite grasping the certain types of records they're working, and hence many potential hits not getting their just desserts. Granted, knowing what's going to work in all clubs across the country is not an easy task, but if an individual is operating under the guise of a position that places "National" in their title, it becomes the responsibility of that individual to know what's going to work or not work in certain markets and act accordingly.

Hopefully, the dance community will realize its position and power

to progress with the music and otherwise be on the lookout for some nasty re-tread marks.

BUST A MOVE

The U.K. and European influence was felt much more this year than last. From producers to remixers to artists, the folks overseas have succeeded in gaining respect and carving their own niche in the U.S. club market. By providing us with some great club acts like Soul II Soul and D-Mob as well as great tracks like "People



by Bill Coleman

Hold On," "This Time I Know It's For Real," and "Pump Up The Jam," it's becoming obvious that the U.K./European market is definitely on the smooth tip with a number of tricks up its sleeve. Although their musical trends still tend to change seemingly from day to day, they have been delivering the goods and, in the end, that's the bottom line.

HOLIDAY BEATS & NEW YEAR PIECES

"Vogue" is the name of a new cut co-produced and co-written by Madonna & Shep Pettibone that will find its way onto the flip of "Keep It Together" when it is released as a single... Justin Strauss & Daniel Abraham have remixed Belinda Carlisle's "Summer Rain," while Strauss has completed remix tailoring of "Sweet & Low" for Debbie Harry... Expectant mom Gail "Sky" King has been finishing up mixes for Will Downing's "Come Together As One" on Island.

Need to know the latest about Parliament, Funkadelic, George Clinton, or Bootsy? Then a subscription to the New Funk Times

newsletter may be your best bet. The West German-based publication features previews of upcoming releases, rare offerings, and interviews and an international classified section for record swapping (where is your Brides Of Funkenstein album anyway?) and more. For further information contact: Funkateers International at Ehrenstrasse 19, 5000 Koeln 1, West Germany.

Congrats go out to newlyweds and label mates Joey Carvello, director of Atlantic's dance department, and Dorothy Sicignano, A&R manager for the label, who were married Dec. 3... A Baltimore and Washington area-based 60-minute dance program, "Dance Explosion," features performances by and interviews with established and hot new club acts. The program is taped on location at area nightclubs while local radio DJs and spokesmodels co-host the shows. "Dance Explosion" is seen on a number of cable stations on the East Coast, including many in New York, Pennsylvania, and Virginia. For more information concerning "Dance Explosion," contact Mike Esterman at P.O. Box 2202, Kensington, Md. 20895; 301-572-7846... Last week, the Fourth Annual Dimensions Of Dallas music seminar, hosted by BMI in conjunction with the city of Dallas, was held at the Fairmont Hotel. The four-day event of panels and showcases was sponsored by The Edge Entertainment Co. and North Texas Dance Assn.

Never Let Us Down Again—Billboard's Larry Flick points out that the press release description for Sleeping Bag's "Taught Me" by Edmond reads according to the label's Ron Resnick, "Kind of like Depeche Mode sans guitar," which we find kind of strange since DM is pretty much a hi-tech, synth-based outfit. Who knew?

Urban High is the moniker for new duo Mix Mag's own Guy Wingate & Jay Strongman, whose first single for 4th & B'way U.K. is a cover of Loleatta Holloway's "Runaway" featuring Dee Dee Wilde on vocals... The Marshall Jefferson/Cabaret Voltaire collaborations we've mentioned a few times will be available on the act's forthcoming album, "Groovy, Laid Back & Nasty," and features A Guy Called Gerald and Ten City... Michael "Kidd" Gomez's More Music Records (212-586-6811) has begun a new subsidiary label called Dark Side Records. Its first release will be Perfect 10's "Slave Me."

HIGH HOPES

We're happy to report that more than half of last year's predictions and/or wishes came true. This time up for the 1990: Former Blue Zone member Lisa Stansfield should find multiformat success when her exceptional R&B/club

solo album debut "Affection" is released stateside by Arista... Exciting U.K. rapper Monie Love will pump on her forthcoming solo album... Atlantic's The Beloved will find its deserved U.S. niche with its unique brand of DOR/house/pop to be heard on its forthcoming debut album, "Happiness"... 10 Records signing Bass Cut will win the hearts of those requiring something a bit left of center (à la vintage Grace Jones)... N.Y.'s Deee-lite will provide clubgoers with a host of tunes to orbit the globe by when they finally get signed... Expect a more concerted effort to do some consciousness raising in the dance community... A real band that jams would be nice... A solo male singer will burst onto the club scene... Black radio will realize that there's a heluva lot of talent that they just so happen to be overlooking... Someone will find a cure for AIDS.



K-YZE

NEW ON THE CHARTS

"I have two identities: suit-clad car salesman by day, rapper by night." So says Warner Bros. newcomer K-YZE, who hopefully won't have too many more cars to sell as he pushes his way up both Billboard's 12-Inch Singles Sales and Club Play charts with his hip-house hit, "Stomp!"

Rapping since the age of 11, K-YZE, aka Kevin Davis, received his big break when he brought his demo to the attention of Mike Cameron and Troy Patterson of the Passaic, N.J.-based Smack Productions (who also handle Adeva). The result of that demo was "Stomp," which first appeared on the U.K. house compilation "This Is Garage," out earlier this year on Cooltempo U.K.

The 22-year-old rapper is convinced that his brand of club rap "is what's happening" and is confident about his future. He has already contributed a guest rap on label mate India's new project. Says K-YZE, "I just want to make music that everyone can understand and enjoy. As an artist, I think we have an obligation to express and identify ourselves as young African-Americans and not negative stereotypes. I don't wear gold and don't use drugs—I'm basically just the brother next door."

BILL COLEMAN



A-Dee-Va. Active Recording artist Dee Holloway, left, recently stopped by New York's Rock & Soul record store for a successful autograph session promoting her club hit "Our Love (It's Over)." Holloway is currently in the studio preparing her follow-up, which finds her once again working with "Our Love" producer George Morel. (Photo: Peter Bodtke)

HOT DANCE BREAKOUTS

CLUB PLAY

1. WALK ON BY SYBIL NEXT PLATEAU
2. NOTHING CHANGES UROHAUZ PROFILE
3. JAZZIE'S GROOVE SOUL II SOUL VIRGIN
4. SUENO LATINO SUENO LATINO FEATURING CAROLINA DAMAS ECHO CHAMBER
5. TOUCH ME WITH YOUR HEART EILEEN FLORES MICMAC

12" SINGLES SALES

1. 1-2-3 THE CHIMES COLUMBIA
2. BREAKAWAY DONNA SUMMER ATLANTIC
3. EXPRESSION SALT-N-PEPA NEXT PLATEAU
4. SUSPICIOUS TEN CITY ATLANTIC
5. YOUR SWEETNESS GOOD GIRLS MOTOWN

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

After 7, Alyson Williams, and Big Daddy Kane took their dance sounds on the road recently... see page 30

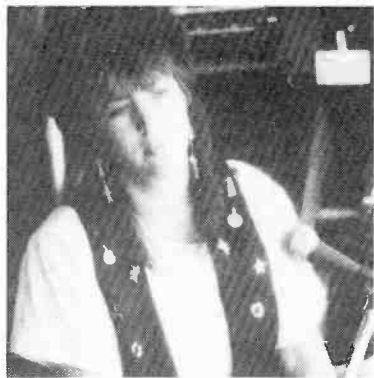
Self-Motivation Is Diane Warren's Gold Standard

BY SHARON LIVETEN

LOS ANGELES "I'm very insecure," says songwriter Diane Warren. "But it keeps me going. I'm very hard on myself. You know, I think, 'I'm not good enough.'"

At this point, it's hard to imagine what it would take to convince Warren. Recently, her name was in the No. 1 and No. 2 slots on the Hot 100 Singles chart for two weeks in a row, as songwriter of Bad English's "When I See You Smile" and Milli Vanilli's "Blame It On The Rain." In recent months, Warren has had no fewer than four songs on the Hot 100 in a given week.

The cluttered suite in BMG's Hollywood, Calif., building that serves as Warren's office and studio is stacked with gold records, and more will come from Cher ("If I Could Turn Back Time," "Just Like Jesse James"), Joe Cocker ("When The Night Comes"), and others. So how does she do it?



Songwriter Diane Warren has scored six songs on the Hot 100 Singles chart in a single week.

"I'm very disciplined," says Warren, who is signed as a writer with ASCAP. "I'm here every morning until late at night. I just make up my mind to do it. I'm not necessarily going to write a great song every time I come here. As long as I do some work

and get something done, it's all right. As long as I'm exercising my craft, that's the only way to get better. I want to keep growing. I'm nowhere near as good as I want to be."

A frightening thought indeed, par-

'I'm not as good as I want to be'

ticularly considering Warren holds the record for having the most hits on the Hot 100 simultaneously, with six charting in the week ending Oct. 21. Still, the remarkable thing about Warren is not simply her string of hits but her versatility. Her tunes have been turned into hits by reggae, pop, metal, and R&B acts.

"Mainly what I try to do is write a song that is great and thoughtful," says Warren matter-of-factly. "Maybe in the middle of it I'll go, 'Heart could do this. Or Michael Bolton. Or Belinda Carlisle.' But I don't mold it.

I don't want to have any limitations on the song. I like that my songs have been recorded from Aswad to Cher, to Milli Vanilli to Barbra Streisand to Joe Cocker to Bad English to Heart. I like to write in a lot of different styles of music. It would be boring to write one kind of song... A lot of writers tend to write only one style really well; they can write great rock anthems or ballads or something."

Warren is definitely not just another songwriter. For one thing, she keeps her hand—and her head—squarely in the business end of her field as well as on the creative side.

She knows her numbers and talks to radio programmers regularly.

"Diane is very unusual," says Mary Catherine Sneed, VP of operations for Summit Communications, a major group broadcaster. "She is weirdly eclectic like most songwriters. But she can—and does—move around to the other side of the desk, the corporate and business side. I've never seen anybody else who can pull that off."

"I do try to understand the charts," Warren says. "I read Billboard. I call [the trades] to find out (Continued on next page)

Smithereens Arrive At '11' Band's Album Shows True Colors

BY STEPHEN WILLIAMS

NEW YORK The Smithereens have always shown their true colors on record. On their debut album, they saw red on "Blood And Roses"; and last year's "Green Thoughts" proved that no moss grew on these generic rolling stones. Now vocalist, guitarist, and chief writer Pat DiNizio is singing the upbeat blues on "Smithereens 11," the band's latest album, on Enigma/Capitol.

Witness "Blue Period" and "Blues Before And After," two of the 10 cuts that coalesce into a brand of power-pop the Smithereens deliver with no-holds-barred guitar work, workmanlike vocals, and the heady thump of Dennis Diken's drums.

"Smithereens 11" is the third Capitol studio album (more about that title in a minute) from DiNizio, Diken, bass player Mike Mesero, and guitarist Jim Babjak, four New Jersey lads who share similar affections for roots bands like the Who, the Kinks, and the Beatles. It also represents a marathon work session for DiNizio, who generally writes an album in about an hour.

Actually, "Green Thoughts" took four weeks, while "11" was written in two months "and a month refining the material," DiNizio says. "I wrote three sets of lyrics for each song, just to put myself to the test. They all work, but, invariably, on the album, I used the first set each time."

(Continued on next page)

Rickie Lee Jones' Return To The Rodeo; Van's Video; Maniacs' Aid; Cramps' Deal

"WHEN I WAS young, I was a wild, wild one," sings Rickie Lee Jones in the lyric of not one, but two songs on "Flying Cowboys," her rich and reflective return to the pop scene on Geffen Records.

The line brought to mind the first time I saw Jones perform, on a tour following her debut success a decade ago, a young streetwise writer struggling with her talent, sometimes losing her sobriety in the spotlight. In another context, recently, the line brought to mind how far an artist can come.

"I'm going to get another egg cream," Jones says to the waitress in a midtown Manhattan diner, as she sits in a rear booth talking about her new album.

"For a long time, because I seemed so infamous for being the wild one, it became my chain," she says. "Now, when I sing that line, I say it with glee and pride and happiness. It was a legacy to me and it's mine to you."

A good amount of glee, pride, and happiness pervade the songs on "Flying Cowboys," evidence of the changes Jones has seen in the five years since her previous release, "The Magazine." She has married, had a child, changed record labels (from Warner Bros.) and found that, despite the long absence, her audience was awaiting her return. In the weeks since its release, "Flying Cowboys" has scaled the Top Pop Albums chart, propelled in part by the charming video for the single "Satellites." A spring tour will fuel sales further.

For Jones, there are parallels between the rodeos she loved as a child, and describes on this album, and the glittering, bucking business of pop music that she has re-entered. "Rodeo Girl" is about being thrown back and forth on a very wild course," says Jones, conceding she was "very innocent" 10 years ago when her bop-beat hit "Chuck E.'s In Love" first put her on the radio.

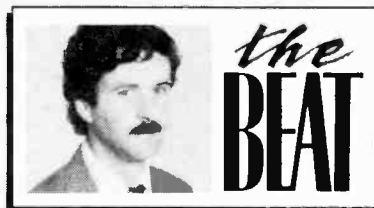
But programmers have resisted "Flying Cowboys," despite the album sales figures that prove Jones' singular, continuing appeal. "Radio has completely what it's there for in rock'n'roll," Jones says quietly. "It's just business. I was interviewing a manager [candidate] the other day and he was saying, 'You know, your radio people [at Geffen] should go and say, this is an artist you need to put on because there are people who want to hear her,' she says. "What a provocative idea, to go to radio and be honest and say, 'There are a lot of people out there who want to hear this.'"

ON THE WAVELENGTH: As Billboard critic Stephen Williams notes this week (page 30), Van Morrison was in rare form during his recent three-night stand at the Beacon Theatre in New York. The Beat caught Morrison's final show of the week, where he was joined for separate sets by Mose Allison and John Lee Hooker in front of an audience that included Dion DiMucci and actor Ed Begley Jr. The show was filmed for a PolyGram Video documentary.

ON THE BEAT: 10,000 Maniacs will play a benefit concert Dec. 17 at Alfred Univ. in Alfred, N.Y., to aid the efforts of a citizen's group in surrounding Allegany County to block plans for a nuclear waste dump in their backyard... After shows in northern California and South Carolina, the Rolling Stones donated \$500,000 to the Red Cross for earthquake and Hurricane Hugo relief efforts... Kenny Jo Silva, tour manager and drummer for John Cafferty & the Beaver Brown Band since the early '70s, has launched his own tour management-accountant business. Silva, who also served as a musical computer consultant to New Kids On The Block, among others, can be reached at 401-294-6282.

ON THE LINE: Enigma Records has signed the Cramps, inking the deal with band members Lux Interior and Poison Ivy over the grave of Bela Lugosi in Holy Cross Cemetery, not far from Enigma HQ... The Dick Clark Agency will handle appearances for Johnny Rivers... Bruce Fairbairn, who produced some of the tracks on the new Mercury/PolyGram Records all-star disk, "Stairway To Heaven/Highway To Hell," has signed with Bruce Allen Talent... Lyle Lovett has left Chuck Morris Entertainment after the expiration of a three-year management contract.

YOU DIDN'T READ IT HERE: Island Records act Anthrax, borrowing the pseudonym "Satan's Lounge Band" from an old "Saturday Night Live" skit by Bill Murray, plans a "secret" holiday concert at L'Amour in Brooklyn, N.Y., Friday and Saturday (15-16). The Beat knows the show is a secret because Island's ace publicity department sent along a press release headlined: "Anthrax Plans Secret Christmas Concert!"



by Thom Duffy

Early Interest In Duo Pays Off For Epic Indigo Girls Live Up To Their Ink

BY JIM BESSMAN

NEW YORK One of the year's most notable new talent stories, the success of the Indigo Girls, was a grassroots phenomenon—but one that started at the top.

"I went down to [New York's underground rock club] CBGB's not knowing what to expect," says Dave Glew, president of Epic and Associated Labels, recalling an intensely competitive A&R scene surrounding the Atlanta acoustic guitar duo.

"I was immediately struck by something special about their voices and songs that didn't fit into the normal business categories. I gave them my personal commitment that I would champion the project."

But even then, as product management director John Doelp notes, Amy Ray and Emily Saliers were reluctant signees.

"We had to talk them into it," he says of the duo, who signed with Epic in June 1988. "As far as they were concerned, music was a way of life, to be shared with their friends."

Those friends now number more than 600,000 buyers of the Indigos' self-titled label debut. The success of that disk has prompted Epic to reissue "Strange Fire," an album the duo released independently in 1987. The new version of "Strange Fire" contains a reworking of the Youngbloods' classic "Get Together," which the Indigo Girls recorded for the

(Continued on page 32)

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SELF-MOTIVATION IS DIANE WARREN'S GOLD STANDARD

(Continued from preceding page)

my numbers. I want to know all of the statistics on the records. I'm really getting into it. Sometimes I wish I wasn't as aware, because I know when something isn't doing as well as it should."

That happens more often than one might imagine, which is one reason she finds the whole process, from handing her songs over to someone to watching them destroyed or turned into stiffs, a rough go.

"Sometimes it's heartbreaking, especially when it's a record I really love. My biggest hits this year haven't necessarily been my favorite records. I've had a couple that just broke my heart because they weren't hits. Like the Patti LaBelle ["If You Asked Me To"]. It was top 10 R&B, but it was a stiff on the pop charts. That was my favorite record of this year, even more so than some of the

ones that went all the way.

"[The songs are] like your children, and you're sending them out into the world to come back with one arm. It can be awful. A lot of time you have no control. I'm a songwriter, so when I give my songs to somebody I can't say, 'You can't do them this way'... I've had a few records that were so awful that when I heard them I started to cry."

But the opposite also happens. A song Warren thinks is OK but not stunning can make it to the majors—like "When I See You Smile." "I don't think it's my favorite song," she says. "But Ritchie Zito and Bad English did a great job with it and made it a great record. It's really grown on me."

"And who would have thought Milli Vanilli would have a hit here? They were big in Europe, but nobody

knew them here. I played ["Blame It On The Rain"] for [Arista chief] Clive Davis when I was in New York and he just thought it was so right for Milli Vanilli."

Of her trying to convince Cher to record "If I Could Turn Back Time," Warren says, "I begged and pleaded with her to do that song... I had five songs on her album at the time, but I couldn't get word if she was doing that song. So I went down to the studio, where she was doing the vocal on another song of mine ["Just Like Jesse James"] and refused to take no for an answer. I'm very persistent," she says with a laugh. "I just said, 'Look, throw out all of my other songs, just do this one. Just do that track! I know it's a hit.' I was not leaving the room until she agreed, and she knew it. So she agreed, just to get me to go away. She did the

track and just went nuts—she sang great. When the song came out, it was the biggest hit she's had in 20 years. It's almost a platinum single." Warren grins into her interviewer's microphone and says, "See, Cher, I told you so!"

So what's next? Is there anything left?

"I'd like a country hit," she muses.

"I'm on every chart but country. A country performer could do one of my songs. A great song is a great song. But I just want to keep getting better. I want to write better and have more No. 1 records." She leans and grins. "Top tens are not going to be enough anymore. They've got to go all the way."

SMITHEREENS SHOW THEIR TRUE COLORS IN '11'

(Continued from preceding page)

Signature power chords open many of the new songs. There is also a tinkly Beatles-esque keyboard part on the opening cut and first single, "A Girl Like You," which has reached the top 10 on the Album Rock Tracks chart and has just broken onto the Hot 100 Singles chart. But DiNizio says that the reason for replacing the band's former producer, Don Dixon, with Ed Stasium (Living Colour, Ramones) was to make the record sound more "live."

"I'm thankful to Ed for putting me through the paces," DiNizio says. "It was a grueling process to get the vocals down, but there isn't a single vocal on this that I wince at, whereas in 'Green Thoughts' there are some moments which ought to have been splendid."

The Smithereens, for the most part, eschew complexity in their rhythms, chords, and messages, aiming instead for the musical solar plexus—although there are a couple of delicate melodies on "11" that take the band in a different direction.

"Maria Elena," for instance, is folk-rock Smithereens style. "I had for years in the back of my mind that I wanted to write some sort of off-handed tribute to Buddy Holly," DiNizio says. "I just couldn't get it, though, and I found all the others hokey."

Recently, though, DiNizio says he was watching a PBS tribute to Holly, which included a touching interview

with Holly's widow, Maria Elena. "I had the whole song written, chord changes and melody, and it became about her."

And "A Girl Like You" was actually composed as background behind the opening credits of the movie "Say Anything." "The lyrics are a reflection of the film," DiNizio says, "but there was a minor argument with the producer which put an abrupt halt to the project. Still," he adds, "it provided the necessary kick to start me writing."

DiNizio, who does not track chart performance religiously, says "11" is "a third of the way to gold." It is currently rising on the Top Pop Albums chart. Capitol marketing VP Ron McCarrell is hoping it will make "the big casino."

"The Smithereens' past two al-

bums have sold over 300,000 each, which says to me we've got a real solid base in the alternative and AOR marketplaces," he says. "We've developed a game plan to continue playing to those strengths, as well as MTV."

"The band does well on the coasts, with some hot spots in the Midwest and in Texas, where we made intensive efforts on their last album."

Now, about that title: The band was inspired by an old Rat Pack movie called "Ocean's 11," in which Frank Sinatra played the kingpin of a gang scheming to heist millions from a few Las Vegas casinos. The heist and the money went up in flames.

"I don't know how many people will get the connection," McCarrell jokes. "Maybe the fans will start looking for albums four through 10."

Mislabeled CD Brings Glory To Christian Act David & Giants Conquer Pop Goliath

BY BOB DARDEN

WACO, Texas The strange story of David & the Giants and the case of the mislabeled CD continues as more pop stations have picked up the left-field hit "Here's My Heart" by the Christian/AC act.

The tale began when Virgin Records promoter Dave Watson played what he thought was the latest Soul II Soul single, "Back To Life," for the staff at WNCI in Columbus, Ohio (Billboard, Nov. 25). But what PD Dave Robbins and company heard was the ballad "Here's My Heart."

"Watson kept insisting that this was not his song," Robbins says. "[But] after four listens, we were all convinced that this song was a No. 1 song."

Robbins played "Here's My Heart" on the air and asked listeners to identify the artist. Before the song was attributed to David & the Giants, Robbins says he received "hundreds" of calls on it. It was the station's most-requested song each night for nearly a week.

By Nov. 28, "Here's My Heart" was at No. 12 for WNCI and climb-

ing, with requests still coming in.

Tess Erwin, manager of publicity for Benson (which distributes Giant Records in the contemporary Christian music marketplace), says the label has serviced the single to 200 top 40 stations and contracted a major distribution and promotion company to handle it.

"A Birmingham, Ala., station, WAPI-FM, played it last week without announcing the artist during its 'Battle Of The New Songs' segment and people went crazy over it," Erwin says. "It was No. 1 five straight nights and they are swamped with calls daily. One announcer told me they'd never had a new song get that much response."

According to Erwin, four major-market stations across the country have already added "Here's My Heart" and five more are currently reviewing it.

David & the Giants are brothers David, Clayborn, and Rayborn Huff, along with David's daughter Kellye and son Lance. Before joining Benson with its own Giant Records, the band had recorded with several other major gospel and

(Continued on next page)

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TALENT IN ACTION

PAUL MCCARTNEY

The Forum, Los Angeles

"MEET THE BEATLE," you could call it. For, after two-and-a-half hours of multiscreen films, flashy lighting effects, and pyrotechnics of Paul McCartney's first U.S. performances in 13 years, it was (unsurprisingly) the hits from the Fab Four that stuck in the memory.

At this Nov. 27 show—the third of five sold-out Forum affairs, which kicked off his U.S. tour—McCartney seemed intent on summarizing his 25-year career, and most intent on conjuring up the warm feelings his fans have about the old Beatles tunes. While his lavishly mounted, 30-song set contained a number of Wings and solo hits, only the Liverpoolian quartet's old faves sent true electricity crackling through the cavernous hall.

Following an 11-minute movie retrospective assembled by "Help" director Richard Lester, McCartney and his five-piece band, including wife Linda on keyboards, bounded onstage for an opening rip at "Figure Of Eight," a track from his highly touted but commercially disappointing Capitol album "Flowers In The Dirt." The audience was respectful of this and other tunes from the record, but saved their loudest applause for better-known stuff.

Wings material like "Jet" and "Band On The Run" and some solo numbers like the robust "Coming Up" (during which Linda hovered above her band mates' heads on a hydraulic platform) and "Maybe I'm Amazed" fared better, but the house really rocked for the Beatles classics.

"The Long And Winding Road," "Fool On The Hill" (featuring McCartney rising and rotating in midair behind a psychedelically painted piano), "Sgt. Pepper's Lonely Hearts Club Band," "Eleanor Rigby," "Let It Be," "Hey Jude,"—these and others drew immense roars from the crowd.

While the impact of some numbers was dampened by the splashy production, the most straightforward

readings generally hit hardest. A jubilant "Can't Buy Me Love" and a surprising cover of Eddie Cochran's "20 Flight Rock" were especially memorable.

For his encores, McCartney delivered a snappy one-two knockout punch: a duet with Stevie Wonder on "Ebony And Ivory" and a stellar, hard-rocking take of the "Golden Slumbers" medley from "Abbey Road," reproduced to a studio-perfect T by the group. No one could have asked for more.

While McCartney's performance is slickly calculated and a little remote emotionally (not unlike Michael Jackson's, albeit with more pater), his generous show is a machine-tooled wonder of spectacle and sound. And, of course, the *good old songs*.

CHRIS MORRIS

**AFTER 7
ALYSON WILLIAMS
BIG DADDY KANE**

Palace Theater, Albany, N.Y.

ALL TOO OFTEN lately, in the rush to get live dance music out on the streets, studio-created acts are put on the road under-rehearsed to perform second-rate shows to prerecorded tracks.

Such was not the case with a package tour that brought After 7, Alyson Williams, and Big Daddy Kane to Albany's Palace Theater Nov. 10. All three acts served up brief but impressive sets that lived up to the high quality of their dance floor hits. Club music in a concert hall is a bit of an anomaly anyway, but After 7 did not seem to mind that fact. The group's smart choreography, easy stage presence, and smooth vocal blend recalled the best of old soul while updating it to a modern sound.

The three members are relatives of hot producers L.A. & Babyface, so it came as no surprise that hits like "Heat Of The Moment" reflect that pair's trademark style.

Williams similarly mixed old and new with a mighty bellow that suggested a racy Aretha Franklin at her best.

Kane had some sound problems on the turntable end but he persevered with a cocky attitude that positively leapt off the stage. In his gold lamé jacket and heavy gold jewelry, he defined the "in yo' face" rapper without letting up for even a minute. Like his records, his show was a freewheeling blast of rhymes and samples that hit like a minihistory of urban and soul music.

MICHAEL ECK

VAN MORRISON

Beacon Theatre, New York

VAN MORRISON'S CONCERTS often lean one way or the other: toward the atmospheric or the animated. His moody performances are hypnotic and self-indulgent. But when he's grooving, it's poetry in motion.

The Man's second show at the Beacon Nov. 28 was a peripatetic blend of intensity (rarely is Morrison *not* intense) and moon dancing, colored by fusions of jazz, blues, rock'n'roll, and Celtic strains. Morrison, as usual, kept his distance from the audience—this is a stylistic affectation—although there were a couple of times when I swear he made eye contact.

But who needs eye contact? Morrison's shyness and distinct lack of sex appeal—compared to Van, Sam Kinison is Tom Cruise—had nothing to do

with the music, whether he was into the fast scat of "Moondance," the luscious melody of the evocative Irish ballad "Carrickfergus," or the rapid-fire garble of "Gloria," the kicker of three encores.

Morrison varied the tempo as he covered songs from his 20-year-plus career—his first album with Them dates back to 1965—but he seemed the most comfortable in his "middle" period, the early '80s, when he dipped deeply into mysticism.

He frumped through some of the oldies (although "Caravans" was a powerful amalgam of fusion, gospel, and a touch of baroque), embracing the soulful, introspective works from Mercury albums including "Avalon," "Beautiful Vision," and "A Sense Of Wonder," putting his foot to the pedal occasionally, as on the stirring "No Guru, No Method, No Teacher."

The singer was rarely challenged by the stalwart backup band of Georgie Fame & the Blue Flames, but Fame's support, on harmonies and on the Hammond organ, was solid and practiced. Fame even took the stage during an "intermission" and held it, with a jazzy version of his '60s hit, Mongo Santamaria's buoyant riff "Yeh, Yeh."

STEPHEN WILLIAMS

**GEORGE CLINTON
& THE P-FUNK ALL-STARS**

Warfield Theater, San Francisco

BILL GRAHAM'S RENOVATED Warfield Theater had survived the Oct. 17 earthquake, but the immediate concern to those in the swaying balcony of the hall one month later was the churning, thunderous funk that George Clinton and his 20 or so P-Funk All-Stars brought here Nov. 17, making up a show originally set for the week of the quake.

This was the scene: four guitarists, three keyboardists, a horn section, everybody singing and dancing, one lead singer in a diaper, lots of bicycle pants, the Godfather o' Funk in pink leopard tights and a feathery 'do, and some guys just standing there, arms crossed and heads tilted back, peering into the crowd, just looking BAD.

Clinton offered at least two songs about dogs—his older hit "Atomic Dog" and "Why Should I Dog U Out?" from his current Paisley Park album, "The Cinderella Theory." But this show was really like one three-hour song. Clinton and his band would sit on a groove as solid as poundcake, then turn around to execute some wild fusion lick, Clinton mugging and conducting "Get Smart" horn lines that brought to mind James Brown and Frank Zappa, some that started like Chicago and ended like Ornette Coleman.

Guitar solos on "Maggot Brain" took things higher, and "Amp" Fiddler's winding synth solo atop a busy phone signal was symbolic of the anarchy on stage.

Familiar refrains rang out, call-and-response style. "We want the funk. Give up the funk." "Tear the roof off the sucker." "Do that stuff, aww do that stuff." "We be funk'in' over here, over there ain't shit." "Ain't nothing' but a party." The crowd, a mix of all races and ages, chimed in, lifting up chants of "go, go, go" over the enormous wall of P-Funk sound. It felt like church, except your ears rang afterward.

ROBIN TOLLESON

AB BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS*					
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
THE ROLLING STONES LIVING COLOUR	Hubert H. Humphrey Metrodome Minneapolis	Nov. 29-30	\$2,976,592 \$28.50	104,780 sellout	BCL Group
THE ROLLING STONES LIVING COLOUR	Memorial Stadium Clemson Univ. Clemson, S.C.	Nov. 26	\$1,817,844 \$29.50	63,784 sellout	BCL Group
THE ROLLING STONES LIVING COLOUR	Gator Bowl Sports Complex Jacksonville, Fla.	Nov. 25	\$1,779,205 \$28.50	62,637 sellout	BCL Group
NEW KIDS ON THE BLOCK SWEET SENSATION DINO	The Spectrum Philadelphia	Nov. 26-27	\$1,058,616 \$20/\$18.50	54,878 sellout	Electric Factory Concerts
MOTLEY CRUE WARRANT	Joe Louis Arena Detroit	Dec. 1	\$382,780 \$20	19,139 sellout	Brass Ring Prods.
ANDY WILLIAMS CHRISTMAS SHOW PHILIP WELLFORD	Rialto Square Theatre Joliet, Ill.	Nov. 30- Dec. 3	\$298,142 \$28.50/\$23.50/ \$19.50/\$14.50	13,538 15,464 sellout	in-house
NEW KIDS ON THE BLOCK SWEET SENSATION DINO	Boston Garden Boston	Nov. 25	\$295,335 \$20/\$17.50	15,181 sellout	Don Law Co.
LOS YONKIS JOSE LUIS RODRIGUEZ	Los Angeles Memorial Coliseum & Sports Arena Los Angeles	Nov. 23	\$261,432 \$30/\$24	10,624 16,000	Jalisco Prods.
THE O'JAYS/LEVERT	Star Plaza Theatre Merrillville, Ind.	Nov. 23-25	\$256,276 \$20	12,834 17,000 sellout	in-house
DAVID COPPERFIELD	Star Plaza Theatre Merrillville, Ind.	Dec. 1-3	\$229,752 \$18	12,977 18,000 sellout	in-house
MOTLEY CRUE WARRANT	Cincinnati Riverfront Coliseum Cincinnati	Nov. 26	\$217,440 \$18	12,080 sellout	Sunshine Promotions
Marlboro Country Music Tour: Alabama Ricki Van Shelton Restless Heart Kathy Mattea	McNichols Sports Arena Denver	Nov. 17	\$209,025 \$17.50/\$15.50	11,607 12,906	Metropolitan Entertainment Fey Concert Co.
PATTI LABELLE/JAMES INGRAM	Fox Theatre Detroit	Nov. 22	\$201,975 \$25	8,506 9,000	Brass Ring Prods.
NEW KIDS ON THE BLOCK SWEET SENSATION DINO	New Haven Veterans Memorial Coliseum New Haven, Conn.	Nov. 22	\$201,006 \$19.50	10,596 sellout	Cross Country Concerts
KENNY ROGERS/THE OAK RIDGE BOYS	Centrum in Worcester Worcester, Mass.	Dec. 1	\$176,282 \$25/\$18.50	10,500 sellout	North American Tours
B-52'S TOAD THE WET SPROCKET	Fox Theatre Detroit	Nov. 26 & 30	\$172,606 \$18.50	9,592 sellout	Brass Ring Prods.
ENGELBERT HUMPERDINCK DICK CAPRI	Valley Forge Music Fair Devon, Pa.	Nov. 30- Dec. 2	\$163,730 \$22.50	8,826 11,728	Music Fair Prods.
BARRY MANLOW	Ruth Eckerd Hall Clearwater, Fla.	Nov. 16-17	\$147,675 \$35/\$33	4,279 sellout	PACT
NEW KIDS ON THE BLOCK SWEET SENSATION DINO	Hersheypark Arena Hershey, Pa.	Nov. 24	\$144,726 \$18.50	8,013 sellout	Electric Factory Concerts
BARRY MANLOW	Orlando Centroplex Orlando, Fla.	Nov. 19	\$133,626 \$18.50	7,680 10,532	American Concerts Magic Prods.
Halloween Rap Attack II: 2 Live Crew Slick Rick EPMD The D.O.C.	International Amphitheatre Chicago	Oct. 28	\$132,664 \$18.50	7,171 10,170	Newman/Kennedy Prods.
Earthquake Relief Benefit: Neil Young, Crosby, Stills & Nash, Steve Miller Band Aaron Neville with Amasa Miller, America, The Brass Band Chambers Brothers, The Dynamones, Grace Slick Jesse Colin Young, Joe Louis Walker, Lesbian Singers Maria Muldaur, Marade Michael Walden, Paul Kantner	Cow Palace, San Francisco, Calif.	Nov. 26	\$128,538 \$20	11,224 sellout	Bill Graham Presents
CHARLEY PRIDE	Niagara Falls Convention Center Niagara Falls, N.Y.	Nov. 25	\$128,498 \$17.50/\$16.50	8,908 16,744	Pathway
STEVE RAY VAUGHAN & DOUBLE TROUBLE/JEFF BECK	The Omni Atlanta	Nov. 19	\$111,090 \$17.50	6,348 9,500	Concert Promotions/ Southern Promotions

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Billboard

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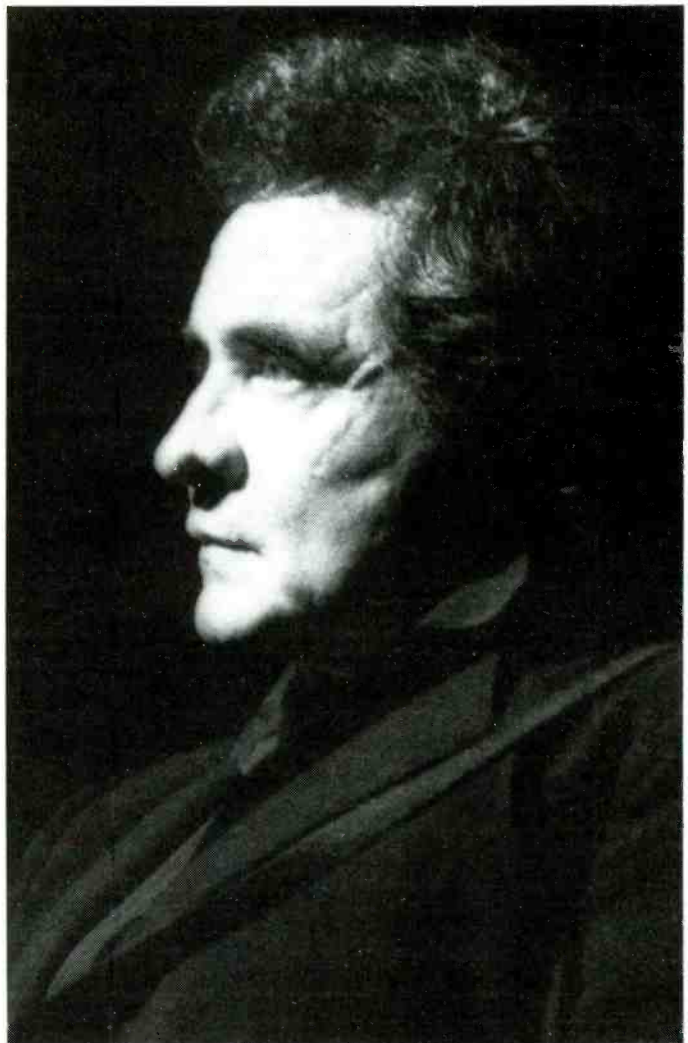


Photo: Alan Messer

In a career that spans four decades, Johnny Cash has either worked with, worked in, performed at, visited with, been booked by, had albums played by, been mentioned in, written up by, starred in, recorded songs by, sang with, written for, contracted by, starred with, purchased from, rented from, recorded for, or been a friend to almost all of us in the entertainment industry. Now is your chance to thank him and join us in saluting this worldwide legend.

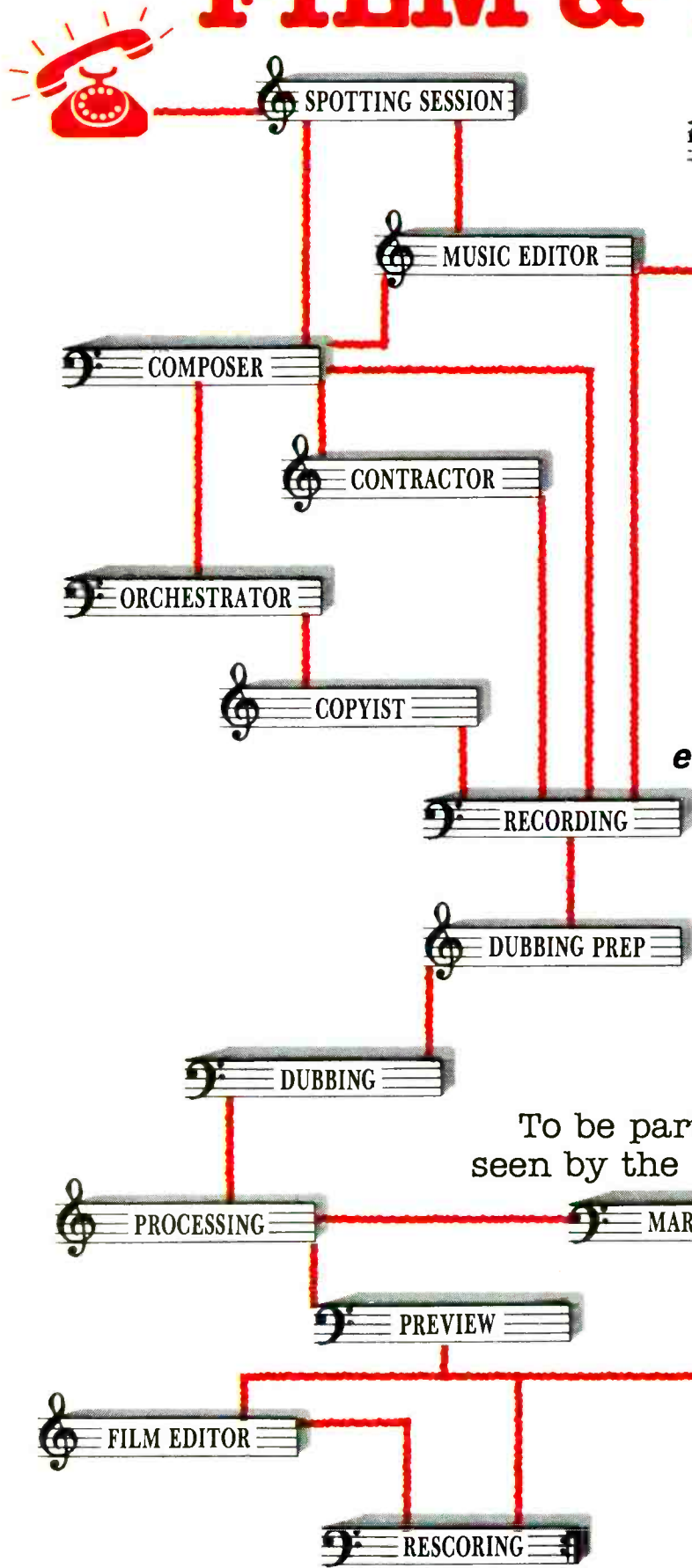
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PREMIERE

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INDIGO GIRLS

(Continued from page 28)

the soundtrack of the ABC-TV series "The Wonder Years."

Epic executives note how Ray and Saliers worked tirelessly to promote their debut breakthrough.

"They've worked with this company like I've never seen," says Glew. Doelp cites the Girls' "portability" factor, which allowed them to perform live throughout the label, trade, and consumer worlds.

"It was definitely one of those situations where you had to see them live," says Doelp. "Our feeling was whenever we could get them in front of an audience, we'd get people hooked and sell records."

Epic launched the pair at ground zero, even having them perform at branch meetings prior to their album's release. From there, they hit the retail trenches, playing in-store dates throughout their Southeastern base, as well as the major Musicland, Target, and Camelot chain conventions.

"Warehouse in L.A. called us to play at their headquarters, and the Girls did a 'drive around' to meet retail clerks and managers," says Doelp. "They went to the grass roots—the small shops which aren't big enough for in-stores. They even walked through our manufacturing plant in Carrollton, Ga., and played in seven different spots, as well as the New York conference room before more retailers."

As retail activity spread, college and alternative radio picked up the charge. Opening slots on R.E.M. and Hothouse Flowers tours brought added credibility, says Glew, though the guest appearance these groups made on the "Indigo Girls" album was not emphasized by Epic.

"Indigo Girls—Live," the first of Epic's Reverse series of promo disks, featuring live versions of current album tracks and additional material, was sent to radio to augment "Indigo Girls." Meanwhile, MTV and VH-1 came aboard with a video for "Closer To Fine," the first single, which also broke the duo on top 40 radio.

Now, following the second single, "Land Of Canaan," a third radio track may well come from "Strange Fire." They will also have a live long-form videocassette out early next year.

"Artists like this have a very loyal following," says Glew, who reports an initial 75,000-unit order of "Strange Fire" and further expectations for 150,000-200,000 sales. "They'll always sell catalog, and will stay around album after album."

Appearing In The Dec. 23 rd Issue:

YOU DECIDE!

Vote for the artists, singles, and albums of the DECADE!

See ballot inside this Billboard Year-End issue.

1990 Country Radio Seminar Agenda Announced

NASHVILLE The agenda has been released for the 21st annual Country Radio Seminar, scheduled for Feb. 28-March 3 at the Opryland Hotel here. Sponsors of the event also announced that Alabama will perform at the Super Faces Show on March 1 at the Roy Acuff Theater at Opryland.

The seminar agenda will consist of the following:

Feb. 28: Registration, beginning at 2 p.m.; artist radio tape sessions, 4-7 p.m.; artist/attendee welcome reception, 7:30-10 p.m.

March 1: Radio panels on "The Country Station Of The '90s"; "Career Crossroads: Where Do I Go From Here?"; "New Avenues For Increasing Sales"; "Formatics: The Nuts & Bolts Of Daily Programming"; "Maximizing Your

Mileage: Expanding Your Audience Without Losing Your Core"; and "Product Research & Development: Taking The Road To The Bank Or Bankruptcy."

Music Industry Professional

Alabama is set to perform at the Super Faces show

Seminars (sponsored by the Country Music Assn. and running concurrently with the CRS programs) on "Business In The Right Key"; "Making Music That Makes Cents"; and "Challenging The Rules And Staying In The Game."

March 2: Radio panels on "Bill-

board Your Image: Marketing Your Station Through Promotions"; "Alternative Routes"; "Aircheck Doctor: A Toll-Free Listening Experience"; "Highway To The Stars: A Long Hard Road"; "Road Under Construction: Charting In The '90s"; round-table discussions on a variety of industry topics; speaker David J. Rogers on "The Power Of Motivation And Achievement" and "The Art Of The Master Strategists."

March 3: Radio panels on "From Model T To T-Bird: Moving Talent Into The Fast Lane"; "Air Personalities: It's Showtime"; "Automotive Advertising: Radio's Hottest Revenue Source"; "New Technology In Music"; "Proceed With Caution: Dollars Ahead"; two 90-minute production workshops; speak-

er C.W. Metcalf on "Humor Survival Skills For People Over Five And Under Pressure"; closing banquet and New Faces Show.

The exhibit hall will be open Feb. 28, 2-7 p.m.; March 1, 11 a.m.-6 p.m.; and March 2, 11:30 a.m.-7 p.m.

Registration fee for the CRS is

\$279 each through Jan. 12. From Jan. 13 through Feb. 18, it is \$329. After Feb. 18, the fee jumps to \$399. There are special rates available for students and spouses.

Additional information is available from Frank Mull or Tricia Dubuque at 615-327-4487 or 327-4488.

'D-ckhe-ds' Disk Tests Public's Tolerance Pinkard & Bowden Are Back

BY EDWARD MORRIS

NASHVILLE Slap on the warning stickers—here comes another Pinkard & Bowden album. Incensed that rap and heavy metal should enjoy all the benefits of offensive lyrics, the droll Warner Bros. duo has stepped in and seized some equity for country music via its "Live In Front Of A Bunch Of D-ckhe-ds."

While the album title itself is a model of restraint, the names of the individual cuts are a trifle more forthright. Among these are the inspirational "Leading Others To Christ Through Barnyard Innuendo," the historical "Elvis Was A Narc," and the factual "The Fifties Suck."

"Live" is the third album with which Sandy Pinkard and Richard Bowden have tested community standards. The earlier ones were "Writers In Disguise" and "PG-13." Oddly enough, the duo has met with a resistance from country radio that might be characterized as rejection.

Since their country chart debut in 1984, Pinkard & Bowden have made the Hot 100 Singles chart five times, most recently this year when their "Libyan On A Jet Plane" crashed at No. 79. They got their closest peek at the chart summit their first year out when "Mama, She's Lazy" worked its way up to No. 39. "There's more to us than just a little chart activity," Pinkard huffs.

But it was such reverses, he acknowledges, that made them seek alternate ways of marketing the group's country-sounding music, notably by cultivating drive-time programming on the more adventurous rock stations and by developing the comedy club circuit. "We had to make that transition from being a novelty act to being a comedy act," Pinkard explains.

Adds Bowden, "We absolutely have not gone into a market in the last two years that people have not said they've continually heard our songs on morning drive time." They

estimate that when they tour they will average three live drive-time appearances per week.

"What we have done," Pinkard says, "is unwittingly built ourselves a career outside of the strictures of the Nashville rat race."

The two do their own music and are thus able to tour without the expense of a band. And they do some of their own booking.

This month, they are booked at Broad Ripple, Indianapolis; Hotel Acadian, Lafayette, La.; the Grin Room, Baton Rouge, La.; Hotel Eola, Natchez, Miss.; and Jokers, Dayton, Ohio. In March, they will moderate the celebrity panel at the Country Radio Seminar in Nashville.

Before teaming with Bowden, Pinkard was best known as a songwriter, having written such hits as "You're The Reason God Made Oklahoma" and "Coca Cola Cowboy." Bowden earlier played guitar for Linda Ronstadt, Dan Fogelberg, Roger McGuinn, and Stevie Nicks.

Although comedy is the focus of Pinkard & Bowden's new album, it is not without its tender moments, the chief one of which is a wistful rendition of the Kim Carnes/David Ellington classic "She Dances With Meat."

WSIX Nashville's Morning Show Brings Down The House Great Radio Can Still Be Picked Up

TRIBUTE TO GREAT RADIO STATIONS: As a graduate, summa cum laude, of some Neanderthal era rock stations (including stints working for Gordon McLendon, the best of them all, and LIN Broadcasting), I tend to be picky about radio stations. No guts, no glory. The problems caused by minuscule playlists, cautious oldies-laden programming, and fear of new artists are well chronicled at every confrontation between the broadcasters and the record industry, which feeds them tons of product. So it's always a pleasure to discover great stations where the PDs, MDs, and air personalities have the vision and talent to create outstanding ear candy.

Sometimes these stations are country. WSIX in Nashville tops the list. Gerry House brews one of the most consistently entertaining morning shows, abetted by his House Foundation crew—

laughmeister Paul Randall, sportsman on the billboard Duncan Stewart, Al "Scrooge" Voeks, and perky producer Devon O'Day. Even on his off days (try alternate Tuesdays and Thursdays), House is far better than many aircheckheads cluttering the kilocycles. And, when he's on a roll, forget it—he's untouchable.

Sometimes the stations are classical. Especially when they're playing the music rather than boring it into oblivion with endless commentaries on the life, times, and domestic traits of the composers. What would a classical DJ do on a rock station? "This song was composed by Mr. Keith Richards and Mr. Mick Jagger, who are members of the group that was named in the early '60s the Rolling Stones. They wrote it during their Sticky Fingers period. Mr. Jagger was recovering from a heartbreaking affair with Lady Marianne Faithful, and Mr. Richards was recovering from the effects of an unlisted drug when they . . ."

And sometimes the stations are rock. That's what happened on a recent visit to Austin, Texas. While turning the dial toward the hot Austin country station KASE, the Avis rent-a-radio stopped at KPEZ "Z102," where a powerhouse Stevie Ray Vaughan song was playing on "Austin Prime Time," a program that showcases some of that town's torrid talent. Many stations strangle or ignore local talent. Of course, not all are as fortunate as stations located in Austin, one of the top multigenre creative hotbeds in the world. Z102 frequently programs this music into a listener-friendly mix of local and national music makers. Poi Dog Pondering, the latest success story out of Austin, goes back to back with Bob Dylan singing "Everything Is Broken" from

his great new "Oh Mercy" album. (For a real treat, listen to the newest Dylan classic, "Most Of The Time," on this album.) "Oh Atlanta" by Little Feat will be punctuated by the Stones. And, yes, the announcers do identify the music—not after every song, but more often than on many other stations. This station is hot. The program-mix, personalities, and excitement make this a powerhouse rock station that the Texas capital city can be proud of. Congratulations to all those pushing Z102 to new levels of professionalism and performance.

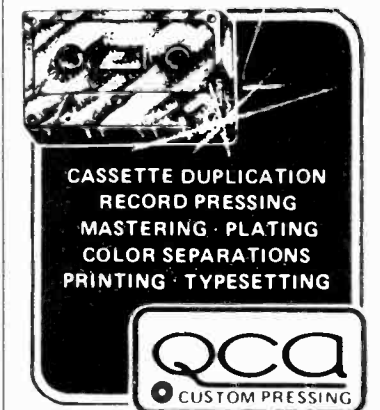


by Gerry Wood

McSUCCESS: John McGhan of McGhan Radio Productions reports "great success" for his "Live From Nashville" broadcasts during Country Music Week. The program featured exclusive interviews with such top country stars as Eddy Arnold, Hank Thompson, Canyon, Riders In The Sky, Mary Chapin

Carpenter, Restless Heart, Marty Stuart, the Desert Rose Band, Tammy Wynette, K.T. Oslin, Mason Dixon, Sweethearts Of The Rodeo, Randy Travis, Kenny Rogers, Anne Murray, Glen Campbell, Clint Black, Vince Gill, Crystal Gayle, Lorrie Morgan, Lynn Anderson, Guy Clark, Holly Dunn, and Suzy Bogguss . . . Rodney Crowell has been receiving airplay on "California Earthquake," a song he wrote when he lived in Los Angeles. Crowell recalls, "I wrote it in 1975 while I was in my earthquake anxiety phase." The song appeared on an album and lay dormant until, following the Northern California quake, the Grateful Dead taped it for Bay area radio stations to play as "a gift to Northern California." Crowell and the group are donating the song's proceeds to the Red Cross Earthquake Relief Fund.

GOSPEL ACCORDING TO PAUL: Word Records has inked a distribution agreement with RCA Records focusing on RCA artist Paul Overstreet and his current "Sowin' Love" album project. Word will distribute the project to its entire network of Christian outlets. During the announcement reception at BMI/Nashville, Word showed Overstreet's latest music video for the song "Seein' My Father In Me." It's his first video promoted to Christian outlets . . . Trisha Walker of Trisha Walker International reports "astounding success," with the recent first "Country Night" in Gstaad, Switzerland. The show at the chi-chi ski resort starred Loretta Lynn, Conway Twitty, Stella Parton, Vernon Oxford, and the Forester Sisters. Walker is now buying the talent for next year's event.



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What are we gonna tell
The Children?
Brad Anthony Moore



Billboard® HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	14	TWO DOZEN ROSES R.HALL,R.BYRNE (R.BYRNE, M.MCANALLY)	SHENANDOAH COLUMBIA 38 69061/CBS
★ ★ NO. 1 ★ ★ 1 week at No. 1					
2	3	5	13	A WOMAN IN LOVE R.MILSAP,R.GALBRAITH,T.COLLINS (D.MILLET, C.WRIGHT)	◆ RONNIE MILSAP RCA 9027-7
3	5	7	15	OUT OF YOUR SHOES B.BECKETT (J.WOOD, P.RYAN, S.SPIVEY)	◆ LORRIE MORGAN RCA 9016-7
4	7	8	13	THERE GOES MY HEART AGAIN H.DUNN,C.WATERS (L.WILSON, W.PERRY, J.DIFFIE)	◆ HOLLY DUNN WARNER BROS. 7-22796
5	8	10	11	WHO'S LONELY NOW P.WORLEY,E.SEAY (K.BROOKS, D.COOK)	HIGHWAY 101 WARNER BROS. 7-22779
6	10	11	12	TILL I CAN'T TAKE IT ANYMORE N.LARKIN (C.OTIS, J.BURTON)	◆ BILLY JOE ROYAL ATLANTIC 7-88815
7	11	13	12	SHE'S GONE, GONE, GONE J.BOWEN,G.CAMPBELL (H.HOWARD)	GLEN CAMPBELL UNIVERSAL 66024
8	12	14	10	IT AIN'T NOTHIN' G.FUNDIS,K.WHITLEY (T.HASELDEN)	◆ KEITH WHITLEY RCA 9059-7
9	4	4	14	I'VE BEEN LOVED BY THE BEST D.WILLIAMS,G.FUNDIS (B.MCDILL, P.HARRISON)	◆ DON WILLIAMS RCA 9017-7
10	13	15	12	THAT JUST ABOUT DOES IT R.MONTGOMERY (M.D.BARNES, V.GOSDIN)	◆ VERN GOSDIN COLUMBIA 38 69084/CBS
11	14	19	10	MANY A LONG & LONESOME HIGHWAY R.CROWELL,T.BROWN (R.CROWELL, W.JENNINGS)	◆ RODNEY CROWELL COLUMBIA 38-73042/CBS
12	1	2	15	IF TOMORROW NEVER COMES A.REYNOLDS (K.BLAZY, G.BROOKS)	◆ GARTH BROOKS CAPITOL 44430
13	18	22	11	IT'S YOU AGAIN J.BOWEN,S.EWING (S.EWING, M.GEIGER, W.MULLIS)	SKIP EWING MCA 53732
14	17	21	11	THERE YOU ARE F.FOSTER (M.REID, K.FLEMING)	◆ WILLIE NELSON COLUMBIA 38-73015/CBS
15	16	20	10	SIMPLE MAN J.STROUD (C.DANIELS, J.GAVIN, C.HAYWARD, T.DGREGARIO)	◆ THE CHARLIE DANIELS BAND EPIC 34-73030/CBS
16	20	25	8	MY ARMS STAY OPEN ALL NIGHT J.CRUTCHFIELD (P.OVERSTREET, D.SCHLITZ)	TANYA TUCKER CAPITOL 79810
17	19	24	11	WHEN IT'S GONE R.SCRUGGS,NITTY GRITTY DIRT BAND (J.FADDEN, D.SCHLITZ)	◆ NITTY GRITTY DIRT BAND UNIVERSAL 66023
18	21	28	9	WHEN I COULD COME HOME TO YOU J.BOWEN (S.WARNER, R.MURRAH)	STEVE WARNER MCA 53738
19	22	29	5	NOBODY'S HOME J.STROUD,M.WRIGHT (C.BLACK)	CLINT BLACK RCA 9078-7
20	6	6	15	THE LONELY SIDE OF LOVE T.BROWN (KOSTAS)	PATTY LOVELESS MCA 53702
21	23	30	10	IN MY EYES T.BROWN,S.SMITH (L.CARTWRIGHT)	LIONEL CARTWRIGHT MCA 53723
22	25	33	7	START ALL OVER AGAIN P.WORLEY,E.SEAY (C.HILLMAN, S.HILL)	THE DESERT ROSE BAND MCA/CURB 53746/MCA
23	24	31	9	DIDN'T EXPECT IT TO GO DOWN THIS WAY H.SHEDD (K.T.OSLIN)	◆ K.T. OSLIN RCA 9029-7
24	9	1	13	IT'S JUST A MATTER OF TIME R.PERRY (B.BENTON, B.HENDRICKS, C.OTIS)	◆ RANDY TRAVIS WARNER BROS. 7-28841
25	32	40	4	STATUE OF A FOOL S.BUCKINGHAM (J.CRUTCHFIELD)	◆ RICKY VAN SHELTON COLUMBIA 38 73077/CBS
26	31	37	4	ONE MAN WOMAN B.MAHER (P.KENNERLY)	THE JUDDS CURB/RCA 9077-7/RCA
27	28	34	12	WALK SOFTLY ON THIS HEART OF MINE THE KENTUCKY HEADHUNTERS (B.MONROE, J.LANDERS)	◆ THE KENTUCKY HEADHUNTERS MERCURY 874 744-7
28	30	36	7	I CAN'T TURN THE TIDE K.LEHNING (M.BONAGURA, K.BAILLIE, C.BICKHARDT)	◆ BAILLIE AND THE BOYS RCA 9076-7
29	15	9	16	COUNTRY CLUB G.BROWN (C.JONES, D.LORD)	◆ TRAVIS TRITT WARNER BROS. 7-22882
30	34	38	8	IF YOUR HEART SHOULD EVER ROLL THIS WAY AGAIN B.HALVERSON,R.BENNETT (A.CUNNINGHAM, M.IRWIN)	◆ JO-EL SONNIER RCA 9014-7
31	39	43	4	WHERE'VE YOU BEEN A.REYNOLDS (J.VEZNER, D.HENRY)	◆ KATHY MATTEA MERCURY 876 262-7
32	40	48	3	OVERNIGHT SUCCESS J.BOWEN,G.STRAIT (S.D.SHAFFER)	GEORGE STRAIT MCA 53755
★ ★ ★ POWER PICK/AIRPLAY ★ ★ ★					
33	45	—	2	SOUTHERN STAR B.BECKETT,ALABAMA (R.MURRAH, S.DEAN, R.ALVES)	ALABAMA RCA 9083-7
34	37	41	8	QUIT WHILE I'M BEHIND P.WORLEY,E.SEAY (B.CASWELL, V.THOMPSON)	JENNIFER MCCARTER & THE MCCARTERS WARNER BROS. 7-22763
35	48	—	2	ON SECOND THOUGHT R.LANDIS (E.RABBITT)	◆ EDDIE RABBITT UNIVERSAL 66025
36	43	44	7	AMY'S EYES J.BRADLEY (T.BROWN, J.P.HUNT)	◆ CHARLEY PRIDE 16TH AVENUE 70435
37	42	42	7	BLACK AND WHITE R.CROWELL,R.CASH (P.SMITH)	ROSANNE CASH COLUMBIA 38-73054/CBS
38	27	12	17	YELLOW ROSES R.SKAGGS (D.PARTON)	DOLLY PARTON COLUMBIA 38-69040/CBS
39	29	17	16	NEVER HAD IT SO GOOD J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER, J.JENNINGS)	◆ MARY CHAPIN CARPENTER COLUMBIA 38-69050/CBS
40	49	55	4	LEAVE IT ALONE W.WALDMAN (B.LLOYD, R.FOSTER)	THE FORESTER SISTERS WARNER BROS. 7-22773
41	46	46	6	THE CENTER OF MY UNIVERSE T.BROWN (D.BELLAMY, H.BELLAMY, D.SCHLITZ)	THE BELLAMY BROTHERS MCA/CURB 53719/MCA
42	47	47	6	SHE'S GOT A MAN ON HER MIND C.WRIGHT,J.H.CHARLTON (C.WRIGHT, B.SPENCER)	CURTIS WRIGHT AIRBORNE 75746/MCA
43	41	32	17	ALL THE FUN J.STROUD (P.OVERSTREET, T.DUNN)	◆ PAUL OVERSTREET RCA 9015-7
44	44	35	17	THE VOWS GO UNBROKEN (ALWAYS TRUE TO YOU) J.E.NORMAN (G.BURR, E.KAZ)	◆ KENNY ROGERS REPRISE 7-22828/WARNER BROS.
45	33	18	16	TIL LOVE COMES AGAIN J.BOWEN,R.MCENTIRE (B.REGAN, E.HILL)	REBA MCENTIRE MCA 53694
46	51	58	4	TELL ME WHY S.FISHELL (G.DAVIES, H.STINSON)	JANN BROWNE CURB 10568
47	35	23	16	THE RACE IS ON R.L.SCRUGGS,M.MILLER (D.ROLLINS)	◆ SAWYER BROWN CAPITOL/CURB 44431/CAPITOL
48	26	16	14	BREAKING NEW GROUND J.STROUD (C.JACKSON, J.SALLEY)	◆ WILD ROSE UNIVERSAL 66018
49	54	59	4	SHOULDA, COULDA, WOULDVA LOVED YOU P.MCMAKIN (L.TAYLOR, L.WILSON, R.MOORE)	◆ LES TAYLOR EPIC 34 73063/CBS
50	56	63	4	THE GREAT DIVIDE P.WORLEY,E.SEAY,G.BROWN (J.LINDLEY, R.TRAVIS)	GENE WATSON WARNER BROS. 7-22751

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	58	70	3	IF YOU WANT TO BE MY WOMAN M.HAGGARD,M.YEARY,K.SUESOV (M.HAGGARD)	MERLE HAGGARD EPIC 34 73076/CBS
52	55	60	5	DON'T LEAVE HER LONELY TOO LONG R.BENNETT,T.BROWN (M.STUART, KOSTAS)	MARTY STUART MCA 53751
53	38	27	14	NEVER ALONE T.BROWN (V.GILL, R.CASH)	VINCE GILL MCA 53717
54	61	82	3	TIME'S UP SOUTHERN PACIFIC & CARLENE CARTER SOUTHERN PACIFIC, J.E.NORMAN (W.WALDMAN, H.STINSON, K.WELCH)	SOUTHERN PACIFIC & CARLENE CARTER WARNER BROS. 7-22714
55	36	26	11	YOU MUST NOT BE DRINKING ENOUGH E.GORDY,JR.,R.L.SCRUGGS (D.KORTCHMAR)	EARL THOMAS CONLEY RCA 8973-7
56	53	53	6	WHERE DID THE MOON GO WRONG H.SHEDD (D.ALEXANDER, P.NELSON)	◆ DANIELE ALEXANDER MERCURY 876 228-7
57	91	—	2	HEARTBREAK HURRICANE R.SKAGGS,S.BUCKINGHAM (J.RUSHING, L.CORDLE)	RICKY SKAGGS EPIC 34 73078/CBS
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
58	NEW ▶	1	1	FAST MOVIN' TRAIN S.HENDRICKS,T.DUBOIS,RESTLESS HEART (D.LOGGINS)	RESTLESS HEART RCA 9115-7
59	60	65	4	RADIO ROMANCE R.CHANCEY (M.POWELL, R.NELSON, J.WHITE)	◆ CANYON 16TH AVENUE 70437
60	69	—	2	HE'S ALIVE R.SKAGGS (NOT LISTED)	◆ DOLLY PARTON COLUMBIA 38-73200/CBS
61	NEW ▶	1	1	NO MATTER HOW HIGH J.BOWEN (E.STEVENS, J.SCARBURY)	THE OAK RIDGE BOYS MCA 53757
62	68	78	3	HE'S GOTTA HAVE ME N.LARKIN (D.PFRIMMER, C.HARTFORD)	THE GIRLS NEXT DOOR ATLANTIC 7-88791
63	71	77	3	SHE'S A LITTLE PAST FORTY R.KILLEN,R.MCDOWELL,J.MEADOR (R.MCDOWELL, B.KILLEN, J.PENNINGTON)	RONNIE MCDOWELL CURB 10558
64	76	—	2	WHO'S GONNA KNOW J.BOWEN,C.TWITTY,D.HENRY (R.MAINEGRA, J.GRIFFIN, R.YANCEY)	CONWAY TWITTY MCA 53759
65	73	79	3	GOOD AS GONE J.BOWEN,C.HARDY (J.B.BARNHILL, D.MILLER, J.H.HUNTER)	JOE BARNHILL UNIVERSAL 66032
66	50	45	9	BLUE BLOODED WOMAN S.HENDRICKS,K.STEGALL (JACKSON, MURRAH, K.STEGALL)	◆ ALAN JACKSON ARISTA 9892
67	NEW ▶	1	1	KEEP IT IN THE MIDDLE OF THE ROAD T.DUBOIS,R.SHARP (S.LEMAIRE, J.PENNINGTON)	◆ EXILE ARISTA 9911
68	66	67	5	WONDERFUL TONIGHT H.SHEDD (E.CLAPTON)	BUTCH BAKER MERCURY 876 226-7
69	57	49	20	LET IT BE YOU R.SKAGGS,S.BUCKINGHAM (K.WELCH, H.STINSON)	◆ RICKY SKAGGS EPIC 34 68995/CBS
70	77	—	2	I CAN'T HELP MYSELF (SUGAR PIE HONEY BUNCH) B.HILL (E.HOLLAND, L.DOZIER, B.DOZIER)	BILLY HILL REPRISE 3842/WARNER BROS.
71	75	81	3	LOVE IS A HARD ROAD M.MORGAN (N.MONTGOMERY, M.MORGAN)	IRENE KELLEY MCA 53756
72	59	56	5	A HURT I CAN'T HANDLE J.KENNEDY (J.FORTUNE)	THE STATLER BROTHERS MERCURY 876 112-7
73	90	—	2	TRASHY WOMEN J.J.WALKER (C.WALL)	JERRY JEFF WALKER TRIED & TRUE 1698/RKO
74	52	39	18	BAYOU BOYS B.BECKETT (F.J.MEYERS, T.SEALS, E.RAVEN)	EDDY RAVEN UNIVERSAL 66016
75	64	57	22	A BETTER LOVE NEXT TIME M.HAGGARD,M.YEARY (J.CHRISTOPHER, B.WOOD)	MERLE HAGGARD EPIC 34 68979/CBS
76	70	72	4	SHOWS YOU WHAT I KNOW G.KENNEDY (K.BAZINET, C.R.HUNT)	ANDI & THE BROWN SISTERS DOOR KNOB 337
77	65	52	18	AN AMERICAN FAMILY J.BOWEN (B.CORBIN)	THE OAK RIDGE BOYS MCA 53705
78	85	—	2	SOMETHINGS GOT A HOLD ON ME A.HENSON (J.ROGERS)	JAMES ROGERS SOUNDWAVES 4830
79	83	—	2	HEART FROM A STONE NOT LISTED (B.N.CHAPMAN, M.GERMINO)	◆ SUSI BEATTY STARWAY 1206-7
80	62	51	10	MY SWEET LOVE AIN'T AROUND W.WALDMAN (H.WILLIAMS)	SUZY BOGGUSS CAPITOL 44450
81	79	83	3	STILL THE SAME J.GALE,J.PIERCE (B.DYLAN)	BONNIE GUITAR PLAYBACK 75714
82	86	—	2	MY HEART'S ON HOLD J.ZIMMERMAN (M.NOVOVNY, J.D.LEWIS)	J.D. LEWIS SING ME 43
83	89	—	2	TIE ME UP (HOLD ME DOWN) D.CLANTON (J.O'HARA, K.KANE)	DAVID SPEEGLE BITTER CREEK 07789
84	81	62	12	IF I EVER FALL IN LOVE AGAIN J.E.NORMAN,S.DORFF (S.DORFF, G.SKLEROV)	◆ ANNE MURRAY WITH KENNY ROGERS CAPITOL 44432
85	NEW ▶	1	1	I'VE BEEN A FOOL R.RUFF (S.WINSLAW)	LEAH MARR OAK 1084
86	NEW ▶	1	1	LICENSE TO STEAL D.JOHNSON,M.CARMAN (R.MOORE, M.ANTHONY)	REBECCA HOLDEN TRA-STAR 1234
87	NEW ▶	1	1	THE LOVE SHE FOUND IN ME D.DAY (D.LINDE, B.MORRISON)	HAL GIBSON SUNDIAL 163
88	NEW ▶	1	1	DARKNESS OF THE LIGHT J.ELGIN (T.HARRELL, L.SCOTT)	HARRELL & SCOTT ASSOCIATED ARTISTS 505
89	84	—	2	WHISKEY RIVER YOU WIN T.DEE (J.ROSS)	PAT MINTER KILLER 121
90	80	71	25	YOU'LL NEVER BE SORRY T.BROWN (H.BELLAMY, D.BELLAMY, D.SCHLITZ)	◆ THE BELLAMY BROTHERS MCA/CURB 53672/MCA
91	74	66	5	BACK IN THE SWING OF THINGS R.SCRUGGS,D.DILLON (D.DILLON, V.GOSDIN, B.CANNON)	DEAN DILLON CAPITOL 79827
92	67	54	7	JOHNNY AND THE DREAMERS J.BOWEN,S.MCQUAIG (S.MCQUAIG, T.COLTON)	SCOTT MCQUAIG UNIVERSAL 66028
93	78	68	6	IT'S BEEN ONE OF THOSE DAYS M.LLOYD (C.LESTER, T.DUBOIS, M.SEALS)	◆ BOBBY VINTON CURB 10560
94	72	61	19	HIGH COTTON J.LEO,ALABAMA (R.MURRAH, S.ANDERS)	◆ ALABAMA RCA 8948-7
95	92	—	2	MODERN DAY COWBOY J.MARRIOTT (J.MARRIOTT)	JOHN MARRIOTT PHOENIX 152
96	63	50	9	HARD TIMES FOR AN HONEST MAN T.BROWN (J.HOUSE, R.SERRATTE)	◆ JAMES HOUSE MCA 53731
97	94	89	22	THE JUKEBOX PLAYED ALONG P.WORLEY,E.SEAY,G.BROWN (K.BELL, C.QUILLEN)	GENE WATSON WARNER BROS. 7-22912
98	82	69	6	RADIO LOVER B.SHERILL (C.PUTMAN, R.HELLARD, B.JONES)	GEORGE JONES EPIC 34 73070/CBS
99	95	84	11	FAMILY TREE S.GIBSON,J.E.NORMAN (T.SCHUYLER)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-22765
100	98	93	22	LIVING PROOF S.BUCKINGHAM (J.MACRAE, S.CLARK)	RICKY VAN SHELTON COLUMBIA 38 68994/CBS

Products with the greatest airplay 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.

COUNTRY CORNER



by Marie Ratliff

PARTON HAS A PEOPLE PLEASER: CBS Records originally sent the record to radio with a stark white label bearing only the name **Dolly Parton** and the song's title, "He's Alive," intending it to be for airplay only. The public reaction was so strong, however, that it was commercially released on the Columbia label. Early chart action supports that decision, as the song climbs to No. 60 in its second week.

"It's a wonderful record," says PD **Bill Bradley**, KUPL Portland, Ore. "From just a few spotlight plays, we've already had a huge amount of calls." Other stations moving early on the Parton record include **KIKK** Houston, **KLUR** Wichita Falls, Texas, **KRAK** Sacramento, Calif., **WKML** Fayetteville, N.C., and **WMSI** Jackson, Miss.

'OVERNIGHT SUCCESS' LIVING UP TO ITS NAME: "This is one of our priority records," says MD **Lee Riley**, WONE Dayton, Ohio, of **George Strait's** "Overnight Success" (MCA). "We're getting good response already."

"I think this one will do even better than his last one," says PD **Coyote Calhoun**, WAMZ Louisville, Ky. "For some reason, a Western swing beat [like Strait's previous "Ace In The Hole"] doesn't do that well in this market, but this one has a style that is big here. The phones are there." On the chart only three weeks, Strait's song is at No. 32.

Calhoun is very enthusiastic, too, about **Clint Black's** "Nobody's Home" (RCA). "We did our first test on it after playing it three weeks and it turned out to be the sixth biggest record we had. We usually don't see a record that hot so early." In its fifth week on the chart, Black's third single moves inside the top 20 to No. 19.

'JERRY JEFF WALKER'S "Trashy Women" [Tried & True] is the most requested song we have ever had," says PD **Bill Kelly**, WTNT Tallahassee, Fla. "We track seven record stores in this area and they all tell me they're going nuts with requests for it. I found it a while back on the B side of an earlier Walker release, 'I Feel Like **Hank Williams** Tonight,' and it knocked me out, so I started playing it. The response I got made the label decide to ship it as a single.

"It is so popular," continues Kelly, "that our morning lady, **Sue Jordan**, made a female parody of the song, called 'Stupid Man.' It was pretty funny and got a lot of response, too."

Others moving on Walker's record, charted at No. 73, include **KFDI** Wichita, Kan., **WKY** Oklahoma City, and **KDJW** Amarillo, Texas.

A NEW PAIRING: **Southern Pacific**, which had a top five single with "Any Way The Wind Blows" last time out, teams up on "Time's Up" with **Carlene Carter**. Although Carter has a rock background, she went to No. 42 on the country chart with "Do It In A Heartbeat" in 1979.

"A lot of labels are coming out with ballads now, and I think it's great to have an up-tempo for this time of year," says PD **Dennis Lee Pitmon**, WICO Salisbury, Md. "This song comes across great."

"We added it right out of the box," adds MD **Jon Conlon**, WGKX Memphis. "It's great." "Time's Up" (Warner Bros.) moves to No. 54.

FOR WEEK ENDING DECEMBER 16, 1989

Billboard. POWER PLAYLISTS

Sample Playlists of the Nation's Largest Country Radio Stations

STATION	PROGRAM	HOST
Hartford	COUNTRY 92.5	P.D.: Johnny Michaels
Houston	KIKK 96 FM	P.D.: Jim Robertson
Baton Rouge	WVOK 101.5 FM	P.D.: Brian King
Milwaukee	FM 106	P.D.: Kevin O'Neal

HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

	GOLD ADDS 34 REPORTERS	SILVER ADDS 56 REPORTERS	BRONZE/SECONDARY ADDS 57 REPORTERS	TOTAL ADDS	TOTAL ON 147 REPORTERS
FAST MOVIN' TRAIN					
RESTLESS HEART RCA	6	17	28	51	52
SOUTHERN STAR					
ALABAMA RCA	8	20	17	45	131
HEARTBREAK HURRICANE					
RICKY SKAGGS EPIC	5	16	23	44	54
NO MATTER HOW HIGH					
THE OAK RIDGE BOYS MCA	5	17	20	42	46
ON SECOND THOUGHT					
EDDIE RABBITT UNIVERSAL	9	22	9	40	118
KEEP IT IN THE MIDDLE OF...					
EXILE ARISTA	4	10	17	31	32
IF YOU WANT TO BE MY...					
MERLE HAGGARD EPIC	2	10	11	23	69
TIME'S UP					
SOUTHERN PACIFIC WARNER BROS.	2	10	11	23	62
OVERNIGHT SUCCESS					
GEORGE STRAIT MCA	5	10	6	21	127
WHERE'VE YOU BEEN					
KATHY MATTEA MERCURY	9	8	3	20	124

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.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
43 ALL THE FUN (Scarlet Moon, BMI) CLM	
77 AN AMERICAN FAMILY (Famous, ASCAP/Bob Corbin, ASCAP) CPP	
36 AMY'S EYES (Loose Ends, ASCAP/Prater, ASCAP)	
91 BACK IN THE SWING OF THINGS (Music Corp. Of America, BMI/Jessie Jo, ASCAP/Buddy Cannon, ASCAP/Pri, ASCAP/Hookem, ASCAP) HL	
74 BAYOU BOYS (Morganactive, ASCAP/Yu & I, ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM	
75 A BETTER LOVE NEXT TIME (Johnny Christopher, BMI/Chris Wood, BMI)	
37 BLACK AND WHITE (Pretons, ASCAP/Curb, ASCAP)	
66 BLUE BLOODED WOMAN (Kayteekay, ASCAP/Tom Collins, BMI/Murrah, BMI)	
48 BREAKING NEW GROUND (Kayteekay, ASCAP/Dixie Caroline, ASCAP/Cholampy, SESAC/PolyGram International, ASCAP/Amanda-Lin, ASCAP) HL	
41 THE CENTER OF MY UNIVERSE (Bellamy Bros., ASCAP/Don Schlitz, ASCAP/Almo, ASCAP)	
29 COUNTRY CLUB (Triumvirate, BMI) HL	
88 DARKNESS OF THE LIGHT (Second Base, BMI/Ponskoggin, BMI/Scotland, BMI)	
23 DIDN'T EXPECT IT TO GO DOWN THIS WAY (Wooden Wonder, SESAC) HL	
52 DONT LEAVE HER LONELY TOO LONG (Songs Of PolyGram, BMI) HL	
99 FAMILY TREE (Screen Gems-EMI, BMI/Writer's Group, BMI/Bethlehem, BMI) WBM	
58 FAST MOVIN' TRAIN (MCA, ASCAP/Emerald River, ASCAP)	
65 GOOD AS GONE (Suzi Bob, ASCAP/Suzi Joe, ASCAP)	
50 THE GREAT DIVIDE (Tennessee Hills, BMI/Three Story, ASCAP)	
96 HARD TIMES FOR AN HONEST MAN (Texascity, BMI/A.H. Rollins, BMI/Seratted Edge, BMI) HL	
79 HEART FROM A STONE (BMG, ASCAP/Black Rhapsody, ASCAP)	
57 HEARTBREAK HURRICANE (PolyGram International, ASCAP/Amanda-Lin, ASCAP)	
60 HE'S ALIVE (New Pax Music Press, ASCAP)	
62 HE'S GOTTA HAVE ME (Tree, BMI/Zomba, ASCAP)	
94 HIGH COTTON (Shobi, BMI)	
72 A HURT I CAN'T HANDLE (Statler Brothers, BMI)	
70 I CAN'T HELP MYSELF (SUGAR PIE HONEY BUNCH) (Stone Agate, BMI)	
28 I CAN'T TURN THE TIDE (Colgems-EMI, ASCAP) WBM	
84 IF I EVER FALL IN LOVE AGAIN (Warner-Elektra-Asylum, BMI/Gloria Sklerov, BMI/Dorf, BMI) CPP/WBM	
12 IF TOMORROW NEVER COMES (Evanlee, ASCAP/Major Bob, ASCAP)	
51 IF YOU WANT TO BE MY WOMAN (Owen Publications, BMI)	
30 IF YOUR HEART SHOULD EVER ROLL THIS WAY AGAIN (MCA, ASCAP/Ten Ten, ASCAP) HL	
21 IN MY EYES (Silverline, BMI/Long Run, BMI) WBM	
8 IT AIN'T NOTHING (Milhouse, BMI) HL	
93 IT'S BEEN ONE OF THOSE DAYS (Warner House of Music, BMI/WB Gold, ASCAP) WBM	
24 IT'S JUST A MATTER OF TIME (Trio, BMI/Alley, BMI/1/2a, BMI) HL	
13 IT'S YOU AGAIN (Acuff-Rose, BMI/Milene, ASCAP) CPP	
85 I'VE BEEN A FOOL (Checkmate, BMI)	
9 I'VE BEEN LOVED BY THE BEST (PolyGram International, ASCAP/Ranger Bob, ASCAP/Careers, BMI) CPP/HL	
92 JOHNNY AND THE DREAMERS (Steel Hill, ASCAP/WB, ASCAP) WBM	
97 THE JUKEBOX PLAYED ALONG (Next-O-Ken, BMI/Ensign, BMI/BMG Songs, ASCAP) CPP/HL	
67 KEEP IT IN THE MIDDLE OF THE ROAD (Tree, BMI/Pacific Island, BMI)	
40 LEAVE IT ALONE (Careers, BMI/BMG Songs, ASCAP)	
69 LET IT BE YOU (Cross Keys, ASCAP/Silverline, BMI) HL/WBM	
86 LICENSE TO STEAL (Jeh, ASCAP/BMG, ASCAP)	
100 LIVING PROOF (Intersong-USA, ASCAP/Hide-A-Bone, ASCAP) HL	
20 THE LONELY SIDE OF LOVE (Songs Of PolyGram, BMI/Blue Fire, BMI) HL	
71 LOVE IS A HARD ROAD (Diamond Dog, ASCAP/This Town, ASCAP/Song Auction, ASCAP)	
87 THE LOVE SHE FOUND IN ME (Combine, ASCAP/Southern Nights, ASCAP)	
11 MANY A LONG & LONESOME HIGHWAY (Coolwell, ASCAP/Willin' David, BMI/Blue Sky Rider, BMI)	
95 MODERN DAY COWBOY (JDM, BMI)	
16 MY ARMS STAY OPEN ALL NIGHT (Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) HL/WBM	
82 MY HEART'S ON HOLD (Jimmike, BMI)	
80 MY SWEET LOVE AINT AROUND (Acuff-Rose, BMI/Hiram, BMI) CPP	
53 NEVER ALONE (Benefit, BMI/Chelcalt, BMI/Atlantic, BMI)	
39 NEVER HAD IT SO GOOD (Getarealjob, ASCAP/Obie Diner, BMI/Bug, BMI) HL	
61 NO MATTER HOW HIGH (ESP, BMI)	
19 NOBODY'S HOME (Howlin'Hits, ASCAP)	
35 ON SECOND THOUGHT (Eddie Rabbitt, BMI)	
26 ONE MAN WOMAN (Irving, BMI)	
3 OUT OF YOUR SHOES (Ha-Deb, ASCAP/Patti Ryan, ASCAP/Mickey James, ASCAP)	
32 OVERNIGHT SUCCESS (Acuff-Rose, BMI)	
34 QUIT WHILE I'M BEHIND (Farm Hand, ASCAP/Debarris, BMI/EMI April, ASCAP/Ideas Of March, ASCAP) HL	
47 THE RACE IS ON (Tree, BMI/Glad, BMI) HL	
98 RADIO LOVER (Tree, BMI/Cross Keys, ASCAP) HL	
59 RADIO ROMANCE (Warner-Tamerlane, BMI/Englishtowne, BMI/Milene, ASCAP)	
63 SHE'S A LITTLE PAST FORTY (Tree, BMI/Pacific Island, BMI)	
7 SHE'S GONE, GONE, GONE (Tree, BMI) HL	
47 SHE'S GOT A MAN ON HER MIND (David 'N' Will, ASCAP/WB, ASCAP/Two Sons, ASCAP) WBM	
49 SHOULD A COULDA, WOULD A LOVED YOU (Les Taylor, BMI/Willesden, BMI/Zomba, ASCAP/Gehl, Ascop)	
76 SHOWS YOU WHAT I KNOW (K.Baz, BMI/Lew-Bob, BMI)	
15 SIMPLE MAN (Cabin Fever, BMI/Miss Hazel, BMI) WBM	
78 SOMETHINGS GOT A HOLD ON ME (Americanada, ASCAP)	
33 SOUTHERN STAR (Tom Collins, BMI/Collins Court, ASCAP)	
22 START ALL OVER AGAIN (Bar None, BMI/Bug, BMI)	
25 STATUE OF A FOOL (Sure Fire, BMI)	
81 STILL THE SAME (Dwarf, ASCAP)	
46 TELL ME WHY (Sweet Bird, BMI/Silverline, BMI)	
10 THAT JUST ABOUT DOES IT (Hidden Lake, BMI/Hookem, ASCAP) CPP	
4 THERE GOES MY HEART AGAIN (Zomba, ASCAP/Willesden, BMI/Forest Hills, BMI) CPP	
14 THERE YOU ARE (Almo, ASCAP/Brio Blues, ASCAP/Irving, BMI/Eaglewood, BMI) CPP	
83 TIE ME UP (HOLD ME DOWN) (Cross Keys, ASCAP/CBS, ASCAP)	
45 TIL LOVE COMES AGAIN (AMR, ASCAP/New Haven, BMI) CPP	
6 TILL I CAN'T TAKE IT ANYMORE (Alley, BMI/Trio, BMI/Eden, BMI) HL	
54 TIME'S UP (Screen Gems-EMI, BMI/Moon & Stars, BMI/Silverline, BMI/Cross Keys, ASCAP)	
73 TRASHY WOMEN (Groper, BMI/Rhythm Wrangler, BMI)	
1 TWO DOZEN ROSES (Colgems-EMI, ASCAP/Beginner, ASCAP) WBM	
44 THE VOVS GO UNBROKEN (ALWAYS TRUE TO YOU) (Gary Burr, ASCAP/Zena, ASCAP) CPP/HL	
27 WALK SOFTLY ON THIS HEART OF MINE (Bill Monroe, BMI)	
18 WHEN I COULD COME HOME TO YOU (Steve Wariner, BMI/Irving, BMI/Tom Collins, BMI/Murrah, BMI)	
17 WHEN IT'S GONE (Jim Boy, ASCAP/Bughouse, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP)	
56 WHERE DID THE MOON GO WRONG (Lodge Hall, ASCAP/Screen Gems-EMI, BMI) HL/WBM	
31 WHERE'VE YOU BEEN (Wransong, ASCAP/Cross Keys, ASCAP/CBS, ASCAP) HL	
89 WHISKEY RIVER YOU WIN (Little Bill, BMI)	
64 WHO'S GONNA KNOW (Maypole, BMI/James Griffin, BMI/Lucy's Boy, BMI)	
5 WHO'S LONELY NOW (Cross Keys, ASCAP) HL	
2 A WOMAN IN LOVE (David 'N' Will, ASCAP/Front Burner, ASCAP)	
68 WONDERFUL TONIGHT (Chappell & Co., ASCAP) HL	
38 YELLOW ROSES (Velvet Apple, BMI) CPP	
55 YOU MUST NOT BE DRINKING ENOUGH (Danny Kortchmar, ASCAP) WBM	
90 YOU'LL NEVER BE SORRY (Bellamy Bros., ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) CPP	

Billboard TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	9	RANDY TRAVIS WARNER BROS. 25988 (8.98) (CD) 7 weeks at No. 1	NO HOLDIN' BACK
2	2	2	31	CLINT BLACK ● RCA 9668-1 (8.98) (CD)	KILLIN' TIME
3	3	3	9	DWIGHT YOAKAM REPRISE 25989/WARNER BROS. (8.98) (CD)	JUST LOOKIN' FOR A HIT
4	4	4	12	REBA MCENTIRE MCA 8034 (8.98) (CD)	REBA LIVE
5	5	6	10	SAWYER BROWN CAPITOL/CURB 92358/CAPITOL (8.98) (CD)	THE BOYS ARE BACK
6	11	13	6	THE CHARLIE DANIELS BAND EPIC 45316/CBS (CD)	SIMPLE MAN
7	7	7	26	DOLLY PARTON COLUMBIA 44384/CBS (CD)	WHITE LIMOZEEN
8	9	5	61	RICKY VAN SHELTON ● COLUMBIA 44221/CBS (CD)	LOVING PROOF
9	6	8	43	SHENANDOAH COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
10	12	11	31	GARTH BROOKS CAPITOL 90897 (8.98) (CD)	GARTH BROOKS
11	8	10	17	KEITH WHITLEY RCA 9809 (8.98) (CD)	I WONDER DO YOU THINK OF ME
12	10	9	42	HANK WILLIAMS, JR. ● WARNER/CURB 25834/WARNER BROS. (8.98) (CD)	GREATEST HITS III
13	13	15	26	LORRIE MORGAN RCA 9594-1 (8.98) (CD)	LEAVE THE LIGHT ON
14	14	12	42	GEORGE STRAIT ● MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
15	15	17	21	VERN GOSDIN COLUMBIA 45104/CBS (CD)	ALONE
16	18	22	5	RODNEY CROWELL COLUMBIA 45242/CBS (CD)	KEYS TO THE HIGHWAY
17	17	14	18	WILLIE NELSON COLUMBIA 45046 (CD)	A HORSE CALLED MUSIC
18	16	16	30	KENNY ROGERS REPRISE 1-25792/WARNER BROS. (8.98) (CD)	SOMETHING INSIDE SO STRONG
19	23	26	8	RANDY TRAVIS WARNER BROS. 25972 (8.98) (CD)	AN OLD TIME CHRISTMAS
20	20	19	65	K.T. OSLIN ▲ RCA 8369 (8.98) (CD)	THIS WOMAN
21	19	18	62	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
22	27	23	43	ALABAMA ● RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
23	21	21	27	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (8.98) (CD)	ABSOLUTE TORCH AND TWANG
24	24	28	41	BILLY JOE ROYAL ATLANTIC AMERICA 91064/ATLANTIC (8.98) (CD)	TELL IT LIKE IT IS
25	25	25	34	THE JUDDS ● CURB/RCA 9595/RCA (8.98) (CD)	RIVER OF TIME
26	28	24	134	RANDY TRAVIS ▲ ³ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
27	22	20	30	REBA MCENTIRE ● MCA 6294 (8.98) (CD)	SWEET SIXTEEN
28	30	35	69	THE JUDDS ▲ RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
29	35	40	5	THE KENTUCKY HEADHUNTERS MERCURY 838 744-1 (CD)	PICKIN' ON NASHVILLE
30	34	31	72	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
31	36	34	34	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
32	29	30	78	KEITH WHITLEY ● RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
33	31	32	30	NITTY GRITTY DIRT BAND UNIVERSAL 12500/MCA (10.98) (CD)	WILL THE CIRCLE BE UNBROKEN, VOL. II
34	33	33	8	ANNE MURRAY CAPITOL 92072 (8.98) (CD)	GREATEST HITS, VOL. II
35	26	27	9	HIGHWAY 101 WARNER BROS. 25992 (8.98) (CD)	PAINT THE TOWN
36	32	29	85	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
37	37	36	18	MARY CHAPIN CARPENTER COLUMBIA 44228/CBS (CD)	STATE OF THE HEART
38	38	38	122	PATSY CLINE ▲ ² MCA 12 (8.98) (CD)	GREATEST HITS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	45	49	4	RICKY VAN SHELTON COLUMBIA 45269/CBS (CD)	SINGS CHRISTMAS
40	40	39	16	TANYA TUCKER CAPITOL 91814 (8.98) (CD)	GREATEST HITS
41	39	37	12	THE OAK RIDGE BOYS MCA 42311 (8.98) (CD)	AMERICAN DREAMS
42	42	42	199	ALABAMA ▲ ³ RCA AHL-1-7170 (8.98) (CD)	GREATEST HITS
43	41	41	6	THE STATLER BROTHERS MERCURY 838 231-1 (CD)	STATLER BROTHERS LIVE - SOLD OUT
44	46	45	8	PAUL OVERSTREET RCA 9717-1 (8.98) (CD)	SOWIN' LOVE
45	44	43	182	RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
46	48	52	124	K.T. OSLIN ▲ RCA 5924-1 (8.98) (CD)	80'S LADIES
47	49	48	145	RICKY VAN SHELTON ▲ COLUMBIA 40602/CBS (CD)	WILD EYED DREAM
48	54	70	3	KENNY ROGERS REPRISE 25973/WARNER BROS. (8.98) (CD)	CHRISTMAS IN AMERICA
49	47	46	116	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
50	43	44	23	RICKY SKAGGS EPIC 45027/CBS (CD)	KENTUCKY THUNDER
51	50	55	7	MARTY STUART MCA 42312 (8.98) (CD)	HILLBILLY ROCK
52	53	50	9	NANCI GRIFFITH MCA 6319 (8.98) (CD)	STORMS
53	55	53	213	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
54	57	71	15	DON WILLIAMS RCA 9656-1 (8.98) (CD)	ONE GOOD WELL
55	51	47	97	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
56	52	51	23	MERLE HAGGARD EPIC 44283/CBS (CD)	5:01 BLUES
57	56	54	25	SUZY BOGGUSS CAPITOL 90237 (8.98) (CD)	SOMEWHERE BETWEEN
58	71	60	290	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
59	60	64	8	DANIELE ALEXANDER MERCURY 838 352 (CD)	FIRST MOVE
60	66	56	39	ROSANNE CASH COLUMBIA 45054/CBS (CD)	HITS 1979 - 1989
61	61	65	20	HOLLY DUNN WARNER BROS. 25939 (8.98) (CD)	THE BLUE ROSE OF TEXAS
62	58	57	9	SKIP EWING MCA 42301 (8.98) (CD)	THE WILL TO LOVE
63	72	—	142	DWIGHT YOAKAM ▲ REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
64	59	59	39	BAILLIE AND THE BOYS RCA 8454 (8.98) (CD)	TURN THE TIDE
65	68	72	31	THE CHARLIE DANIELS BAND ▲ EPIC 38795/CBS (CD)	A DECADE OF HITS
66	64	62	78	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
67	63	61	6	SHELBY LYNNE EPIC 44260/CBS (CD)	SUNRISE
68	73	67	39	GEORGE JONES EPIC 44078/CBS (CD)	ONE WOMAN MAN
69	69	66	339	WILLIE NELSON ▲ ² COLUMBIA KC 237542/CBS (CD)	GREATEST HITS
70	75	69	26	EDDY RAVEN UNIVERSAL 76003/MCA (8.98) (CD)	TEMPORARY SANITY
71	RE-ENTRY	34	34	STEVE WARINER MCA 42272 (8.98) (CD)	I GOT DREAMS
72	65	58	63	RESTLESS HEART RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
73	RE-ENTRY	38	38	LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
74	70	68	5	MARIE OSMOND CAPITOL/CURB 91781/CAPITOL (8.98) (CD)	STEPPIN' STONE
75	67	73	28	GARY MORRIS UNIVERSAL 76005/MCA (8.98) (CD)	STONES

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



Mervyn Conn on behalf of Lime Leisure Group Ltd wishes to thank

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Thursday	9	MANCHESTER The Palace
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Sunday	12	BIRMINGHAM Alexandra Theatre
Monday	13	SHEFFIELD City Hall
Tuesday	14	PRESTON Guildhall
Friday	17	ABERDEEN Capitol Theatre
Saturday	18	EDINBURGH Usher Hall
Monday	20	SUNDERLAND Empire Theatre
Tuesday	21	NOTTINGHAM Royal Centre

December

Wednesday	22	LINCOLN Ritz Theatre
Friday	24	NEWPORT Centre
Saturday	25	BRISTOL Colston Hall
Sunday	26	OXFORD Apollo Theatre
Monday	27	WEMBLEY Conference Centre
Wednesday	29	CROYDON Fairfield Hall
Friday	1	PAIGNTON Festival Theatre
Saturday	2	BOURNEMOUTH International Centre
Sunday	3	EASTBOURNE Congress Theatre



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Music Chains Taking Bigger Pieces Of The Big Apple

BY ED CHRISTMAN

NEW YORK Although it only has two locations in Manhattan, Tower Records is considered by many as the New York borough's dominant force in music retailing. But that could soon change with the introduction of HMV, the British retailer that plans to open at least two superstores here, and a renewed Sam Goody presence in this town.

HMV, which has about 145 stores worldwide, is involved in negotiations to open two superstores in upper Manhattan. One location will be on 86th Street and Lexington Avenue (Billboard, Aug. 5), one block from a planned Tower superstore, while the other location under consideration is on 72nd Street and Broadway, six blocks from the California retailer's uptown store (Billboard, Dec. 9). In addition, local leasing agents say HMV is looking to add a superstore presence in the midtown area. Also, HMV officials say that when they go into a market they first establish a superstore presence and then like to surround such stores with smaller satellite outlets.

Meanwhile, The Musicland Group, based in Minneapolis, has moved aggressively to expand its presence in New York through its Sam Goody chain. The chain opened one store last year and then added three stores in the last four months. Moreover, negotiations are ongoing, according to local sources, to bring what would be the chain's flagship store to a 10,000-square-foot space in a vertical mall being developed in the Times Square area, according to the leasing representative for the project.

"I think there are tremendous opportunities in this market," says Brad Tait, a regional director with Musicland who declines to comment on the possible Times Square outlet. "You have a huge population mass here, and there really doesn't appear to be anyone dominant as far as record sales and

software sales."

Tait adds that Sam Goody can easily double its current presence of seven stores in the market (see story, this page).

"With the demise of Crazy Eddie, really, there is just The Wiz and a few independents," Tait says. "[Tower is] definitely a force but with only two outlets, they really can't service the whole area, an area this size and with this many people."

Crazy Eddie, an electronics retailer that has leased space for music departments to Trans World

Music Corp. in Albany, N.Y., went bankrupt and closed down. The Wiz, based in New York and similar in format to the defunct Crazy Eddie, is presently the largest chain carrying music software in the city.

J&R Music World, also an electronics retailer, is cited by Tait as the premier independent in the city. But J&R only has one location in the downtown area near Wall Street, and no apparent plans to open new stores.

Michael Hirschfeld, chief marketing officer at real estate broker

Hubereth & Peters Inc. in New York, says, "Some wars are going to go on." He adds that Tower might be hurt by the slow way it has moved to establish its presence on the Upper East Side. "It took Tower long enough to settle on a location," he says. "I think Tower is on the verge of being shut out of the market. What happens when other magnets open up? With Sam Goody opening up more locations and the new HMV stores, why would people make trips to Tower?"

HMV and Tower could "knock

each other out," he adds. "I don't think the market is a bottomless one."

But Charles Aug, president of Garrick-Aug, a real estate broker that put together the deal that resulted in Tower's first store in Manhattan on Fourth Street and Broadway, disagrees. "Before Tower, the music retailers in this town were sleepy. Now it is a dynamic business," which he sees as growing.

"The record [superstores] are very successful in this town," he

(Continued on page 40)

Musicland Is On The Move In Manhattan

BY TRUDI MILLER

NEW YORK The Musicland Group, after spending more than a decade content to operate only two outlets in the borough of Manhattan, is moving aggressively to become the town's dominant music retailer. In the last four months, the Minneapolis-based chain has opened five additional outlets. What's more, Brad Tait, Musicland's East Coast regional director, says, "We could easily double it. We don't feel we've really even tapped [the market]... There really doesn't appear to be anyone dominant in this particular market as far as record sales."

Musicland, which operates in this market under the name Sam Goody, a chain it bought in 1977, is the nation's largest music retailer, with 800 outlets. Although known primarily as a mall retailer, the slowdown in mall development has the company looking at new real estate strategies, often focusing on the central business districts of large cities, according to Tait.

But in coming to Manhattan, the borough of New York that houses the famous skyscraper skyline, Musicland appears, at least initially, to be sticking to the real estate opportunities it knows best. Of the five new stores, only one is a pure street location, while the other four outlets are

in projects that have some of the characteristics of the regional mall environment that the chain knows so well.

In fact, its predilection for mall-like locations has led the chain into projects considered risky by local retail observers.

Two of the new Sam Goody stores are in vertical malls—Center of Fifth, a four-level project built two years ago and generally acknowledged to be poorly designed, and the newly opened A&S Plaza, a nine-level, 600,000-square-foot center developed by Indianapolis-based Melvin Simon & Associates Inc., one of the two largest shopping center developers in the U.S.

Vertical malls, on the whole, have done poorly in Manhattan; such projects as Herald Center have failed dismally. Center of Fifth, at 47th Street and Fifth Avenue, stood almost empty for a long time, and is only now trying to turn itself around. Even the well respected Simon organization had a hard time leasing out A&S Plaza, catching most of the resistance from local retailers.

In fact, an official of a record chain with a presence in New York says his company was approached to go into the Simon project, which is on 33rd Street and Sixth Avenue, but they turned it down because, among other reasons, "vertical retailing, in gener-

al, is still an iffy proposition."

But Musicland's Tait says he is optimistic about the 2,500-square-foot store the chain opened in A&S Plaza. "At this point, our experience with downtown urban projects has been favorable," he points out. "Although we have never been in a vertical mall like the Simon project, we have taken locations in office complexes. Those projects have a different environment, different shopping patterns, and different customers, but so far they have worked out well for us."

Besides, he adds, "This was a developer that Musicland worked with for years, and they were willing to work with us to offset the risk" of the vertical mall.

On the other hand, Tait admits that moving into Center of Fifth was "an extremely aggressive decision. The mall wanted us in there bad enough that they were willing to make it worthwhile for us to take that gamble."

In addition to A&S Plaza and Center of Fifth, Musicland has opened

(Continued on page 41)

Point-Of-Sale System, Expansion Drain 1st-Quarter Revenues Expenses Cited In Spec's Earnings Drop

NEW YORK Spec's Music Inc. suffered a 62% decline in net earnings for the first quarter of fiscal 1989, which ended Oct. 31. But the company, based in Miami, attributed the drop, to \$103,000 from \$275,000 in the same time period last year, to increased expenses associated with putting in a point-of-sale system and the continuation of its aggressive expansion program.

Overall, revenues increased about 22% to \$9.8 million from \$8.1 million during the same time period last year, while stores opened in both periods posted a 6% increase during the quarter.

"The results are not surprising," says Keith Benjamin, an analyst with Silberberg, Rosenthal & Co.

in New York. "They have been very aggressively investing in new stores and systems. Instead of financing [those moves], they have been expensing [them]. What they are doing should pay off next year."

Craig Bibb, an analyst with Prudential-Bache in New York, says the Spec's results show a "very disappointing top line... but the surge in spending should recede in coming quarters." He adds that the 6% same-store figure is pretty strong.

In addition to installing POS and opening new stores, Peter Blei, Spec's chief financial officer, says the chain has been "spending a lot of money in recruiting and training new people. We have been going to

college campuses. More than ever before, we are recruiting the high-caliber individual."

Also, he adds that Spec's management knew it was going to be a tough quarter. "We exceeded our forecasts."

The good news comes in the form of gross margins being up, says Blei. "Video rental, which has better gross margins than that of selling product, as a percentage of overall revenue is growing."

In addition, Blei says the chain experienced excellent shrinkage results in the quarter. Also, the chain has cut back on payroll and other overhead items, in an effort to increase savings.

ED CHRISTMAN

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RETAIL TRACK



by Geoff Mayfield

AND THEN THERE WERE 800: The Musicland Group began the month of December with a landmark, as it opened its 800th store. And since it is the industry's largest chain, it thus becomes the first U.S. music chain to reach that milestone.

The unit bowed in the Scottsdale Fashion Center, a recently remodeled Westcor Development complex in the Phoenix suburb of Scottsdale, Ariz. The location combines a Sam Goody and one of the chain's video-sales Suncoast Picture Co. outlets under one roof. Chairman Jack Eugster describes it as having "two different storefronts with a walk-through [passage] between the two, much in the way Gap and Gap Kids or Limited and Limited Express" have done in many U.S. sites. The Goody/Suncoast combo measures out to 5,910 square feet.

Eugster says the chain has piggybacked a Suncoast with either a Musicland or a Sam Goody in this manner before, but this is the first time the pairing has been worked in Arizona. Others are in Fort Lauderdale, Fla., and in the Cleveland area.

Musicland expects to have 77 of its Suncoast units opened by the end of the year. By the time you tack your 1990 calendar on the wall, the company projects an overall store count of 825, including Musiclands, Goodys, Suncoasts, and its handful of Discount Records shops.

The 1989 growing spurt means that Musicland, which operates in 49 states, will have added 150 locations over the number it had at the close of last year. Eugster says this expansion represents "the largest growth year in the company's history"—and that's saying something. The additional units include the Aug. 1 acquisition of Chicago-based Yorktown Music Shops Inc. (Billboard, Aug. 12).

The new Scottsdale store is managed by Phoenix native David Garlish, who began his Musicland career in

that market before moving on to Albuquerque, N.M. Most recently, he managed a Goody in the Tucson Mall in Tucson, Ariz.

ADD EUGSTER: The Musicland chairman notes that the bountiful Thanksgiving weekend increases enjoyed by many music and video stores (Billboard, Dec. 9) did not carry over for long, and Eugster further observes that dip was not unique to the entertainment biz, but also extended to most U.S. retail sectors. However, he remains unfazed.

"I've seen Christmas seasons that had bad beginnings with good endings and Christmases with good beginnings and bad endings," Eugster says. "When you get through it all, Christmas happens, and one way or the other, Christmas is Christmas."

ADD CHRISTMAS: If the script Eugster outlines continues, this will be the fifth straight year that holiday sales increases will arrive late in the season for music dealers. As a result of the trend, many chains both large and small have placed less emphasis on advertising as Christmas gets closer, with many suspending their campaigns as early as Dec. 15. The webs figure that if they're going to get last-minute sales anyway, there's no reason to give away a slew of markdowns in the process. Another factor behind the strategy is that the post-Christmas week has become a boom period for many music stores, so some chains prefer to run ads then to catch more of the rush... Jay Rosenberg, head buyer for Brooklyn, N.Y.-based The Wiz, says that this year's late-arriving Hanukkah, which falls on Dec. 23, is another reason why fourth-quarter gains will come later this year—especially in the New York metro market. This is the latest date for Hanukkah in a decade; in 1978, it began on Christmas day.

ADD WIZ: Before Thanksgiving, Rosenberg warned Retail Track that his Wiz chain would "be on radio and television so much, you'll get sick of us," and he was right on target there. To borrow the web's own tag line, "Nobody beats The Wiz" in Gotham this year when it comes to saturating the radio and TV airwaves, a blitz that arrived before the Thanksgiving turkey got cold.

(Continued on page 41)

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TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP™ Compiled from a national sample of retail sales reports.					
★ ★ NO. 1 ★ ★					
1	2	10	3	PHIL COLLINS ... BUT SERIOUSLY	ATLANTIC 82050-2
2	1	1	7	BILLY JOEL STORM FRONT	COLUMBIA CK44366
3	3	17	3	RUSH PRESTO	ATLANTIC 82040-2
4	5	4	36	MILLI VANILLI GIRL YOU KNOW IT'S TRUE	ARISTA ARCD 8592
5	4	2	17	THE B-52'S COSMIC THING	REPRISE 2-25854/WARNER BROS.
6	7	7	14	ROLLING STONES STEEL WHEELS	COLUMBIA CK45333
7	6	5	11	JANET JACKSON JANET JACKSON'S RHYTHM NATION 1814	A&M CD 3920
8	10	11	12	AEROSMITH PUMP	GEFFEN GHS2-24254
9	8	6	4	ERIC CLAPTON JOURNEYMAN	DUCK 2-26074/REPRISE
10	16	—	6	MANNHEIM STEAMROLLER A FRESH AIRE CHRISTMAS	AMERICAN GRAMAPHONE AGCD-1988
11	9	9	44	PAULA ABDUL FOREVER YOUR GIRL	VIRGIN 2-90943
12	14	16	8	LINDA RONSTADT (FEAT. A. NEVILLE) CRY LIKE A RAINSTORM, HOWL LIKE THE WIND	ELEKTRA 60872-2
13	12	12	32	TOM PETTY FULL MOON FEVER	MCA MCAD 6253
14	RE-ENTRY	—	12	MANNHEIM STEAMROLLER MANNHEIM STEAMROLLER CHRISTMAS	AMERICAN GRAMAPHONE AGCD-1984
15	11	8	9	TRACY CHAPMAN CROSSROADS	ELEKTRA 60888-2
16	15	15	9	BARBRA STREISAND A COLLECTION: GREATEST HITS... AND MORE	COLUMBIA CK45369
17	22	—	2	KENNY G LIVE	ARISTA A2CD-8613
18	13	3	4	WHITESNAKE SLIP OF THE TONGUE	GEFFEN GHS2-24249
19	RE-ENTRY	—	9	VARIOUS ARTISTS A VERY SPECIAL CHRISTMAS	A&M CD3911
20	21	25	21	NEW KIDS ON THE BLOCK HANGIN' TOUGH	COLUMBIA CK 40985
21	17	—	2	BOBBY BROWN DANCE!... YA KNOW IT!	MCA MCAD-6342
22	NEW ▶	—	1	QUINCY JONES BACK ON THE BLOCK	QWEST 2-26020/WARNER BROS.
23	19	21	13	MOTLEY CRUE DR. FEELGOOD	ELEKTRA 60829-2
24	NEW ▶	—	1	DURAN DURAN DECADE	CAPITOL C2 93178
25	25	22	6	LUTHER VANDROSS THE BEST OF LUTHER: THE BEST OF LOVE	EPIC E2K45320/E.P.A.
26	20	13	5	JOE SATRIANI FLYING IN A BLUE DREAM	RELATIVITY 88561-1015-2
27	28	24	31	RICHARD MARX REPEAT OFFENDER	EMI E2-90380
28	NEW ▶	—	1	GIPSY KINGS MOSAIQUE	MUSICIAN 60892-2/ELEKTRA
29	23	20	9	NEIL YOUNG FREEDOM	WARNER BROS. 2-25899
30	26	19	10	RICKIE LEE JONES FLYING COWBOYS	GEFFEN GHS 2-24246

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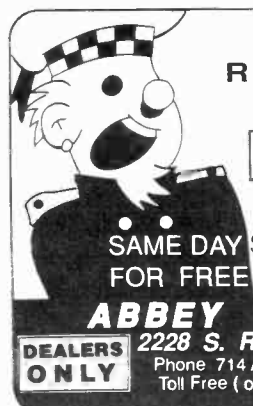
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ALBUM RELEASES

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

POP/ROCK

JAMES ASHER
The Great Wheel

♣ CD Music West MW-180/\$16.98
CA MW-180/\$9.98

JAMES ATKINSON III
Visualizations

♣ CA Kiderian/HR-CM 1890/NA

DEAD ON
Dead On

♣ LP SBK 93249/\$9.98
CA 93249/\$9.98

LOREN EVARTS
Confluence

♣ CA Kiderian/Otter ORO2/NA

KAOMA
World Beat

♣ LP Epic E-46010/NA
CA ET-46010/NA

BILL PRITCHARD
Three Months, Three Weeks, And Two Days

♣ LP IRS IRS-82027/NA
CA IRSC-82027/NA

SUBURBAN SPRAWL
Ice

♣ CD Kiderian/Lott KCD-11.38.58/NA

VARIOUS ARTISTS
Dad, Original Motion Picture Soundtrack

♣ LP MCA MCA-6359/NA
CA MCAC-6359/NA

VARIOUS ARTISTS: VICIOUS BEAT POSSE
Legalized Dope

♣ LP Vicious Beat/MCA MCA-6353/NA
CA MCAC-6353/NA

MISCELLANEOUS

FERRANTE
Ferrante And Kris Kringle

♣ CD Bainbridge BCD-6283/\$14.98
CA BTC-6283/\$8.98

FERRANTE
Ferrante And The Phantom

♣ CD Bainbridge BCD-6282/\$14.98
CA BTC-6282/\$8.98

PERCUSSION 90
Rhapsody In Gold & Blue

♣ CD Bainbridge BCD-2104/\$11.98
CA BTC-2104/\$7.98

VARIOUS ARTISTS
Living Sound Effects, Vol. IV

♣ CD Bainbridge BCD-2004/\$11.98

To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to New Releases, Billboard, Suite 700, 9107 Wilshire, Beverly Hills, Calif. 90210.

Appearing In The Dec. 23 rd Issue:

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The advertisement displays a variety of LIFT storage products. In the center, there are several black plastic storage racks filled with CDs and cassette tapes. To the left, a yellow box labeled 'CASSKIT' is shown next to a rack of cassette tapes. To the right, a red box labeled 'LIFTBOY classic' is shown next to a rack of CDs. In the foreground, there are more racks, including one labeled 'LIFTBOY junior' and another labeled 'LIFTBOY classic'. The background is dark, making the products stand out.

LIFT
Systems with a future.

LIFT Display Inc., 115 River Road, Edgewater, NJ 07020, Tel.: 201/945 8700, 945 8701, 945 8863, 945 8412, Fax: 201/945 9548

MORE MAJOR MUSIC RETAILERS ARE MAKING THE MOVE INTO MANHATTAN

(Continued from page 37)

says, adding there is room for the new stores.

For his part, Tony Hirsch, president of HMV's U.S. operation, says that Manhattan is underserved by music retailers. "HMV will help the market to grow," he says. "For example, when Tower came to Piccadilly Circus [in London, where HMV also has stores] it expanded the market. It's good for the industry."

HMV should understand the concept of growing a market because "we taught it to them when we went to London," says Russ Solomon, Tower's president. "When we announced we were going to open a store there, [HMV] freaked. They opened up another superstore on Oxford Street, [where they already had one]. But we didn't lay a glove on them."

"We came in, then Virgin Retail remodeled its store, and then you had four giant stores. But the market just keeps getting bigger and we are all doing fine."

Musicland's Tait agrees with the assessment about growing a market but he indicates that he is not too sure about the proximity of the Tower and HMV locations. "Competition is good," he says. It draws an awareness to the products. "We are in competition [with Tower] but the fact that they are there, I don't think it's horrendous. I think in a way it helps."

"When you are sitting alone in an area you have a tendency to sit back and just kind of rest on your haunches and let the business come to you. In a competitive market, you've got to go out and get it. I think everybody benefits [from a competitive market]—retailers as well as the consumer."

By contrast, Tait adds, Tower and HMV "competing right down the block from each other—that's going to be a tough one."

New York real estate brokers report that other music chains also have looked at Manhattan, including National Record Mart, based in Pittsburgh; Strawberries, headquartered in Milford, Mass.; Record World in Port Washington, N.Y.; and Wee Three in Philadelphia. Also, such smaller chains as Compact Disc World and Boomer's (Billboard, Nov. 18) also indicate that they see Manhattan ripe with expansion opportunities.

Strawberries officials say they are not considering a New York City presence.

Calls to National Record Mart and Wee Three were not returned before press time. Record World, which has one store in Manhattan, is expanding very aggressively in the New York area but has no plans to add more stores to that borough, according to Mike Collins, VP of retail stores. "We have looked at locations . . . [but] it's very expensive to operate in New York City," he says. "Rents are high and salaries are high. It's a riskier proposition. You have a higher theft factor. Gross profits aren't as high."

In general, national chain retailers have a hard time understanding Manhattan, says Hirschfeld, the retail leasing broker.

"If you show [a national retail-

er] a lease with rent at \$360 a square foot, it draws a blank look," he says. "Even with rent at \$150 a square foot, I swear a mental sign goes up in their head saying, 'it does not compute.'"

The average rent for a store in midtown is about \$92 a square foot

but prime streets can command as much as \$500 a square foot, according to Hirschfeld.

"In the past, national chains have had a hard time competing with local chains," he says. "Local retailers understand 9 to 5 and 2 million people. The fast food

chains were the first to understand Manhattan. The Gap and The Limited [two apparel retailers] understand Manhattan. Some chains are learning . . . but a lot of others just don't understand it."

Sam Goody has been relatively inactive in the market because of

rents beyond what it is used to paying in malls, Hirschfeld says.

"What brought Sam Goody back into the ballgame was when their lease rolled over for the store on Sixth Avenue and they had to pay market dollars," he adds. "That woke them up."



Keep Entouch. Elektra recording artists Entouch stop by S&J One Stop in the Bronx, N.Y., to meet and greet the staff, sign autographs, and thank fans for their support of the group's debut album, "All Nite." In the back row, from left, are Ronny Labus, buyer, S&J; Barry L. Roberts, Northeast regional promotion and marketing manager, Elektra Entertainment; Jimmy Scheffen, co-owner, S&J; Free, Entouch; Sal LaRocca, co-owner, S&J; and Diego Pouliano, S&J. In the front row, from left, are Richie Figuerella, S&J; Eric McCaine, Entouch; and Ray Colon, S&J.



She's Got A Ticket-2-Ride. East Carolina Univ. student Robin Bryant, second from left, picks up the 1989 Honda CRX-Si she won in the Maxell/Record Bar Ticket-2-Ride Sweepstakes. Second and third prizes included a Marantz rack system, portable cassette players, and boom boxes. The contest ran chainwide in approximately 140 Record Bar and Tracks stores. Shown, from left, are Kenneth Brown, Bob Barbour Honda; Bryant; Jo Ann Thompson, store manager, Record Bar; and Jerry Mandelstaum, regional manager, Maxell.



Getting Their Picture Tookin'. After his debut performance at George's in Chicago, SBK recording artist Darryl Tookes, second from left, had some help for after-show festivities from, from left, Pat Rustici, SBK's VP of sales; Ken Baumstein, SBK director of marketing; and Dave Witzig, CEMA's Chicago branch manager.



Get Squeezed. Chris Difford, left, and Glen Tilbrook, the two front men of Squeeze, stopped by Record World's store in Roosevelt Field Mall in New York to play a few of their classic numbers as well as some of the songs on their current release, "Frank." More than 300 of the faithful were on hand for the performance. The Squeeze duo also visited the Record World store in Garden State Plaza in Paramus, N.J.



The Rack Awards. Fred Caughran, senior buyer at Handleman, left, presents Clint Black with a plaque for landing the No. 1 country record slot for albums handled by the giant Troy, Mich.-based rackjobber. The presentation took place at an RCA reception after a performance at Carnegie Hall in New York by K.T. Oslin and Black.

MUSICLAND IS ON THE MOVE IN MANHATTAN

(Continued from page 37)

Sam Goody outlets at the South Street Seaport, a festival marketplace near the southern tip of Manhattan, and in the World Trade Center, an office complex with a retail component that tries to emulate some of the characteristics of a regional mall.

Also, Billboard has learned that Sam Goody is negotiating to open a 10,000-square-foot store in another vertical mall being developed near the heart of Times Square.

The fifth new Sam Goody location is on Third Avenue and 60th Street, across the way from the Bloomingdale's flagship store.

In the New York metropolitan area, which includes Long Island, Southern Connecticut, Westchester, and parts of New Jersey, Musicland has 60 stores. In addition to increasing its presence in Manhattan, Tait sees opportunity in Brooklyn, Queens, and Long Island, where the chain has one, two, and four stores, respectively. "The opportunities [here] are fantastic," he says. "Long Island is probably our weakest spot."

But Tait stops short of saying that Long Island is next on the agenda. "In the past, Record World [Port Washington, N.Y.] really has had the penetration there. We've concentrated on other areas up until now. Like I say, we're constantly looking . . . and if the right opportunity were to present itself, we'd probably do it."

One reason for Musicland's belated thrust into New York has been the improved economy. In the late '70s and early '80s, says Tait, the economic slowdown made people "squeamish" about opening stores in Manhattan, particularly with the high rents. So Musicland explored opportunities elsewhere.

Now, "I think there's tremendous opportunities in this market, just from the heavy concentration of peo-

ple," Tait says. "We've noticed from opening these stores, there's very little impact from store to store. Even 10 blocks apart, it's like people didn't realize the other store was there. It's almost like we've opened in a new city."

And, treating each location as a new city, Sam Goody carefully tailors the product in each store to match the clientele. At South Street Seaport, a big tourist area, Goody offers mainly hits. The 60th and Third location is in an upscale area, so the store there has a heavy classical and jazz section. It is also a residential area, so video rental was added to the product mix. Goody's computerized inventory management system allows each store to tailor its stock individually, based on sales, demographics, "basically any variable we want to throw into the mix," says Tait.

Eventually, Sam Goody will run out of mall-type locations and have to deal with more street locations if they are to achieve their goal of at least 15 stores. With the new 60th Street Sam Goody joining the 50th Street and Sixth Avenue store and the outlet on 43rd Street and Third Avenue, Musicland now has three street locations.

In a mall, people are already browsing around and shopping—it doesn't take much to get them to go into the record store as they pass by, says Tait. But on the street, "you have to build your clientele on return customers." Thus, Goody's street locations are focused on service and knowledgeable sales help. "The people [in New York] know their music as a general rule," Tait says. "Your classical people, your jazz people, your new age, your punk—they all have little esoteric things that they want, and you're expected to have them," says Tait. "You've got to be much sharper."

RETAIL TRACK

(Continued from page 38)

Rosenberg adds that he played one of the characters on one radio spot. I don't know if I've heard that one yet, Jay, but I did notice that one of Santa's elves on the TV commercials bears a striking resemblance (though he does look a bit shorter than you).

GOBBLE, GOBBLE: Speaking of commercial announcers, in addition to being a VP at Washington, D.C., chain **Kemp Mill Records**, **Howard Appelbaum** is also the voice of his chain. On Thanksgiving weekend, he might well have set a record for use of the word "gobble" in 60 seconds on a series of spots that touted the opening of a new store in Pikesville, Md., Kemp Mill's second Baltimore-area location. To fan the holiday flames, the web has also initiated its first-ever gift guide, a three-color (including red and green, natch) four-pager that touts accessories from **Coast**, **Recoton**, **Discwasher**, **Tree Dimensions**, and **Sony**. It also touts 18 different albums, including three Christmas titles.

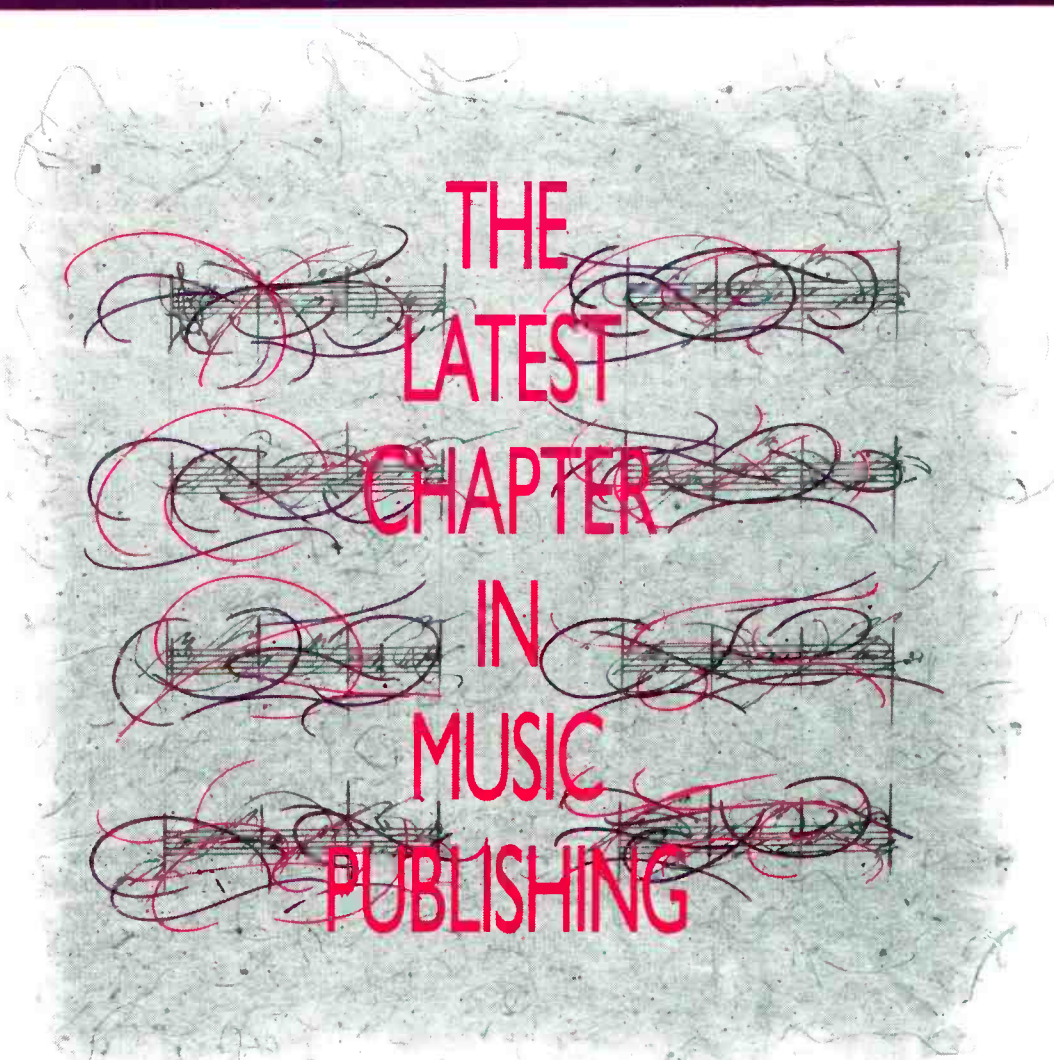
WITH THE SAME PRIDE one would expect from a father whose daughter had been picked to deliver the valedictorian address at her high school graduation, **Martin "Mike"**

Spector, chairman of Miami-based **Spec's Music & Video**, phoned in to report that his daughter, Spec's president **Ann Lieff**, had been tapped to speak at the Dec. 15 commencement for the Univ. of Miami school of business administration. Spector was also proud to report that his company opened its 50th store on Nov. 30.

OUT OF THERE: **Dave Karnofel** has exited his post as controller of Albany, N.Y.-based **Trans World Music Corp.**

FA-LA-LA-LA-LA: More Christmas music? We got it, this time from **Reunion Records** and its new "**Mike W. Smith Christmas**." Smith has a wave of national TV exposure going for him on this. He has already appeared on the Juvenile Diabetes Foundation "Thanks For Giving" telethon Nov. 26, The Nashville Network's "Crook & Chase" show Nov. 28, and was scheduled to appear on CBN's "The 700 Club" Dec. 8. Upcoming are appearances on NBC's "Christmas In Washington," Dec. 18; "The Pat Sakak Show," on Christmas; and **Lou Rawls'** annual "**Parade Of Stars**" telethon for the United Negro College Fund, Dec. 30. Smith finished a 38-city tour on Nov. 11.

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CHRISTMAS STRINGS ARE RINGING

Guitar Heroes Release Homeless Benefit Album

BY BRUCE HARING



GREEN CHRISTMAS: Green Linnet Records has released "Christmas Guitars," a benefit for the National Coalition for the Homeless offering 19 Christmas carols, songs, and medleys performed by Larry Coryell, Nancy Wilson of Heart, Al Anderson of NRBQ, John Renbourn of

Pentangle, Terry Roche of the Roches, Adrian Belew, and Taj Mahal. Roma Baran produced the album, with Steve Katz serving as executive producer. Laurie Anderson

created the cover concept.

The album is available on CD and cassette. More from Green Linnet Records, 203-966-0864.

HOWLING SUCCESS: Allen Ginsberg explains "The Lion For Real," which captures his spoken words surrounded by music from Mark Bingham, Bill Frisell, Arto Lindsay, Lenny Pickett, and Rob Wasserman (punctuation in Ginsbergian): "I'd produced several albums of blues, & gave cassettes to Marianne Faithfull, then teaching lyric at Naropa Institute, late summer 1987—She returned them next day, 'Maybe you shouldn't sing.' I had 30 years experience reading poetry aloud, vocalizing idiomatic intonations. Michael Minzer & producer Hal Willner had the sense to curb rocknroll ambitions, set me up with literate composers, encourage us to match music & recitation. I owe them thanks for reminds me my proper powers. Lyricist and vocalist, I followed their directions, relieved to leave music to the honorable musicians." More on the Ginsberg production through Great Jones Records, 212-477-8000.

ADVANCE WORD: Clarence "Gatemouth" Brown returns with "Standing My Ground," a tasty bit of boundary-crossing blues from the influential bluesmeister on Alligator Records, 312-973-7736... Ras Records has issued a unique 12-inch version of the Rolling Stones' "Satisfaction" by the trio Rockabessa. The single contains a natural break for radio and an extended remix on the B side. More from Ras, 301-588-9641... C\$ Money & DJ Chase emerge with "Ladies, Can I Have Your Attention," a fresh 12-inch single sound from the New York Rap duo on Trumpet/City Beat Records, 201-889-8844... Human Switchboard returns? Not quite, but former Switchboard keyboardist/vocalist Myrna Marcarian has issued the next best thing with "Human Touch," a four-song EP on Okra Records.

Marcarian's first solo effort features contributions from Jack Johnson on guitars, Jared Michael Nickerson on bass, and Ron Metz on drums. Available through Okra at 614-294-3833... Red Pajamas Records has issued another Steve Goodman compilation, "The Best Of The Asylum Years, Volume Two," continuing its selections from the great singer/songwriter's work. Included on the latest release are "Men Who Love Women Who Love Men." More from Red Pajamas, 213-385-0882... True Rumor, one of New Jersey's brightest young bands, is out with "Knee Deep In Circumstance," an offering that takes the raw flavor of the band's first album, "Silent Generation," and brings it into better focus. More from True Rumor at P.O. Box 2783, Church St. Station, New York, N.Y. 10008-2783... College airplay is heating up on Marcel Monroe's "Love Is Not," a six-song noirish album from the New York trio on Certain Records, Suite 301, 234 Fifth Ave., New York, N.Y. 10001.

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FOR WEEK ENDING DECEMBER 16, 1989

Billboard

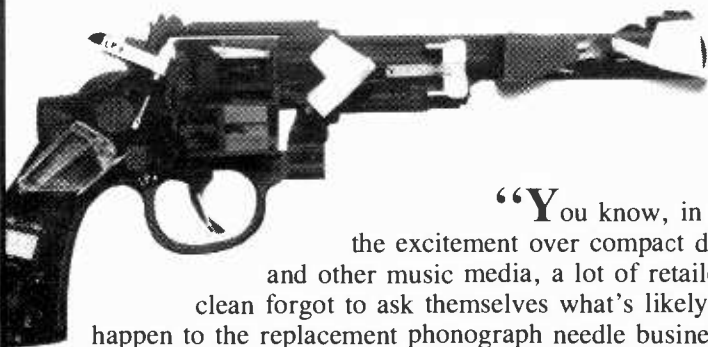
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NEW AGE ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	31	NO BLUE THING MUSIC WEST MW-103	RAY LYNCH ★ ★ NO. 1 ★ ★ 15 weeks at No. 1
2	3	13	NIKI NANA PRIVATE MUSIC 2056	YANNI
3	2	35	DANCING WITH THE LION COLUMBIA OC 45154	ANDREAS VOLLENWEIDER
4	4	13	ELDORADO PRIVATE MUSIC 2054	PATRICK O'HEARN
5	5	61	CRISTOFORI'S DREAM NARADA LOTUS 61021/MCA	DAVID LANZ
6	9	39	WINDHAM HILL SAMPLER '89 WINDHAM HILL 1082/A&M	VARIOUS ARTISTS
7	13	57	DECEMBER Δ² WINDHAM HILL 1025/A&M	GEORGE WINSTON
8	10	9	AND IT RAINED ALL THROUGH THE NIGHT NOUVEAU 228	BILL WOLFER
9	7	9	HISTORY OF MY HEART PRIVATE MUSIC 2058	SUZANNE CIANI
10	8	21	LIVING THE NORTHERN SUMMER MUSIC WEST MW-133	JIM CHAPPELL
11	12	5	LILY ON THE BEACH PRIVATE MUSIC 2057	TANGERINE DREAM
12	6	29	THE NARADA COLLECTION TWO NARADA N-39117/MCA	NARADA ARTISTS
13	RE-ENTRY		MANNHEIM STEAMROLLER CHRISTMAS ▲ AMERICAN GRAMMAPHONE AG 1984	MANNHEIM STEAMROLLER
14	RE-ENTRY		A FRESH AIRE CHRISTMAS ● AMERICAN GRAMMAPHONE AG 1988	MANNHEIM STEAMROLLER
15	11	45	WATERMARK ● Geffen 24233	ENYA
16	18	3	GARDEN CITY CYPRESS YD 0133	JOHN TESH
17	14	25	THE NATURE OF THINGS SHINING STAR SSP 113	BRUCE BECVAR
18	15	61	DEEP BREAKFAST ● MUSIC WEST MW-102	RAY LYNCH
19	RE-ENTRY		A WINTER'S SOLSTICE, VOL. II WINDHAM HILL 1077/A&M	WINDHAM HILL ARTISTS
20	RE-ENTRY		A WINTER'S SOLSTICE WINDHAM HILL 1045	WINDHAM HILL ARTISTS
21	19	9	RAIN MAIDEN SILVER WAVE 508	WIND MACHINE
22	RE-ENTRY		NARADA CHRISTMAS COLLECTION NARADA 63902/MCA	NARADA ARTISTS
23	21	3	INSTRUMENTS OF PEACE SOUNDINGS OF THE PLANET SP-7139	SOUNDINGS ENSEMBLE/SINGH KAUR
24	22	3	THEMES POLYDOR 839 518-2	VANGELIS
25	NEW ▶		BIG MAP IDEA ECM 839 253	STEVE TIBBETTS

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ELEK #60829	MOTLEY CRUE	"DR. FEELGOOD"	- \$10.45	\$5.95	CHRY #21683	KEVIN PAIGE	"KEVIN PAIGE"	- \$8.99	\$5.75
WB #25802	MAZE	"SILKY SOUL"	- \$9.55	\$5.95	CHRY #21709	PAUL CARRACK	"GROOVE APPROVED"	- \$8.99	\$5.75
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WEA #91309	YOUNG M.C.	"STONE COLD RHYMN"	- \$9.55	\$5.95	FRESH #92012	EPMD	"UNFINISHED BUSINESS"	- \$8.99	\$5.45
ATL #81936	SKID ROW	"SKID ROW"	- \$9.55	\$5.95	POLYG #838730	TEARS FOR FEARS	"THE SEEDS OF LOVE"	- \$10.29	\$5.65
ATL #81877	KIX	"BLOW MY FUSE"	- \$9.65	\$5.95	POLYG #838913	KISS	"HOT IN THE SHADE"	- \$10.29	\$5.79
ATL #82050	PHIL COLLINS	"...BUT SERIOUSLY"	- \$10.45	\$5.95	GRP #9594	LEE RITENOUR	"COLOR RIT"	- \$8.45	\$5.95
ATL #82040	RUSH	"PRESTO"	- \$10.45	\$5.95	GRP #9595	DAVID BENOIT	"WAITING FOR SPRING"	- \$8.45	\$5.95
CAP #90380	RICHARD MARX	"REPEAT OFFENDER"	- \$8.99	\$5.75	GRP #9596	CHARLIE BROWN	"HAPPY ANNIVERSARY"	- \$8.45	\$5.95
CAP #92152	RED HOT CHILLI PEPPERS	"MOTHERS MILK"	- \$8.99	\$5.75	GRP #2002	BAKER BOYS	"SOUNDTRACK"	- \$8.45	\$5.95
CAP #91098	ROXETTE	"LOOK SHARP"	- \$8.99	\$5.75	ARISTA #8581	TAYLOR DAYNE	"CAN'T FIGHT FATE"	- \$9.99	\$5.89
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TOP LATIN ALBUMS™

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		
				ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	45	ANA GABRIEL	TIERRA DE NADIE	CBS 80054
	2	3	29	JOSE LUIS RODRIGUEZ	TENGO DERECHO A SER FELIZ	POLYGRAM 838351-4
	3	12	3	ISABEL PANTOJA	SE ME ENAMORA EL ALMA	RCA 9952
	4	2	29	JULIO IGLESIAS	RAICES	CBS 80123
	5	4	49	CHAYANNE	CHAYANNE	CBS 80051
	6	8	9	ROBERTO CARLOS	SONRIE	CBS DCL-80179
	7	9	9	DYANGO	SUSPIROS	CAPITOL-EMI LATIN 421266/CAPITOL-EMI LATIN
	8	5	21	LOS BUKIS	Y PARA SIEMPRE	FONOVISIA 8828
	9	11	27	FRANCO DE VITA	AL NORTE DEL SUR	CBS 80093
	10	6	33	LUIS MIGUEL	EN BUSCA DE UNA MUJER	WEA LATINA 56119/WEA
	11	13	23	MARISELA	MARISELA	ARIOLA 9577
	12	7	87	ISABEL PANTOJA	DESDE ANDALUCIA	RCA 6956
	13	10	47	RICARDO MONTANER	RICARDO MONTANER	TH-RODVEN 2538
	14	17	57	ROCIO DURCAL	COMO TU MUJER	ARIOLA 8574
	15	—	19	EMMANUEL	QUISIERA	CBS 80124
	16	19	5	MECANO	DESCANSO DOMINICAL	ARIOLA 8516
	17	14	11	JOSE JAVIER SOLIS	QUE HABLEN	FONOVISIA 8821
	18	15	49	EDNITA NASARIO	FUERZA DE GRAVEDAD	FONOVISIA 8811
	19	16	67	YOLANDITA MONGE	VIVENCIAS	CBS 10552
	20	25	3	MIRIAN HERNANDEZ	MIRIAN HERNANDEZ	CAPITOL-EMI LATIN 42162/CAPITOL-EMI LATIN
	21	24	3	LISSETTE	ASUNTOS DE MUJER	CAPITOL-EMI LATIN 42238/CAPITOL-EMI LATIN
	22	—	3	PABLO RUIZ	OCEANO	CAPITOL-EMI LATIN 4209/CAPITOL-EMI LATIN
	23	—	13	GLORIA ESTEFAN	CUTS BOTH WAYS	EPIC 45217/E.P.A.
	24	20	25	RUMBA TRES	RUMBAMANIA	TH-RODVEN 2621
	25	—	1	LUCERITO	CUENTAME	FONOVISIA 8824
TROPICAL/SALSA	1	1	15	LUIS ENRIQUE	MI MUNDO	CBS 80146
	2	2	5	FRANKY RUIZ	MAS GRANDE QUE NUNCA	TH-RODVEN 2664
	3	3	7	GILBERTO SANTARROSA	SALSA EN MOVIMIENTO	COMBO 2062
	4	9	15	JUAN LUIS GUERRA Y LA 440	OJALA QUE LLUEVA CAFE	KAREN 126
	5	6	17	CHANTELLE	CHANTELLE CON UN TOQUE DE CLASE	WEA LATINA 56559
	6	7	27	DAVID PABON	ES DE VERDAD	TH-RODVEN 2620
	7	5	27	EL GRAN COMBO	AMAME	COMBO 2060
	8	8	49	EDDIE SANTIAGO	INVASION DE LA PRIVACIDAD	TH-RODVEN 2575
	9	4	21	MAX TORRES	APRENDERE	CAPITOL-EMI LATIN 42134/EMI-CAPITOL LATIN
	10	12	15	HANSEL SOLO	SOLO	CBS 80148
	11	20	5	GRUPO NICHE	GRANDES EXITOS	GLOBO 9878
	12	14	27	LA COCO BAND	COCO BAND	KUBANEY 20011
	13	19	17	JOE ARROYO	FUEGO EN MI MENTE	FUENTES 5674
	14	21	5	CONJUNTO CHANEY	EL CONJUNTO DEL AMOR	HIT MAKERS HM-76
	15	13	15	LA SONORA MATANCERRA	65 ANIVERSARIO CELEBRANDO	TH-RODVEN 2630
	16	23	3	VARIOS ARTISTAS	MUSICA CALIENTE	CBS 80132
	17	—	1	WILLIE CHIRINO	ACUARELA DEL CARIBE	CBS 80228
	18	22	35	LAS CHICAS DEL CAN	CARIBE	SONOTONE 1422
	19	16	9	JOSE ALBERTO	MIS AMORES	RMM 1684
	20	—	33	WILLIE COLON	TOP SECRET	FANIA 655
	21	—	1	ROBERTO TORRES	TROPICALISIMO	SAR 1049
	22	10	19	TITO NIEVES	YO QUIERO CANTAR	RMM 1683
	23	25	3	BONNY CEPEDA	CALOR Y DIFERENTE	COMBO 00898
	24	—	1	MILLIE Y LOS VECINOS	AHORA ES	M.P.I. 6021
	25	—	73	LUIS ENRIQUE	AMOR Y ALEGRIA	CBS 10546
REGIONAL MEXICAN	1	1	21	VICENTE FERNANDEZ	POR TU MALDITO AMOR	CBS 80127
	2	2	15	BRONCO	A TODO GALOPE	FONOVISIA 8830
	3	3	17	RAMON AYALA	TRISTES RECUERDOS	FREDDIE 1474
	4	—	1	VARIOS ARTISTAS	DE LO NUESTRO LO MEJOR	CBS 80156
	5	5	5	LOS YONICS	A TU RECUERDO	FONOVISIA 8832
	6	7	57	BRONCO	UN GOLPE MAS	FONOVISIA 8808
	7	12	7	LOS FLAMERS	LOS FLAMERS	RCA 9857
	8	6	9	LOS TIGRES DEL NORTE	MI BUENA SUERTE	FONOVISIA 8831
	9	4	25	FITO OLIVARES	LA NEGRA CATALINA	GIL 2031
	10	10	45	LA MAFIA	EXPLOSIVO	CBS 80072
	11	15	7	LOS CAMINANTES	NO CANTAN MAL LAS RANCHERAS	LUNA 71184
	12	9	9	GRUPO AUDAZ	NI JUANA LA CUBANA	CAPITOL-EMI LATIN 42178/CAPITOL
	13	23	3	GRUPO LA FIEBRE	ON THE RIGHT	CBS 80168
	14	17	31	LATIN BREED	BREAKING THE RULES	CBS 80094
	15	—	1	JUAN VALENTIN	CANCIONES DE MI PUEBLO	CAPITOL-EMI LATIN 42138
	16	8	53	ANTONIO AGUILAR	CON BANDA	MUSART 2021
	17	18	103	LINDA RONSTADT	CANCIONES DE MI PADRE	ELEKTRA 60765
	18	—	11	LOS TEMERARIOS	INCONTENIBLES	TH-MEX 2513
	19	14	5	GRUPO LA SOMBRA	CHI-TOWN BOY'S ARE BACK	FREDDIE 1490
	20	24	13	ELISEO ROBLES	CON BANDA	RAMEX 1233
	21	—	3	TAM Y TEX	BAILA MI RUMBA	RAMEX 1235
	22	20	13	EMILIO NAVAIRA	EMILIO NAVAIRA AND THE RIO BAND	CBS CRL-80140
	23	21	25	CIELO AZUL	SI TUS CELOS	WEA LATINA 55163/WEA
	24	11	45	GRUPO MAZZ	STRAIGHT FROM THE HEART	CBS 80010
	25	—	1	GARY HOBBS	TEJANO INTERNACIONAL	SGC 1011/SG

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Latin Notas



by Carlos Agudelo

A HISTORIC NIGHT: An concert by eight of Puerto Rico's foremost singers took place in the Centro de Bellas Artes of San Juan Nov. 27. Billed as "The Meeting Of The Great," the sold-out benefit, held for the third time this year, featured **Ednita Nazario, Lunna, Lourdes Robles, Lucsitta Benitez, Sophy, Wilkins, Danny Rivera, and Glenn Monroig.** The event was organized by the Estereotempo radio network, with the station's PD, **Alberto Pantojas**, serving as MC; it was produced by the firm of **Angelo Medina.** For the station's GM, **Sebastián Robioú,** "this was an opportunity for us to get involved in the problems of the community." The proceeds will benefit the Fundación Puerto Rico to help its fight against drugs.

A new album and a new TV show are immediate priorities for **Franco**, the Cuban-born singer based in Mexico. The album, "Mucho Más," his fifth, is his first on Capitol-EMI Latin. The program, "Bailando," to be broadcast through the Univision network this fall, will feature **Franco** as a host, presenting music videos, interviews, and live performances.

It has taken a long time, but finally a salsa record is being launched by a multinational label in Germany and Japan. The lucky one is **Luis Enrique's** "Mi Mundo" (CBS).

"La Camioneta Gris," the newest movie by **Los Tigres Norte**, premiered in Los Angeles Nov. 21. The theme song comes from the band's album "16 Corridos Prohibidos." This is **Los Tigres'** fourth movie; all of the group's films feature their own music. **Los Tigres**, currently one of the most successful norteño groups, have just released their newest album, "Triunfo Sólido" (Fonovisa).

PolyGram Latino is to release what, from the lineup,

sounds like a great album: "15 Exitos De Mercedes Sosa," which includes duos with **Milton Nascimento, Victor Heredia, Charlie Garcia, Pablo Milanes, Ariel Ramirez, and Teresa Parodi**, among others.

CHRISTMAS COMPILATION TIME: The Latin Spice Band (CBS), a studio orchestra, is reinterpreting the year's best tropical music in a year-end album. Included are such hits as "Baila Mi Rumba," "Bamboleo," and "Ojalá Que Llueva Café" (4.40) . . . Kubaney Records of Miami is releasing its sixth volume of "Los Merengazos Del Año," an invigorating selection of the best merengue put out by the label this year, including label star

Puerto Rico's brightest stars united for a benefit

Coco Band, which has set sales records for the company. Also on Kubaney is "Los Trancazos Bailables Vol. 2" by **Blas Duran** . . . TH-Rodven is coming out with "Pa' Gozar Otra Vez," expected to repeat last year's success of "Juntos Pa' Gozar." Among the all-stars are **Oscar D'Leon, Franky Ruiz, Lalo Rodríguez, Andy Montañez, Eddie Santiago, Tommy Olivencia, David Pabón, Paquito Guzmán, Lefty Perez, and Los Hijos De Puerto Rico.** In the same vein, with the same artists but different tracks, is "Los Bailables Del Año" . . . Sonotone is releasing "Arriba Las Fiestas Vol. 7," "Salsa Fuerte Y Tremenda," and "Exitos De TV Y Novelas" . . . From the Colombian label Fuentes comes "14 Cañonazos Bailables, Vol. 29," a compilation of that country's rich traditional music. Also from Fuentes is a "Lambada" album being released as you read these lines . . . Fonovisa is putting out the following compilations (not intended specifically for the Holiday season): "15 Idolos Superpopulares," "16 Grandes Todos Con Banda," "15 Exitos De Alvaro Torres," "15 Exitos De Marisela," and "15 Exitos De Los Hermanos Flores." Another one, "El Sonido Norteño De La Cumbia," will be out some time this month.

Jazz BLUE NOTES



by Jeff Levenson

BUYING FUTURES? Investing in youth has yielded obvious dividends for **Novus/RCA.** Witness the success earlier this year of pianist **Marcus Roberts** and his maiden issue, "The Truth Is Spoken Here" (among the Top Jazz Albums for 27 weeks straight), and that of altoist **Christopher Hollyday** and his eponymous debut release (also a jazz charter, for 11 weeks). Both youngbloods are traditionalists whose creative surges draw from jazz's historical wellsprings.

In keeping with its commitment to support this next generation of torchbearers, the label is hoping that the consumer gods of Purchase and Buy smile on **Roy Hargrove**, a trumpet whiz kid from Texas whose first record as a leader is due out in March. Early evidence suggests he has the makings of a major-league player. **Roberts**, incidentally, is wrapping up production on a follow-up issue, due out in February.

VYING FOR A PIECE OF THE ACTION: Add **Blue Note** to the list of labels with an ear cocked to the next decade. The reissue-rich company has just signed **Benny Green**, a distinguished young player who will likely make some noise throughout the '90s. Late of groups led by **Betty Carter** and **Art Blakey**, the spirited pianist is preparing for his first record date as a leader . . . **Renee Rosnes**, whose electric keyboards have goosed the groups of **Wayne Shorter** and **Joe Henderson**, has already done the leg work on her inaugural effort. Expect it in January from **Blue Note** . . . Pianist **McCoy Tyner**, senior-most kid among this group of younglings, is polishing off a trio project that also finds him dueting with guitarist **John Scofield** and saxophonist **George Adams.** **Blue Note** has that

one, too, and it'll hit the racks in April.

MORE: **PolyGram** has added to its Compact Jazz series a collection of choice cut issues by vocalists **Arthur Prysock** and **Billy Eckstine**, and instrumentalists **Cal Tjader** and **Quincy Jones.** **Jones**, as most of the world knows by now, is on a roll, what with "Back On The Block," his newest album for **Qwest/Warner Bros.** Pretty nifty how he assembled rapsters **Kool Moe Dee** and **Big Daddy Kane** alongside jazz sidekicks **James Moody, Miles Davis, George Benson, Dizzy Gillespie, Sarah Vaughan, Ella Fitzgerald, and Josef Zawinul** for an ambitious rap-to-hop-to-rap homage, "Jazz Corner Of The World." Tells us some-

Novus/RCA, Blue Note trumpet the next generation

thing about musical continuity and oneness.

A TAYLOR-MADE AWARD: The recent afternoon bash that saw the **American Society of Composers, Authors and Publishers** honoring pianist-educator **Billy Taylor** with this year's **Samuel Sacks Award** also saw a host of jazz heavyweights turn out in support of the presentation. Spotted among the well-wishers were **Walter Bishop Jr., Anthony Davis, Leroy Jenkins, Dick Hyman, Dick Katz, Oliver Lake, Carmen Lundy, Gerry Mulligan, Dewey Redman, and Michele Rosewoman.**

Each year the award is granted to an individual who has provided "distinguished and dedicated service to the musical community." Taylor, it is widely known, fits that description to a T. He is not just a pianist, educator, and public spokesman on behalf of jazz, but an arts activist who uses the music as a rallying point. His various accomplishments include the founding of **Jazzmobile** in 1964, an outreach program that promotes cultural enlightenment for disadvantaged youth in inner cities.

Spotlight

RAP

Today's Amazing Success Owes Its Strength and Vitality As Much to Recent West Coast Talent Innovations as It Does to Its New York Roots.

By JANINE McADAMS

Born in the basements, blocks parties, and clubs of New York's black Bronx and Harlem neighborhoods, rap came to record as a novelty in the late '70s. As the music that most directly expresses the mindset of urban America, rap has grown in popularity and racked up album sales that industry observers back in the dawn of this decade would never have predicted.

In 1989 rap turned 10. As such it has become a well-rounded, adaptable, diverse, and mature (though not always sophisticated) entity that owes its strength and vitality as much to the recent innovations of West Coast artists and producers as it does to its New York roots. The realm of rap has broadened in the past year and spawned many more diverse acts. Despite efforts to discount its importance on the American music scene, rap has come into its own, becoming the fastest-growing segment of the music market. More major labels are jumping on the bandwagon by establishing their own rap divisions or by putting together distribution deals with rap indies. Though reluctance of some black radio and videoclip outlets around the country to air records that use the hardcore street rhythms and language of black youth has stilted widespread exposure for many acts, their hesitance seem to have only increased the music's underground appeal.

The year has seen several innovations in the form, with rappers embracing new vocal styles, new ideologies, and new images. Several schools of influence and developments in the last year of this decade will have a great impact on rap in the '90s and will see the form continue to have a far-reaching effect on the sound of popular music as a whole.

The cross-pollinating influence of R&B on rap and vice versa was seen in 1989 with the use of guest rappers on records by mainstream R&B artists, and the continued practice of rap producers in polishing up buried soul nuggets to base their raps on. Some collaborative recordings released

(Continued on page R-20)

CLOCKWISE FROM TOP LEFT: Boogie Down Productions' KRS-One; M.C. Lyte; The D.O.C.; Ice-T; M.C. Hammer; Big Daddy Kane; EPMD; Young M.C.; Heavy D & the Boyz; De La Soul.

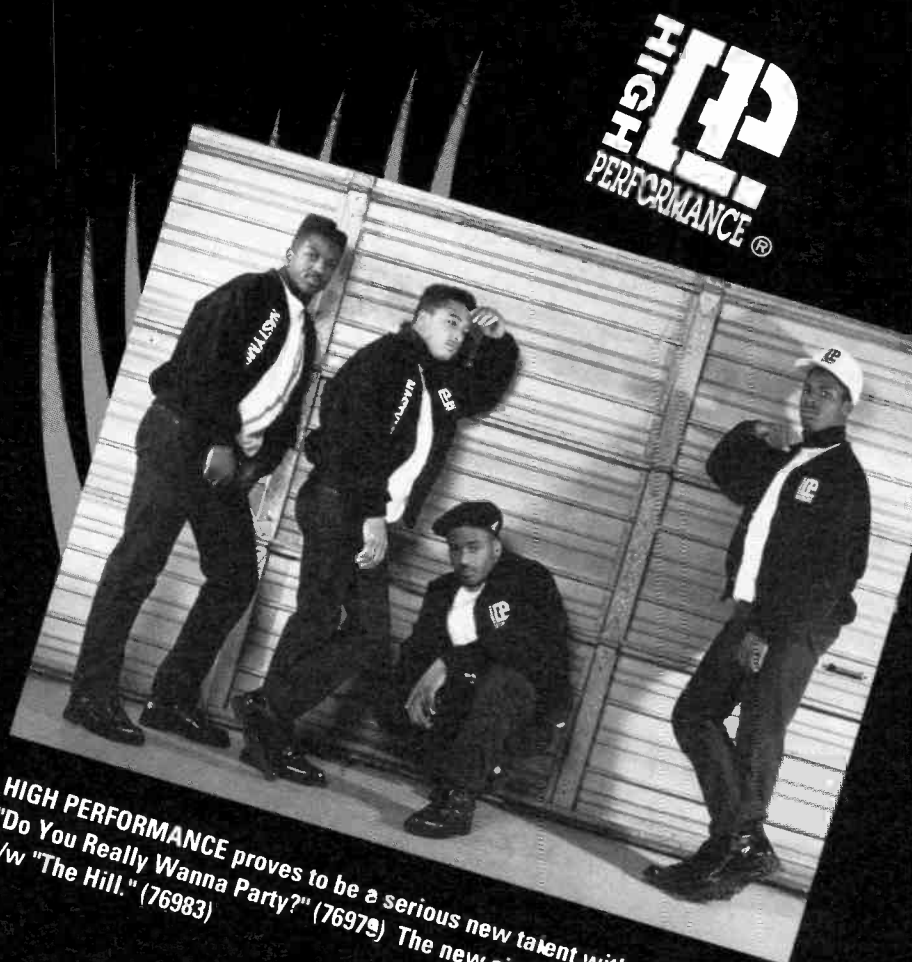
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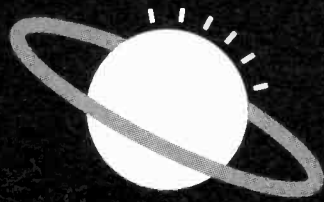
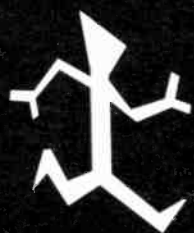
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KID SENSATION

KID SENSATION gets "Back To Boom" b/w "I S.P.I.T." (73555) on his debut single.

THE MAJORS: Marketing the Revolution Down the Street, Around the Corner, and Around the World

By LEO SACKS

They're heere! Suddenly, the pie is getting smaller for indie rap label linchpins like Sleeping Bag and Tommy Boy and Profile and Next Plateau and Luke Skyywalker and Select and Tuff City.

The majors are playing a favorite game: hardball. For the indies, it is a nightmarish fear—that the majors will glut the marketplace, leading to oversaturation and a backlash at radio, retail, and ultimately, with the consumer. If there's a silver lining, though, it's that the majors are sure to make rap marketing more sophisticated, the product more polished, and the music more "palatable," and in the process pry open that closely-guarded pipeline at black radio.

"There's a feeding frenzy going on," declares Tuff City owner Aaron Fuchs. "It's something we've had to weather periodically, but this time the majors' commitment is greater, and more sustained. It's creating a climate that demands a consummate professionalism, an attention to every marketing detail, and for that I'm grateful. It's not enough to be a good player in a cottage industry anymore."

The label's artists, including the Muslim rapper Lakim Shabazz, the 45 King, and YZ.G-Rock, have benefitted from exposure on "Yo! MTV Raps" and "Video Jukebox" on New York City's UHF Channel 31. Fuchs says the shows have been "a godsend." But now he fears a "frighteningly cozy relationship developing between MTV and the majors that could 'X' me and other indies right out."

The Tuff City topper may be extra sensitive to corporate encroachment on a very independent art form. But some majors are just as concerned.

For instance, Epic Records recently acquired the Rhyme Syndicate label, based in Los Angeles, featuring Donald D, Devine Styler, Bango, Hijack, and Kid Jazz. "Not all of these acts are going to get on the radio, and the company understands that," says Epic's national director of progressive music Troy White. "We signed them because we know we can sell them through retail, clubs, and word-of-mouth. Hardcore, political, even X-rated rappers with uplifting, educational messages keep the music alive."

White likes to "attack" the street: "A perfect example is a guy like Kid Capri, in Harlem, who makes tapes and then sells them to all kinds of people, who play them in their Jeeps and at parties or on their boxes. And their friends notice, 'Oh, Kid Capri's jamming it.' Your buzz starts right there. Add snipes, plus in-store play, and that's true street promotion."

Meanwhile, more and more companies are testing the rap waters by floating 12-inch singles. "It's rare that an album by an unknown takes people by storm," says PolyGram product manager Gary Beech. "But if the single takes hold, you've created enough of a fan base to warrant an LP." Beech is hoping that strategy will work for DJ Chuck Chillout (who has just released the "Masters Of The Universe" album after two previous PolyGram singles) and for such newer artists as Rock 'n Gee and DJ Shawn, 991 Votes, and Iniquity.

Beech acknowledges that PolyGram learned the singles-first philosophy the hard way: "Recently, we dropped an album on the market by the English rappers Cookie Crew, and people rejected it. The reality is that the market wasn't prepared." The group will definitely get another shot, he says, "but we lost a good record."

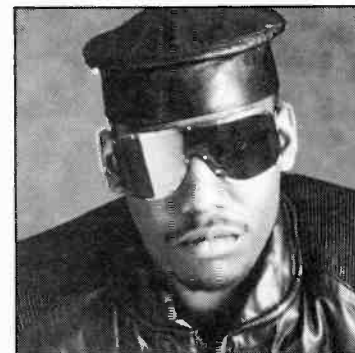
At Arista, home to the "gristle beat" rappers Three Times Dope, Too Nice, Seriously Fine, Whodini, K-9 Posse, and Icey Jaye, the label is "very much in a learning mode," says Troy Shelton, national director of R&B promotion & special projects. But making plans to promote his product isn't always easy: "You can map out a budget, but it may not make any sense because a budget is supposed to follow a plan, and rap's nature is very wait-and-see."

"It's analagous to a giant game of chess, and you're always looking to make the right moves, which is hard when black radio is such a big question mark. We don't know what's going to happen from day to day. You strategize, literally, by ear. Almost the way a commuter has to think, 'If the roads are jammed, should I take the subway? If there's a long line for tokens, do I drive?'"

From Miami, where the Luke Skyywalker label is out with new music from Tony Roc ("Tony Roc's Theme"), Afrorican ("Against All Odds") and the Rhythm Radicals

("Tales From The Dark Side"), mastermind Luther Campbell says, "I have nothing to fear," as more major labels commit to rap acts. "As long as I keep my ears to the street, I'll never have a problem," he says. "The majors have already tried to buy my company, but no one said they would take me to a different level. I had to ask, 'What can you do for me that I'm not already doing for myself?'"

Campbell has challenged the conventions of music marketing with street-smart promotion skills that have garnered three RIAA gold records for the notorious 2 Live Crew. "Whatever club is happening, wherever, we want to be



Kool Moe Dee

there," says Campbell, aka Luke Skyywalker. "The mom-and-pop stores know which clubs the kids are going to."

Epic's White has a mailing list of a few hundred mom-and-pop stores that he says are too small to report to the trades. "They're so itty bitty that they can't afford a long-distance call to Billboard or BRE, to Impact or Jack the Rapper," he says. "But in getting the ball rolling, they are major influencers. They'll play your product on a busy Saturday afternoon."

PolyGram's Gary Beech appreciates the indies' special relationship with smaller retailers. "It's a love affair. The labels sell direct, and they give credit. We'll never compete on that level. We've got to play to our own strengths, to capitalize on our own ad-

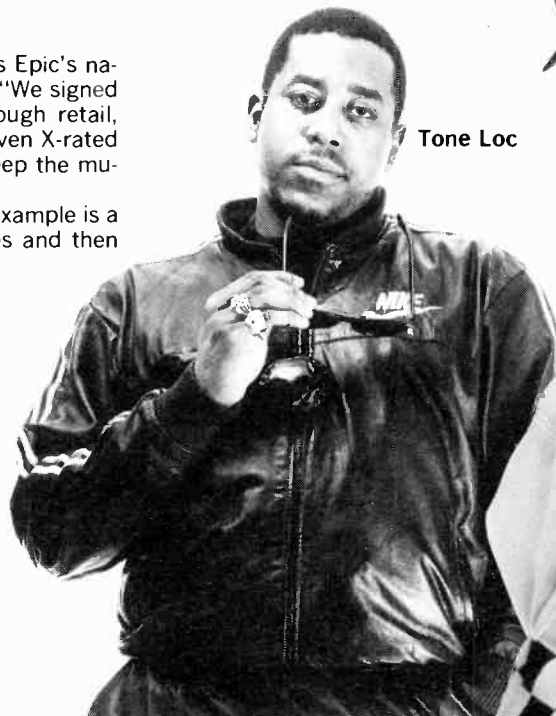
(Continued on page R-25)



Beastie Boys



Slick Rick



Tone Loc



Biz Markie

D.J. Jazzy Jeff & The Fresh Prince



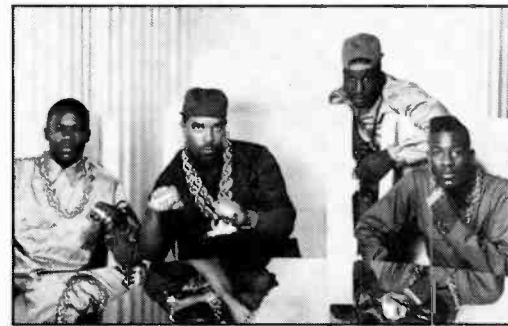
The 2 Live Crew



Digital Underground



Special Ed



Sir Mix-A-Lot

RAP INDIES: Giving New Meaning to Word of Mouth in a Crowded World Without Radio

By BEN MAPP

Independents continue to be the backbone of the hip-hop industry and their strong presence in the hip-hop market this year has, as one label president observed, made the independent business as strong now as it has been since its heyday in the '60s. Indies have consistently been the most aggressive in the important areas of A&R marketing to the grass-roots audience, partly by design and partly by necessity. In some cases like N.W.A. and the 2 Live Crew, these decisions have resulted in public backlash, focusing on what some feel is objectionable lyrical content. Mostly, and these cases are examples of this, the moves made by independents infuse the hip-hop form with new energy. One area in which indies have for the most part succeeded is in marketing their product to reach the widest possible audience. Radio, however, remains the biggest stumbling block due to its resistance to be as adventurous in its programming as indies are in its signings. The following is a brief, though by no means all-inclusive, roundup of indies specializing in hip-hop that do not always have regular distribution deals with major labels.

Delicious Vinyl, 7471 Melrose Ave., Hollywood, Calif. 90046. (213) 658-5048.

Delicious Vinyl was started a couple of years ago by Mike Ross and Matt Dike, two club DJs who were fed up with much of what they were hearing and who felt they could do better. The label has rapidly become a major outlet for a wide range of hip-hop, particularly acts coming out of the L.A. area. Tone Loc was the major commercial success for the label, unexpectedly crossing over to the pop charts and receiving unprecedented support from radio and retail. Young M.C.'s "Stone Cold Rhymin'" has also risen rapidly. Though Loc and Young M.C. have broken out big, Ross still

feels that more radio support for much of the new hip-hop being released is important for the music. Also, the ex-DJ is concerned that too many releases have glutted the rap market with below average material, which he feels may have a detrimental effect on the music. To secure their place in the hip-hop market, Ross says he is determined to only sign and work with acts he truly believes in, acts like the already-signed Def Jef, Body And Soul, and Superfly TNT. He says the label will continue to work with and develop these artists before rushing out to sign new acts. Delicious Vinyl will also be branching out to sign and distribute other types of acts, like go-go, rock, and R&B next year.

Egyptian Empire, 1815 W. 54th St., Los Angeles, Calif. 90062. (213) 293-0438.

Egyptian Empire was formed in 1984 by then-DJ Egyptian Lover to get his own music out. It has since mushroomed into a strong independent label with a number of different acts and is one of the two black-owned independent record distribution companies. Over the past year, the label has been working hard to get more airplay for its artists around the country and to get more exposure on the East Coast for its rappers. Tony Morales, head of national club promotions, feels that the successes of Ice-T and the

Fla. (305) 573-0599.

Skywalker was started five years ago by Luther Campbell as a label specializing in street-oriented music, a focus it has zealously maintained over the years. Handling its own distribution and introducing what has become known as the "Mi-

ami Bass" sound, the label has grown to be a major force in hip-hop. Skywalker has been particularly successful in breaking new rap acts like the 2 Live Crew and M.C. Twist, as well as R&B singer Angie Griffin. Like most indies, the label has found radio resistant to playing their product, a fact compounded by the explicit lyrics presented on some of its material. Also, because of the overwhelming commercial success and high visibility of the controversial 2 Live Crew, Campbell feels that the label's image has been wrongfully stereotyped as being just about that group. "It's like saying that everything on Warner Bros. is just like Prince, just because he's on that label," says Campbell. To counteract those views, Campbell says, the label has sent out letters and reached out to others in the industry to set the record straight. For next year, Skywalker plans to open up branches in Paris, Germany, and Holland to distribute their product and to sign European-based acts. In addition to the aforementioned acts, Skywalker's roster includes Tony Rock, Afro-Rican, Rhythm Radicals, and Levan Love.

Nastymix Records, 87 Wall St., Seattle, Wash. 98121. (206)441-8802; In January the label moves to 800 Tower Bldg., Seattle, Wash. 98101. Telephone TBA.

Nastymix was started four years ago by Ed Locke who wanted to establish a viable music company in Seattle as an avenue for that city's wealth of talent to enter the business. Because he had been promoting hip-hop shows in the area, it formed the core of the acts he initially signed to the label. In 1988 the label has proven to be exceptional in marketing its acts, building their exposure from the street level to national prominence as evidenced by the rise of platinum artist Sir Mix-A-Lot. The challenge Nastymix faces in the next year is to increase their distribution so that their other currently-signed artists (Kid Sensation, High Performance, Whiz Kid) can get more national exposure. To this end, the label is seeking production deals with other labels, major or independent, for groups brought to their attention by artists currently signed to their label. For next year, the label plans to release product by three new rap artists with whom they are currently negotiating. Nastymix will also launch a subsidiary label to handle R&B and alternative rock product.

Priority Records, 6430 Sunset Blvd., Hollywood, Calif.

(Continued on page R-30)



Queen Latifah

Salt-N-Pepa



D.O.C. on the East Coast will pave the way for Egyptian Empire's and other rap acts based on the West Coast. Currently the label is working on "Child Help U.S.A.," a charity 12-inch like the Stop The Violence movement's "Self Destruction," to benefit abused children that will feature over 25 different artists. Currently specializing in hip-hop, Egyptian Empire also plans to release more R&B and dance music as they strive to become recognized as a major independent. Their roster includes rap acts Rodney O and Joe Cooley (recently signed to Atlantic Records) and Get Large Posse; and R&B acts Jaime Jupiter and Two O'Clock.

Luke Skywalker, 1205 N.W. Street, Miami,

N.W.A.



RUN-D.M.C.

ROB BASE

D.J. E-Z ROCK

SPECIAL ED

DANA DANE

SWEET TEE

TWIN HYPE

KING SUN

L.A. STAR

NEMESIS

RON "C"

MR. MAGIC

EURO-K

DEREK B

THE PROPHET L-CEE

DOOM

POOR RIGHTEOUS TEACHERS

E.J. & D.J. TRAPP

THE PROPHETS

PROFIMA

WHY RAP TALENT CAN LEAD THE CHARTS AND LEAD NATIONS . . . IF ONLY THEY CAN HOLD THEIR GROUND

By BEN MAPP

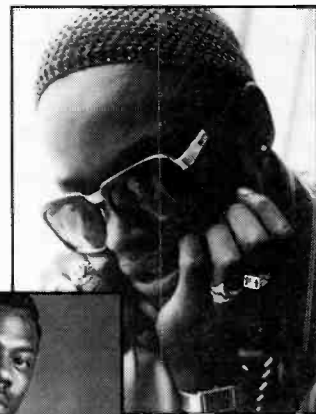
Over 10 years ago, before hip-hop became big business for the record industry, it was a music of, by, and for African-American youth performed at local parks and parties. For rappers, success was measured in terms of victories in rhyming style wars; for DJs, turf was determined by turntable technique. For the most part, that has not changed. But hip-hop's rapid rise from the music of the streets to the sound of the New Jack generation has forced rappers and DJs to define success in terms that also include marketing, promotion, and career longevity—areas that are relatively new to the burgeoning hip-hop industry and to the artists in particular. While this past year has seen an unprecedented increase in the number of new hip-hop artists and in album sales, there are still significant areas in which hip-hop may be losing ground.

One of these areas is the local club scene. In New York, Philadelphia, and urban centers around the country, clubs that once regularly featured hip-hop acts are either closing down or changing their format, with owners citing violence and pressure from neighboring communities as reasons. The reduction of venues in which to perform hits local acts the hardest—especially those without product on the market—because they have much fewer opportunities to nurture their talent. This has caused a marked shift in the way hip-hop artists approach their music. Whereas when the music first emerged, artists went from the stage to the studio, now many young rappers must hit the studio, record a demo, and shop it at the record companies before first cutting their teeth in front of a live audience.

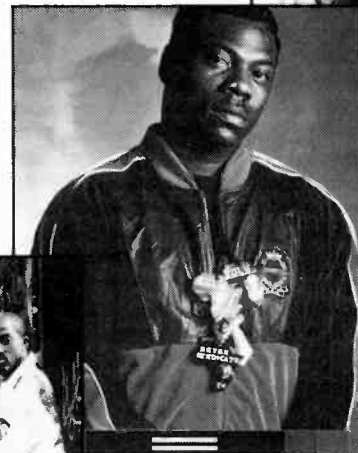
While the studio-to-record route may benefit the artist, it is not necessarily so for live audiences. For example, on their first tour, De La Soul, whose critically-acclaimed debut "3 Feet High And Rising" went platinum on Tommy Boy in a number of weeks, was unable to translate the innovativeness of their album into a compelling stage show. To be sure, there are hip-hop artists like Big Daddy Kane, Doug E. Fresh, LL Cool J, and Heavy D & the Boyz, whose live shows are energetic and well-staged. Nevertheless, touring remains a puzzle that artists and promoters have yet to solve. Three or four

years ago when hip-hop first made a strong impact on the national scene with Run-D.M.C., Whodini, LL Cool J, and others, tours with a number of acts sharing the bill could expect large crowds everywhere. An artist with a series of hit singles, but no album, like Roxanne Shante ("Bad Sister" is her first album on Cold Chillin'/Warner Bros.), could command a sizable audience. Times have since changed. Many rappers claim that large egos and in-fighting are reasons that tours are more difficult to organize. Stetsasonic's Daddy-O also cites large salary expectations—which are based mainly on the success of the first all-hip-hop national tours, increased competition in a saturated market, and negative stereotyping—the equating of hip-hop with violence, for example—as reasons for fewer large-scale tours.

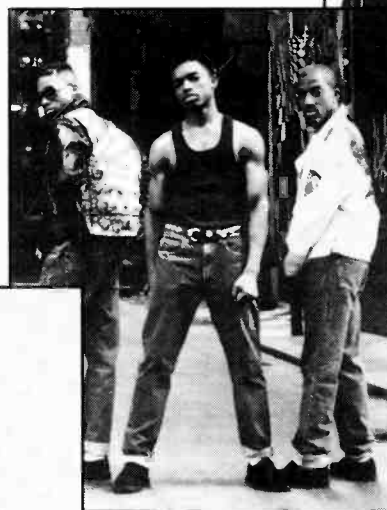
With less local venues and national tours, artists have to place more emphasis on records and videos for exposure. Commercial radio remains resistant to programming hip-



Shine-head



Donald D



Wrecks-N-Effect



Neneh Cherry

hop with any regularity. A track by acts like Tone-Loc or Kool Moe Dee may be played, but only after it has proved itself in another arena, or if the artist has established a strong commercial track record. The D.O.C. is just one example of an artist whose album had tremendous sales, eventually going No. 1, with little or no airplay. Much of the work of breaking new hip-hop acts continues to be done by hip-hop radio shows across the country. 3rd Bass—M.C. Serch and the Prime Minister—credit much of the success of their first single "Steppin' Into The A.M." on Def Jam/Columbia to the airplay it received from DJs on hip-hop radio shows.

Video has increasingly become a significant means of promoting new acts and of giving established acts continued exposure. From high-concept (i.e. D.J. Jazzy Jeff & the Fresh Prince's "I Think I Can Beat Mike Tyson" and Boogie Down Productions' "You Must Learn") to shoe-string budget (i.e. Lakim Shabazz's "Black Is Back" and Tone-Loc's "Wild Thing") to high-energy (i.e. Queen Latifah's "Dance With Me"), videos have served to establish a distinct hip-hop aesthetic, beyond a purely mu-

sical one. They have, particularly through "Yo! MTV Raps," served to broaden an artist's potential audience, and filled the gap created by the decrease in live shows. If you can't go to a concert, videos may be the next best thing to being there.

While hip-hop product is diversifying along with the ever-growing music industry, artists are also expanding their own talents. Big Daddy Kane, for example, has quickly established himself as one of hip-hop's most well-rounded artists. He's DJ'ed for Roxanne Shante, written rhymes for Shante and Biz Markie, kicked off his own career through which he has been credited with innovating a new vocal style, and has produced most of his second album, "It's A Big Daddy Thang" on Cold Chillin'/Reprise. Other artists have also made the move to producing themselves as well as other acts, among them are Daddy-O, Prince Paul, KRS-One, Biz Markie, Slick Rick, and the Jungle Brothers. Though each of them have their own specific reasons for getting into producing, all feel that no one else could give their record the sound they want. Producers who are not rappers have also emerged with their own distinct styles. On the mixing board and sampling machine, Hank Shocklee, Dr. Dre of N.W.A., DJ Mark The 45 King, and Marley Marl are doing for this generation of rappers what Grandmaster Flash and Afrika Bambaataa did on the wheels of steel for the old school.

The rappers' move toward producing their own work is part of a larger trend to become more involved in the business of making music. While the vast majority of people involved in hip-hop feel that the music is here to stay, artists are taking steps to make sure their individual careers stay around with it or expand beyond it. To this end, most upcoming and established rappers have set up their own publishing companies to publish their work. Others like Boogie Down Productions and Young M.C. have or are beginning to start their own production companies to produce and advise artists just entering the business. Various other ventures, from managing to starting a new label, are other obvious ways in which artists can maintain their presence and influence in the music business. Some have taken their music background and are moving in different directions: M.C. Lyte is planning to start acting and hopes to start a management company for actors, Young M.C. is fielding offers to contribute music for films, Roxanne Shante is looking to start her own "international business," which may or may not have to do strictly with music, and Kid 'N' Play are working on a feature film in which they play the comedic leads.

For the future of the music, there is sure to be, as long as it sells, more of the the gangster-style rap popularized by Eazy-E and N.W.A., Ice-T, Too Short, and others. There will also be more consciousness-raising music and special projects along the lines of the Stop The Violence Movement and the Stop The Racism concert organized by Doug E. Fresh, because of the increased sense of social responsibility

(Continued on page R-34)

3rd Bass



Public Enemy



FROM "PLANET ROCK" TO DE LA SOUL

A DECADE OF DOPE

STETSASONIC



QUEEN LATIFAH

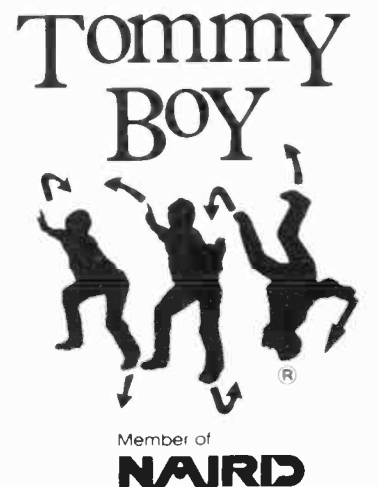


DE LA SOUL



DIGITAL UNDERGROUND

TOMMY BOY. THE NEXT GENERATION:
BLACK BY DEMAND • PAULA BRION • COLDCUT
DE LA SOUL • DIGITAL UNDERGROUND • 808 STATE
FORCE M.D.'S • FRESHCO • TIMMY GATLING
INFORMATION SOCIETY • J.C. LODGE
QUEEN LATIFAH • STETSASONIC
TKA • TOO POETIC • UPTOWN



ICE-T's RHYME SYNDICATE:

DONALD - D "NOTORIOUS" PE 45298

DIVINE STYLER Featuring The Scheme Team

"WCED POWER" PE 45299

BANGO 12" "MASS MOVEMENT" 49-73111

HIJACK 12" "THE BADMAN IS ROBBIN'" 49-73034

"The Walls Of Jericho" - February Release

KID JAZZ 12" "I NEED SOMETHING MELLOW" -

January Release

NILE KINGS 12" "DROPPING BOMBS" - January Release

EASY E's RUTHLESS RECORDS:

EASY E'S RUTHLESS RECORDS:

ABOVE THE LAW ... slammin' in '90

DEVILSTATING TWINS ... slammin' in '90

And more to come

EPIC

LIVING COLOUR 12" "FUNNY VIBE" 49-73107

DST slammin' in '90

Plus WTG

DAUGHTER BRITE AND THE SODA POP MIKES

"DAUGHTER BRITE AND THE SODA POP MIKES" PE 45382

MAMADC AND SHE "WILD" EP 452E5

EPIC and Associated labels and WTG Records.

Slammin'

IN TOTAL CONTROL

NO LOUNGIN' JUST LAMPIN'



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RAP ON RADIO: Don't Expect to Hear Much, if Any-- but that's OK with Music's Creative Optimizers

By CRAIG ROSEN

"You won't play no Public Enemy/You ain't playing no Boogie Down Productions/You ain't trying to represent the black community/You just carrying about your little R&B bull you play all day and night . . ."

Ice-T's "This One's For Me" from the album "The Iceberg/Freedom Of Speech . . . Just Watch What You Say."

In "This One's For Me" Ice-T takes on black radio station KJLH Los Angeles for not playing his and other rap records. That situation is not unique to Los Angeles or the Ice-T. For years the rap community has been complaining that hip-hop has gotten a bad rap at radio, and little has changed.

The problem is so commonplace that some rap artists have accepted the fact that they won't get played on radio. "When you first come out you don't understand why your record is selling and not getting played," says Ice-T. "You look at the sales and airplay chart and they don't match up. But as you mature in the business, you realize you can't let radio control your life. If they play it, great. If not, you have to continue to make your own music."

The most startling example of radio's reluctance to play rap, despite its incredible retail sales muscle, occurred in February. Tone Loc's "Wild Thing," the best-selling single since "We Are The World," failed to top the Hot 100 because of limited airplay at some radio stations.

"There were 40 or 50 stations that didn't play it, because it was a rap record, even though it was the top retail seller," recalls Delicious Vinyl president Michael Ross. He doesn't expect things to change soon. "Radio will be limited for awhile," Ross adds. "As far as pop radio goes, it's not possible to get more than one or two rap songs on. Black radio is playing a lot more rap, because these rap artists are selling records and radio is responding to retail. But even black radio is still prejudiced against rap music."

N.W.A.'s Dr. Dre, who produces such acts as J.J. Fad and the D.O.C., concurs. "Black radio stations don't like rappers, but how much more black can you get." As for top 40, Dre says "they are still being real picky. They will play Tone Loc and J.J. Fad, but as far as the hardcore stuff goes, forget it."

Stetsasonic's Prince Paul agrees that radio stations are opening up, but they only allow a few rap records on their playlists at any given time. "The only reason that radio is being more receptive to rap is that they can't ignore it, because so many people are requesting it."

Jeff Townes, half of the hit duo D.J. Jazzy Jeff & the Fresh Prince notes that radio has embraced new-jack swing records with rap elements in them. "They won't play a rap record with singing in it, but they will play a singing record with rap in it. What's the difference?"

Some artists, however, are optimistic that things are changing. "I think radio is beginning to open its doors," says Capitol artist M.C. Hammer. "But the door is only cracked open. Most rap is still only played in the evening and late at night. There are rap records that are good enough to fight the situation and should be played any time of the day."

Hammer estimates that 25% of top 40 and black stations don't play rap. Another 15% play rap records, but don't report them, he says. "I see that changing in 1990. The market is flooded with hip-hop styled music. It can't be stopped. The quality is going up and what is being said on the record is more positive."

The emergence of two syndicated rap programs also suggests that radio is opening up to rap. Glen Ford has been producing the weekly two-hour "Rap It Up" for the New York-based Creative Productions since 1987. Although the show has about 40 affiliates, Ford says clearing major-market stations has been difficult. Still he says rap is making progress.

"We are adding stations where the PDs once said they don't play rap, and now they have added rap," he says. "I think it has become clear in the radio community that rap is the new music, that it has broadcast appeal and the sales figures show it. There has been a change in the last year. Now rap is acceptable."

Bailey Broadcasting Services, producers of the successful "RadioScope" program, rolled out its "Hip Hop Countdown & Report" in September. Host/producer Mike Mosbe says

such programs will help "bring rap into the mainstream and make people realize that rap is here to stay and not a novelty."

As with black radio stations, other black syndicators, such as the National Black Network and Sheridan Broadcasting Network, aren't ready to bet on rap.

"A lot of stations and syndicators are a little afraid that playing rap means losing their core 18-35 audience," says Mosbe. "They feel the adult audience is not interested in hearing this kind of music. But whenever you have an artist with no airplay selling a million records, there is definitely a market for it on radio."

Those who cite ratings might differ. KDAY Los Angeles, one of the more prominent major market rap outlets in the country, has been inconsistent in the ratings. In the winter 1989 book the station only had a 0.6 share. In spring KDAY was up to a 1.5, but in the summer book, the station had fallen back to a 0.6. While KDAY, an AM with signal that can't be picked up in some parts of the city, has been shaky at best, KJLH has been down slightly, but still is fairly consistent. The FM station Ice-T rips for not playing rap has a 2.3 share in winter 1989, and 2.2 in spring, and a 1.9 in summer.

Even if radio never fully accepts rap, or if the stations that do play it fall on hard times, artists say they will thrive without it. "We sold millions of records without airplay," says Dr. Dre. "That just goes to show we don't need it."

Still others think the problem is getting worse, not better. "It has be-



Mellow Man Ace



Steezo

Too Short

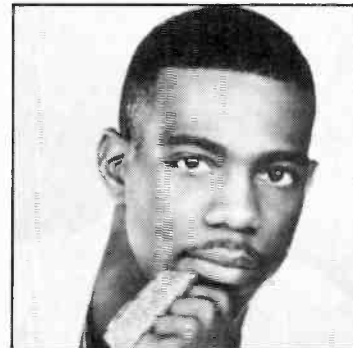
come more closed," says Boogie Down Productions' KRS-One. "If you are in the business of communicating with the public, you should play what the public wants to hear. They don't. They play what they want to hear."

Yet KRS-One suggests the lack of airplay may end up helping rap. "When you hide something it only gets bigger. It's like trying to throw gasoline on fire."

Ice-T agrees, and suggests that the lack of airplay might add to rap's sales. "Kids are programming their own radio. They don't like what they hear [on the radio]. The don't hear MC Lyte or P.E., so they go buy the tapes," he says. "It's like if you're at home watching TV and there's nothing on, so you

(Continued on page R-34)

Ice Cream Tee



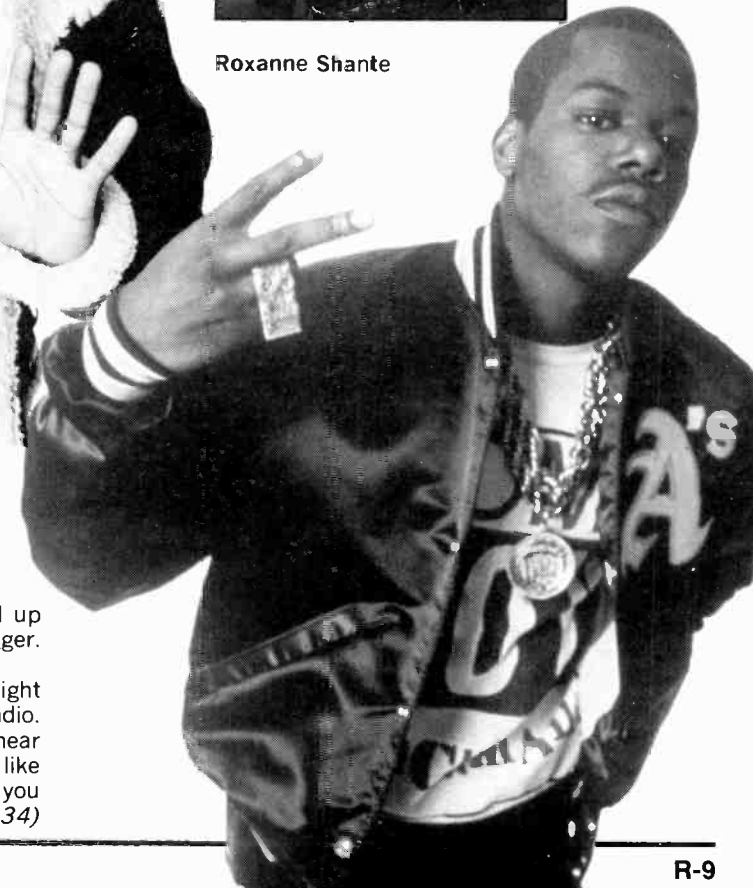
Doctor Ice



Ms. Melodie



Roxanne Shante



WANNA RAP?

WE'RE OUT ON A MISSION TO BUM RUSH RAP
PUTTIN' RHYMES ON THE STREET AND **MCA** ON THE MAP
HITTIN' "BIG TYME," BUSTIN' PLATINUM, AND MAKIN' SOME NOISE
IS THE XTRA LARGE BEAT OF **HEAVY D. & THE BOYZ**
WE "FOLLOW THE LEADER" TO PLATINUM SUCCESS
WITH **ERIC B. & RAKIM**, YOU EXPECT NO LESS
ONCE THE WORD IS HEARD, IT CAN'T BE ERASED
AS THE **VICIOUS BEAT LABEL** PUTS THE RAP IN YOUR FACE
"LEGALIZED DOPE" SMUGGLED STATION TO STATION
IT'S THE **VICIOUS BEAT POSSE'S** DEBUT COMPILATION
THE PARTY'S GETTIN' HYPED WITH OUR DEF RAP ATTACK
ICE CREAM TEE'S GOT THE SCOOP THAT WE "CAN'T HOLD BACK"
AS "INDEPENDENT LEADERS" WE'LL GRAB THE MIKE FOR A WHILE
TOPPIN' THE CHARTS WITH OUR CREW **THE NEW STYLE**
SEARCHIN' FOR **NU-SOUNDS?** THESE HOMEBOYS AREN'T LACKIN'
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Jungle Brothers

CD COMPILATIONS: Hi-Tech Evolution Meets Street Revolution at Retail

Are rap fans buying more CDs? Is cassette dominance yielding ground to a street-level CD surge? Released in mid-August, Priority Records' 10-CD compilation series has since sold over 500,000 units, keeping CD boomboxes booming and portable CD players hip-hopping in step with their up-to-tech owners.

Counting cassettes, the series has passed the million-unit mark.

"Rapmasters, Vol. 1-10" is probably the most comprehensive compilation series to date, with raps ranging from Old School classics of the Sugarhill Gang and Grandmaster Flash to recent rap hits from N.W.A. and Rob Base & D.J. E-Z Rock; social-commentary rap from Eazy-E, Run-D.M.C., Grandmaster Flash & Melle Mel; fun rap from the Fat Boys and Dana Dane; as well as slices from Doug E. Fresh, Salt-N-Pepa, U.T.F.O., the Treacherous Three, Ice-T, EPMD, Stetsasonic, and Eric B. & Rakim.

Although cassettes generally out-sell CDs, that isn't the case with "Rapmasters." "In most cases," says Priority president Bryan Turner, "you sell way more cassettes than compact disks. But with 'Rapmasters' it's neck and neck. The cassettes and CDs are selling equally well, the reason being that Priority is the only label to release many of these tracks on CD.

"We took the original master recordings from the various independent labels, digitally remastered them and converted them to a compact disk format. To this day, the original record companies do not have 'The Message' by Grandmaster Flash or Afrika Bamba-

taa's 'Planet Rock' on compact disks."

The series retails at \$4.98 for cassettes and \$9.98 for CD, price being "part of the reason 'Rapmasters' is selling as well as it is," says Turner, "considering that for a regular frontline album, you're spending \$9.98 for a cassette." In addition to "Rapmasters" as well as various other compilation albums, Priority offers frontline rap product by N.W.A. and Eazy-E.

Also gaining strong response is Tommy Boy's "Monster TV Rap Hits" compilation, available on CD, cassette, and home video. Tommy Boy chairman Tommy Silverman points out that 17% of music buyers have CD players while over 85% have VCRs, underscoring the vast room for CD growth and the huge potential of rap video.

The hour-long package features Tommy Boy hitmakers De La Soul, Queen Latifah, Digital Underground, Stetsasonic, and Too Poetic and other acts licensed from independents, including Rob Base & D.J. E-Z Rock (Profile), Eazy-E (Priority), M.C. Hammer (Capitol), 2 Live Crew (Luke Skywalker), Kid'N Play (Select), and Sir Mix-A-Lot (Nastymix), along with a De La Soul interview footage. The video retails for \$15.98, the CD for \$11.98, and cassette for \$8.98.

Tommy Boy plans to TV-advertise the compilation on MTV and BET. Marketing also includes using the package to support the "Justiceville/Home For The Homeless" charity, with 75 cents from each video, CD and cassette sale going to the organization.



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PRODUCERS RAP: Staying on the Street and Off the Bandwagon Keeps Reality's Edge in Creative Sights

By CRAIG ROSEN

In the fast-moving world of rap, hot producers peak and cool off almost as quickly as artists. Top producers agree that the secret to remaining successful is staying in touch with the street and making the trends, rather than jumping on them.

"You have to know what's going on in the street," says Dr. Dre, who has produced hit albums by N.W.A., Eazy-E., the D.O.C., and J.J. Fad. "That's why I got to keep kickin' it with my homeboys, so I know what everybody's wearing and driving."

Dr. Dre, who is also a member of the controversial rap crew N.W.A., has proven himself as one of rap's most versatile producers. He's managed to create hits with both J.J. Fad's clean-cut pop-oriented material and the harsher, street-smart attack of N.W.A.

His success recently landed his home label, Ruthless Records, a production deal with Epic. The Dr. Dre-produced

"Above The Law" will be one of the first Ruthless/Epic releases. Ruthless, headed by N.W.A. member Eazy-E, has existing agreements with Priority, Atlantic, and Atco.

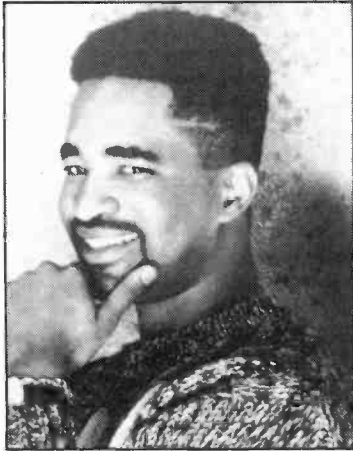
Other rappers and producers have signed similar deals. Los Angeles-based Ice-T and Rhyme Syndicate also have a production deal with Epic. Capitol act M.C. Hammer produces fellow Oakland-based acts such as Oaktown's 3.5.7 and Ace Juice for his Bust-It Productions. Jeff Townes, half

of the hit duo D.J. Jazzy Jeff & the Fresh Prince has plans to start producing other acts as well, when he opens his own studio in the Philadelphia area.

Matt Dike and Michael Ross of Delicious Vinyl, a Los Angeles-based independent label distributed by Island Records, may lack the street credibility of Dr. Dre, but they are certainly not lacking hits. Together they have produced hits including Tone Loc's "Wild Thing" and "Funky Cold Medina," as well as Young M.C.'s "Bust A Move." Dike also produced the critically acclaimed, but commercially disappointing "Paul's Boutique" by the Beastie Boys.

Possibly the reason why Dike has managed to be successful is because he doesn't listen to a lot of hip-hop. "When I put music together, I use what I like," he says. "I'm not very conscious of what's going on. I'm not really involved in the scene."

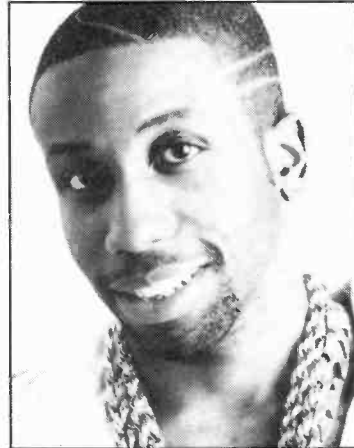
Arguably the most inventive rap collection of 1989 was De La Soul's "3 Feet High And Rising," a psychedelic hip-hop trip into the "D.A.I.S.Y. Age" that features samples from Steely
(Continued on page R-19)



Marley Marl



Dr. Dre



Rob Base

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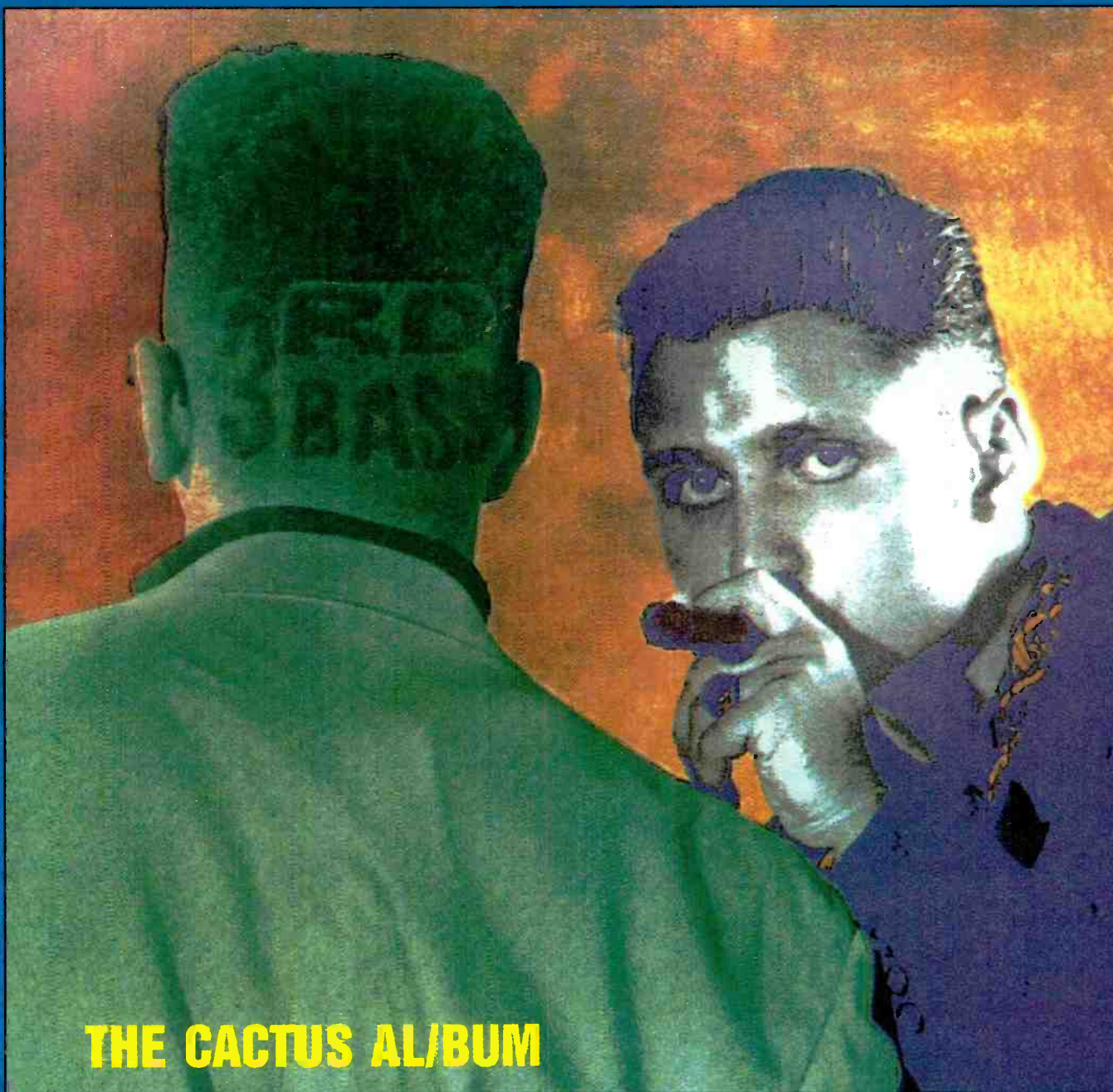
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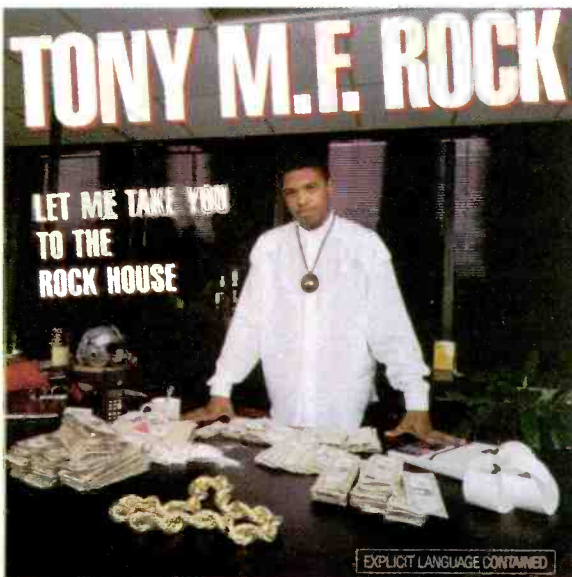
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PRODUCERS RAP

(Continued from page R-14)

Dan, the Turtles, Hall & Oates and others. Prince Paul, who produced the album, says "it was made for fun, not the dollar sign."

Despite the fact that sampling records has been a mainstay in hip-hop since the beginning, Prince Paul, who is also a member of Stetsasonic, foresees a change. "Live instruments are starting to become more popular," he says. "In the next couple of years, there are going to be a lot more producers using live instruments. Dr. Dre uses a lot of live players and he is doing some of the flyest things around."

Dr. Dre says he prefers live players. "I will sample if I have to, but if it's something that can be copied, I'll have musicians come in and copy it, and it will sound better."

By simulating a sample with live musicians a producer is given more flexibility. He can duplicate the sample leaving out various elements to better suit his needs, but still manage to capture the feel of the original, Dr. Dre says.

Recreating samples with live players also makes records sound better, Dr. Dre says. "Everybody is into CDs now, so the sound quality has to be there. I try to make it sound as good as possible. Some stuff I do, like the N.W.A.-type stuff, has to sound kind of dirty, but I try to make it sound as good as I can."

While D.J. Jazzy Jeff also expresses interest in working more with live instruments, most rap producers are continuing to record with samples of records.

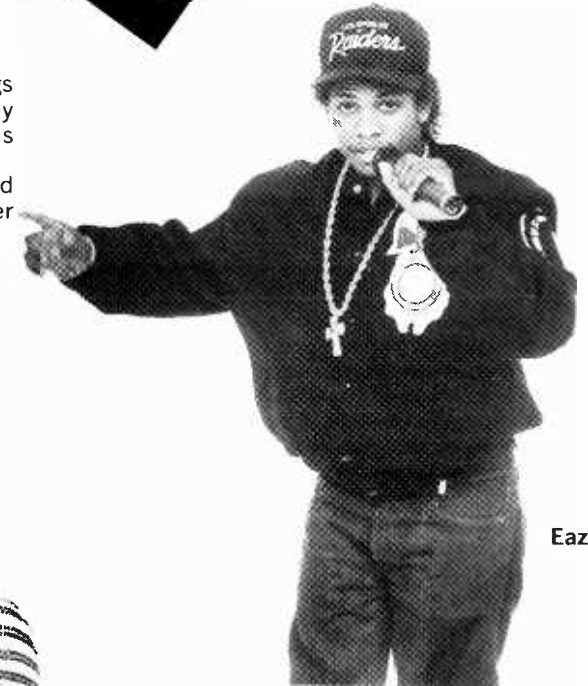
Some feel that the reliance on sampling may be detrimental to rap's future. "People are going to sample more and more until it burns it out," says Dike. "It's going to end up like breakdancing. Sampling will be as ancient as pop-locking."

Dike, however, says sampling can be done in good taste "if you do it creatively and make something new out of it, instead of using the whole song. That's unfair to the writer of the song. You have enhance the sample, make it into a new song and change it enough to call it your own."

Unfortunately, Dike adds, most hip-hop producers don't

manage to create their own sound. "One of the bad things about rap is it repeats itself so much," he says. "That's why a rap song goes in and out in a month, mine included. One is just as temporary as the last one."

Prince Paul concurs. "If Tone Loc has a hit with 'Wild Thing,' a lot of the time a record company will tell a producer



Eazy-E



Oaktown's 3.5.7.

to make a record like that. But that bandwagon effect is hurting rap."

Dike notes that the copycat situation happening in rap isn't unique. "It happens in every form of music. Every hard rock band will sound like Guns N' Roses, and every funk band will sound like Bobby Brown or Cameo. It tends to stagnate the music, but if you do it [copy] well, you have something." Dike even admits that Young M.C.'s "Bust A Move" was inspired by Rob Base & D.J. E-Z Rock's "It Takes Two."

Others, however, strive for originality. "We stay away from that," says Dr. Dre. "We try to get people to copy us, because we set our own trends."

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VITALITY

(Continued from page R-1)

this year included "Friends" by Jody Watley with Eric B. & Rakim, "Just Coolin'" by Levert with Heavy D., "Have You Had Your Love Today" by the O'Jays with the Jaz, and "Forbidden Love" by Third World with Stetsasonic's Daddy-O. These collaborations provided benefits for both parties: Rappers added an original, streetwise twist to records by straight singers and often received radio exposure their own recordings could not have. And while the issue of sampling is still touchy, rappers have shown more initiative for making remuneration to the original artists. Often, rap songs based on music by forgotten artists has spurred interest in the originals at retail.

One of the most important recent developments in rap has been the rise of the social consciousness movement among rappers themselves. While some rappers had al-

others. The group recorded "Self-Destruction," which was executive produced by Jive Records' Ann Carli and Nelson George and which donated proceeds to the National Urban League to combat illiteracy and black-on-black crime. The gold single raised \$50,000 for the National Urban League and inspired other rappers to become more vocal and more involved in community projects aimed at improving opportunities and increasing awareness of social problems among black youth.

The tone was set early in the year by West Coaster Tone Loc, whose "Wild Thing" (Delicious Vinyl) was a raw concoction of metal rock, Loc's raspy wiseguy vocals, and a humorous, leering, hooky lyric. Though it peaked at No. 3 on the Hot Black singles chart in January, "Wild Thing" started at pop radio and was the first platinum-certified rap single of the year. The record followed a precedent of fusing rock with rap set by Run-D.M.C. earlier in the decade with "Walk This

everything from Hall & Oates to "Multiplication Rock" to Barry White to George Clinton and included zany game show references, yo-delling, juvenile taunting, inside jokes, clever lyrics and coined language, all rolled up into a unique style. With this mixture De La Soul more than any other group introduced the idea that rap could encompass many more musical styles and ideologies than the traditional street-oriented, hard-edged bent and maintained that "black is black is black." "Me Myself & I" was a slow-building hit that pumped to the funk of Parliament's "Not Just Knee Deep" and turned another generation on to the power of P-Funk. The album went to No. 1 on the Hot Black Albums chart in March and created such a stir on the national and international fronts that "the D.A.I.S.Y. (da inner sound, y'all) age," "de la," and "Jenifa" have become permanent additions to the hip-hop lexicon. Other new school-style rappers include Digital Underground, Kwamé,

'It's only been recently that a lot of halls are closing it (rap) out. It has been very difficult to route a tour. We try to go into big buildings. Unfortunately, the small buildings are not letting this style of music in, and it's spilling over now into large halls.

'It's the perception of problems. There have been shows that have had problems, some fights in buildings, but they've only been isolated. These buildings have latched onto an excuse not to let the music in. No one is going to admit it, but it has a tinge of racism to it.

'One of the things we did was mix rap and music, a youth-oriented R&B show with a few rappers on it. But that's not the answer to the problem, it's a placebo. We're probably going to have to all get together, hire a lawyer, and start getting some national press to fight this unwarranted attack on this genre of music.

'It's terribly frustrating in that not only are the urban ticket buyers dissuaded from coming to the show, but so are white record buyers. When these albums sell gold and platinum, it's the urban and white buyers who are making it happen, but they're not getting the chance to attend well-run shows, and the artists are losing valuable exposure.

'We'll keep on going. Unfortunately, we're going to wind up playing places we probably shouldn't and not getting the proper exposure. I don't believe some of these municipal halls have the legal right (to ban rap).

'People have been talking about the demise of rap, but it's not going anywhere. It's so new and big, but it's a small industry, and it's still small enough that we can get a hold of it. We're going to have to take some responsibility, and they're going to have to be a little more careful in what they're saying. I think we need a Rap Conference. If we can unite talent, managers and agents, all sit down and talk it over, we can still change things around. It's definitely time.'

PHIL CASEY, VP, ICM

(booking agency for M.C. Hammer, LL Cool J, Salt-N-Pepa, Rob Base, 2 Live Crew, Heavy D., Oaktown's 3.5.7, Kid 'N Play, Kwame, Dana Dane, UTFO, EMPD)

ready busied themselves with album cuts that addressed such progressive issues as black history, self-determination, pride, and politics, the acceptance of this trend in rap came after violent incidents disrupted rap concerts in New York, California, and elsewhere around the country from 1988 into '89. Rap then came under fire from the media and the public as a form of music that incited young people to violence and crime. In response to these accusations, members of the rap recording industry banded together to mount projects ranging from benefit shows and lecture series featuring top rappers who preached nonviolence and anti-drug messages. The first and most successful project of this kind was the Stop The Violence Movement, a collaboration between a number of top artists—KRS-One and Ms. Melodie of Boogie Down Productions, M.C. Lyte, Doug E. Fresh, Heavy D, Just-Ice, Eazy E., Chuck D. and Flavor Flav of Public Enemy, among

Way," "Kings Of Rock," and other hits. With his second single, "Funky Cold Medina," Tone Loc made indie label Delicious Vinyl a force to be reckoned with and further cemented rap's appeal with hardcore metalheads.

Rap also became whimsical and new wave in 1989. With much of the rap realm crowded with the feuding "old school" and "new school" rap factions, a new movement—dubbed the "next school"—was born with the charting of the Tommy Boy threesome De La Soul. With their anti-gold, anti-Kangol, anti-violence stance, their dreaded heads and peace symbols, De La Soul injected a surreal, progressive, Afrocentric, utopian, even goofy approach to the genre that at first glance seemed at odds with the hardcore B-boy faction of the music, which had in most cases used the mike to brag, diss, spin verbal pyrotechnics, and recount sexual exploits. De La Soul's album "3 Feet High And Rising" sampled

and the Jungle Brothers.

Tommy Boy president Monica Lynch says the introduction of De La Soul's next school of rap was "planned in the sense that we figured it would either explode or fall on its face. We weren't sure if people were ready for for De La Soul, but their success proved you can't underestimate people. The world of hip-hop was ready for something different."

Aside from the continuation of the hip-house movement, Lynch predicts that the '90s will see the emergence of more female rappers like Queen Latifah who don't follow in the style set by males.

This was also the year that the fusion of club music and rap, often competitors for response on dance floors, cemented into the newer, more danceable hip-house form. The trail was blazed by artists like D.J. International's Fast Eddie and RCA's K.C. Flightt, who scored huge club followings and influ-
(Continued on page R-22)

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KRS-ONE appears courtesy of Jive Records
Young M.C. appears courtesy of Delicious Vinyl Records
Queen Latifah appears courtesy of Tommy Boy Records

*Lyric by KRS-ONE

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Ace Juice

VITALITY

(Continued from page R-20)

enced a number of mainstream rappers. Ruthless/Atlantic's the D.O.C. leaped to the top 20 of the black singles charts with "It's Funky Enough," a funky blend of music and rhymes, and put his album, "No One Can Do It Better," at No. 1 in October. Uptown/MCA's Heavy D & the Boyz logged their first No. 1 album, "Big Tyme," on the strength of "We've Got Our Own Thang," "Eazy Duz It, Do It Eazy," and "Somebody For Me," all easily the most musical hip-hop records on radio this year. Part of the reason for the success of "Big Tyme" was its use of hot contemporary music producers Al B. Sure!, Teddy Riley, Gene Griffin, and Andre Harrell along with rap producer Marley Marl. Before 1989, producers of rap and producers of music rarely mixed genres. Now, with such eminent producers as Quincy Jones fusing jazz and R&B with work by contemporary rappers (check out the recent title track featuring Kool Moe Dee, Melle Mel, and Ice-T from his latest album, "Back On The Block"), the lines that separated the categories are being dissolved. The trend for the '90s: More rap that more people can dance to.

Darryl Clark, director of publicity

Compton." Police in various localities attempted to stop N.W.A. shows in light of what they felt were dangerous attitudes expressed in the song "F--k Tha Police." This was the year of the precariously public disintegration and rebirth of Public Enemy: Following group member Professor Griff's anti-Jewish statements to the press, group leader Chuck D fired him from the group, saying his statements did not match the group's philosophies, then later rehired him in a

De La Soul coexisting in the marketplace, as well as older rap acts like Run-D.M.C., the Fat Boys, and LL Cool J continuing to release viable product, rap can only continue to expand. "We're looking at a market that is diverse as anything," says Tommy Boy's Lynch. "The market can support an N.W.A., De La Soul, Kool Moe Dee, a Tone Loc. None of those acts have much in common at all, they are radically different. In the past people said, 'oh, that's rap,' and threw it into a

'Rap is going to change, become more sophisticated, more musical. Right now you see how rap is being intertwined with straight R&B and jazz. So we'll hear more of a melodic intertwining, a move away from some of the more monotonous beats and rhymes.'

DARRYL CLARK

Director of Publicity, RCA

capacity that would put him firmly out of the media spotlight. At press time, "Fear Of A Black Planet," P.E.'s next album project, had not been released. Ice-T gained fans and a reputation as a symbol for alienated youth and a spokesperson for anti-censorship with his Sire albums "Power" (released late in '88) and "The Iceberg/Freedom Of Speech ... Just Watch What You Say."

With rappers like Slick Rick, Third Bass, N.W.A., Big Daddy Kane, Ice Cream Tee, Craig G, and

category, but there is no one category any more. The audience is different, too. I think the audience for KRS-One is different from Young M.C. With De La Soul, we saw an act that had No. 1 success with college or alternative radio, pop radio, black, and dance radio. That's a very interesting feat."

Jazzy James, RCA's VP of R&B promotion, sums it all up: "Rap music: You can't run from it, you can't hide from it. Rap music will be to the '90s what James Brown was to the '60s."

'Rap music will be to the '90s what James Brown was to the '60s.'

JAZZY JAMES
VP, R&B Promotion, RCA

for RCA Records, which has rap acts K.C. Flightt and Black Rock & Ron as well as distributing Jive, agrees. "My personal opinion is that rap is going to change, becoming more sophisticated, more musical. Right now you see how rap is being intertwined with straight R&B and jazz. So we'll hear more of a melodic intertwining, a move away from some of the more monotonous beats and rhymes."

Wendell Greene, director of national promotion at Delicious Vinyl, cites rap's recent musicality as well as the next school approach as trends for the '90s. "Rap this year has seen more music, more R&B influences, more stuff like Heavy D and the new jack swing thing with Wrecks-N-Effect. In the '90s, rap will be a lot more individualistic, it will move further away from talking about how big their d---k is and how bad I am. In fact, the Jungle Brothers have a cut on their new album called 'Black Woman' that is the most positive record about women I have ever heard."

On the flip side, more hardcore-style rappers have gained followings and sold plenty of records. Compton, Calif., rap posse N.W.A. drew criticism with their explosive Priority album "Straight Outta

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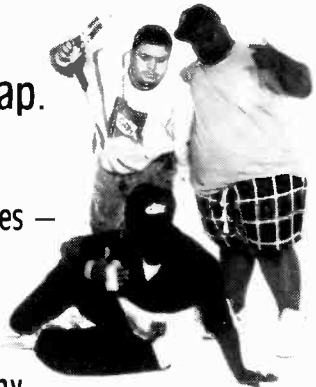
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RAP VIDEO

(Continued from page R-13)

package that will feature Kool Moe Dee, Whodini, Boogie Down Productions, and others. We expect to be doing home video packages that will be very reasonably priced," adds Carli.

She says that the success of the Public Enemy package "has been a good indicator for us and we do have packages in the works on D.J. Jazzy Jeff & the Fresh Prince and Kool Moe Dee for 1990." Carli notes that video clips "have been very useful in breaking acts. Repeated video play on Kool Moe Dee's 'Wild, Wild West' before 'Yo! MTV Raps' even existed at local video outlets definitely made a major impact." With major companies now involved in rap, Carli anticipates that "MTV and BET are going to be flooded with rap clips" which may well affect the increase in interest in home video packages. "As a small company, we have got to see how profitable it is [to do home videos] but we do have a long list of possible projects."

As with their initial venture into recording rap, major companies have been slow in actively pursuing the burgeoning rap home video market. Notable exceptions are Warner Bros. and Atlantic. As Curt Creager, manager of video marketing at Atlantic Records notes, "Sylvia Rhone [VP of black music] has

developed a division called 'Atlantic Street' and we decided to test the waters in the home video market with a compilation package with the same name."

The "Rap From Atlantic Street" home video features acts like Kwame, the D.O.C., Breeze, MC Lyte, the W.I.S.E. Guyz, and Cool C, "and the idea," says Creager, "is to put out a product that is fresh and current at an affordable price

it is," adds Creager. He notes that the company will also be "going beyond traditional routes in our marketing, looking to see what else we can do."

With one of rap's hottest acts in Ice-T, Warner Bros. Sr. VP Vic Faraci is confident that "The Iceberg Video" will receive the same kind of response that the rapper's music has elicited. "Just as with any other form of music, if you have an artist

'We definitely see a future for home video packages because we've seen that, essentially, what can work for metal can work for rap and metal home video packages have done real well. Plus, using clips is an opportunity for companies to recoup expenses when putting together a longform video package for consumers.'

TOM SILVERMAN
Chairman, Tommy Boy

[\$15.98], giving the rap consumer an hour's worth of entertainment with some of the hottest acts around." In addition to the video clips, the Atlantic set also features interviews and behind-the-scenes footage: "The package is being sold to traditional music outlets and we're targeting all the WEA accounts. Since rap has reached the mainstream, we're going to see what kind of market there is for home video and just how extensive

who is as hot and as creative as Ice-T, you've definitely got a market for product. We're merchandising the home video package side-by-side with the new Ice-T LP 'Freedom Of Speech' and all our ads, TV promotions, and other marketing efforts will focus on all configurations, including home video." Faraci anticipates that "with the wide acceptance of rap, our efforts—by combining the home video package

(Continued on page R-32)

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MAJORS

(Continued from page R-3)

vantage—at radio.”

Which may not mean much, some rap experts maintain. Says Ron Resnick, senior VP of Sleeping Bag, “Rap’s problem is that it’s a youth movement, and most radio stations don’t want listeners in the 12-to-24, even the 18-to-24 bracket. They want the 24-to-49 crowd.” Adds Jive Records’ president Barry Weiss: “Radio’s involvement is still about the same as when rap first broke. Programmers

their ‘rush ‘em and flush ‘em’ shows, which a lot of people don’t like, but I put myself in radio’s shoes. And hey, it’s better than nothing.”

In dealing with what she calls “political dynamite,” Columbia’s VP of black music marketing Sara Melendez says she can appreciate how “rap scares the mainstream, both radio and retail. But maybe the majors can diffuse some of that fear as we demonstrate how to sell a million records without going No. 1.”

Through Def Jam, Columbia has slated new product from Slick Rick

ing rap into their musical horizon, including Kashif, Miki Howard, Living Colour, and Jennifer Holliday, among others. Some are even calling rap-jazz “the next frontier.”

Despite its basic resistance, mainstream radio will show signs of cooperation. Consider WEA’s recent radio-oriented “Readin’, Writin’ And Rappin’” campaign, which featured Red Head, Big Daddy Kane, Kool G Rap and DJ Polo, the D.O.C., M.C. Lyte, L-TRIMM, Breeze, Young M.C., Cool C, the W.I.S.E. Guyz, and Kwamé.

“We told the kids that rap stands for ‘renew academic power,’” says Ornetta Barber, WEA’s VP of black music marketing, who encourages her reps to canvas the hottest high school dances and to put up posters at skating rinks and amusement parks and wherever mobile DJs perform. “We’re learning as we go along, that we can’t treat the music like it’s typically R&B, that we can’t use radio as our gauge to break it.”

Barber expects a big boost from Atlantic’s new rap division, Atlantic Street, headed by the label’s senior VP & GM Sylvia Rhone. “If you miss a beat in building your base with the jocks and mom-and-pop stores and video shows, you could lose your whole project,” she says. “You always need a story to tell at radio.”

Noting that some of Atlantic’s rappers are selling as well as their R&B counterparts, Rhone says, “I think of Atlantic Street as a chemistry lab, where we’ll come up with something new because ‘rap’ may not be ‘rap’ as we know it in two years. Already, the beats are changing, there’s less sampling and more musical quality. And through our production deals with
(Continued on page R-28)

‘There’s a feeding frenzy going on. It’s something we’ve (indies) had to weather periodically, but this time the majors’ commitment is greater, and more sustained. It’s creating a climate that demands a consummate professionalism, an attention to every marketing detail, and for that I’m grateful. It’s not enough to be a good player in a cottage industry anymore.’

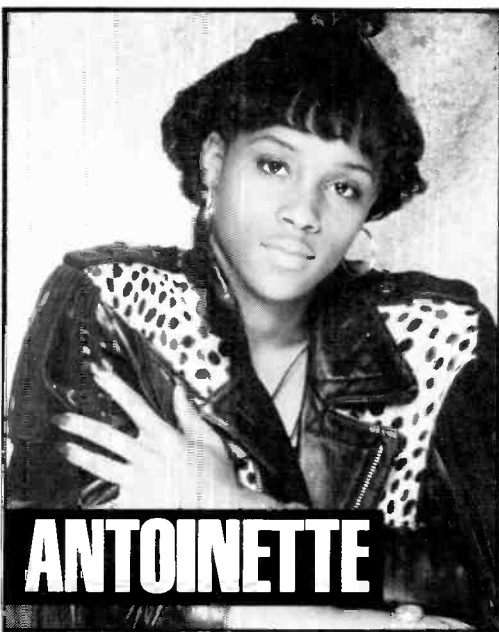
AARON FUCHS
Owner, Tuff City

are still following the street, waiting for the right press. Black radio just doesn’t care about its teen audience. At CHR, though, if your record has phones, sales, and requests, at least they’ll give it a shot. They just may not report it,” he says, “which is another story.”

According to Campbell, only about 40 black stations in the U.S. will jump on a new rap record; among crossover outlets, the number is closer to 60. “And the numbers are shrinking all the time,” he says. “At least the crossovers have

and Public Enemy early in 1990. In the interim, they’ll launch “The Cactus Album” by 3rd Bass, a pair of young, white Brooklyn-based rappers. Yet, she notes, “We are seeing higher demos for our rap acts, especially in the realm of the socially-conscious Public Enemy.”

Other signs that labels are reaching an older audience are that CD rap sales are on the rise, according to an informal Billboard survey (the business is still dominated by cassettes). And musically, more “mainstream” artists are integrat-

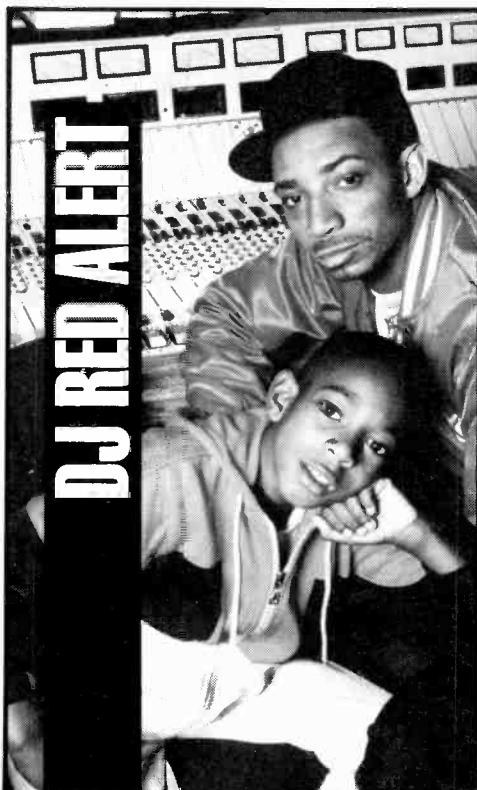


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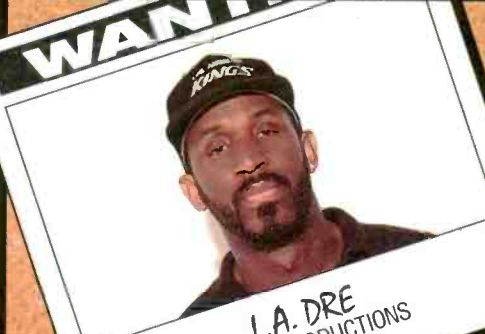
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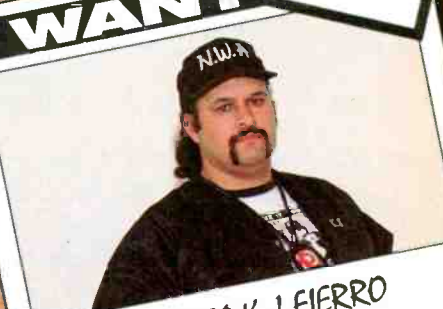
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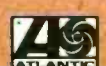
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MAJORS

(Continued from page R-25)

Ruthless and First Priority and Marley Marl and L.A. Posse, we'll be there for our rappers as they chart their musical evolution."

Elektra also is planning a 1990 launch of a new rap subsidiary, tentatively titled Elektra Entertainment In Effect, under the direction of VP of urban marketing Doug Daniel. "You can't buy your way onto the street," he says. "You have to meet the kids where they live. You can't play the art form cheap—and expect to win. If we're going to succeed, it's got to be a company-wide effort, including publicity, creative services, promotion, and video. If the responsibility falls solely on the black music department, it won't fly."

After months of cultivating a new rap roster, A&M has high hopes for Groove B. Chill, produced by Heavy D's Eddie F; the Intelligent Hoodlum, produced by Marley Marl; and Johnny C, formerly of the Ghetto Boys.

"We're aligned with established names, people who have respect and integrity," says Steve Ralbovsky, senior VP of A&R, who brought Def Jam into the CBS fold when he worked for Columbia. "I feel good about starting from scratch, about wiping the slate clean. There's no denying how com-

'You can map out a (promotion) budget, but it may not make any sense because a budget is supposed to follow a plan and rap's nature is very wait-and-see.'

TROY SHELTON
National Director
R&B Promotion &
Special Projects, Arista

petitive the field is. But from a marketing standpoint, I love the way hip-hop brings kids into the stores. And creatively, I like our chances with our new acts. They're funny, musical, streetwise, and positive."

Adds A&M's A&R manager Alonzo Brown, "In trying to get the label back into the ballgame, probably the biggest mistake we could have made was to rush out and sign just anybody."

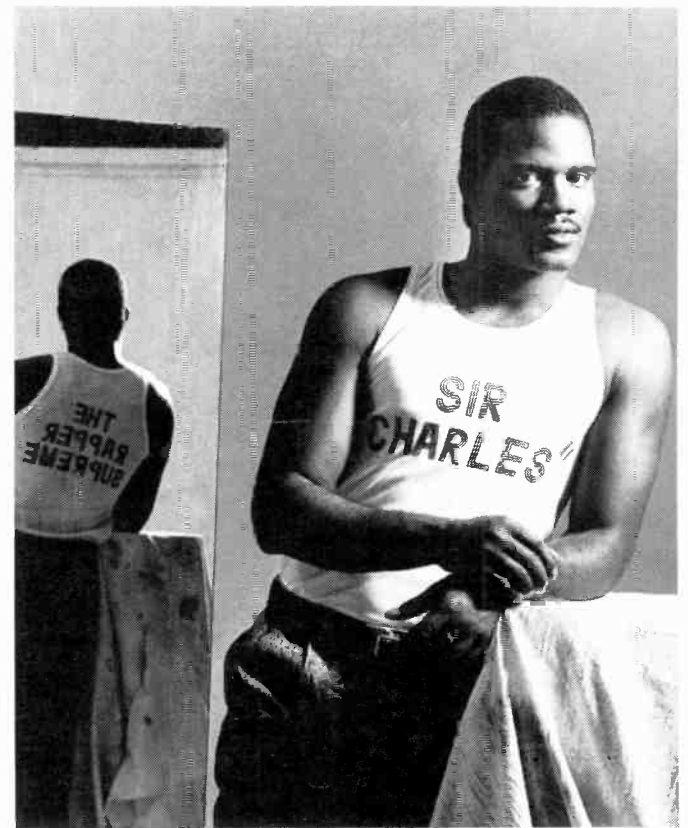
EMI has also entered the rap game "a little late," Varnell Johnson, VP of black music marketing & promotion concedes. "And it's still a crap shoot," he says. "But I'd rather start with a baby roster—including B Fats, Shocky Shea, Jaz, and Arabian Prince [on the specialty Orpheus label]—than throw product out there to see what sticks. The idea is to reach the consumer, much more than the programmer. We try to reach our jazz and gospel customers the same way."

Kids "know what's whack, whether the music's hype," affirms Len Fichtelberg, president of Cold Chillin' (marketed by Warner Bros. and

(Continued on page R-32)



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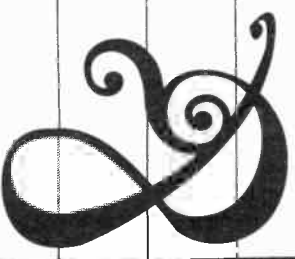
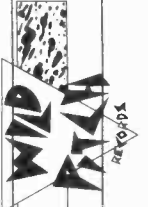
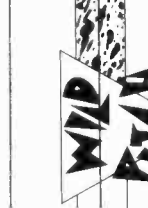


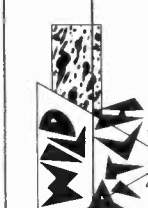
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INDIES

(Continued from page R-4)

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Bryan Turner started Priority Records with little intention of becoming a major force in hip-hop. Initially the label had a distribution deal with Capitol for compilation albums. The first ones happened to be hip-hop compilations and later Priority signed a licensing deal for a novelty album of the characters featured in the California Raisins commercials. That record went on to sell over 2 million units. Two years ago, Priority signed N.W.A. and Eazy-E. Turner credits the close working relationships he'd developed with retailers and rack-jobbers during his previous projects as instrumental in breaking these controversial rap acts, whose gangster-style lyrics promised extremely limited radio airplay. Regarding the controversy stirred up by the groups, Turner says he's "not comfortable with being placed under a microscope by law enforcement" and adds that it has "made the label be more conscious of social issues involving N.W.A. and law enforcement." The challenge Priority faces in the coming year is to increase its presence at radio, which Turner hopes to accomplish by hiring a radio promotion person. For the future, the label plans to expand to release product by singing groups and continue to prove itself to be a resilient and effective marketing company.

Ruthless Records, 21430 Strathern Unit N, Canoga Park, Calif. 91304. (818) 702-9276.

Ruthless is the most controversial and consistently successful independent label to emerge on the hip-hop scene in the past two years. Founded by current president Eazy-E (Eric Wright), the la-

bel's first product was N.W.A. singles like "Dopeman" and "Gangsta, Gangsta." The label's first album deal and commercial success came with J.J. Fad's "Supersonic," which was distributed through Atco. Before then, according to business manager Jerry Heller, the label found it difficult to work out distribution deals. After one hit and the crossover popularity of hip-hop acts like D.J. Jazzy Jeff & the Fresh Prince, conducting business became easier. The label then went on to work out distribution deals with various different companies for their growing roster. So, for example, Eazy-E and N.W.A. product is distributed by Priority Records, and the D.O.C. by Atlantic Records. For the future, the label plans to continue to work with a wide range of distributors. Ruthless has worked out a deal with Epic Records to distribute two new groups, A.T.L. (Above the Law) and Devastating Twinz, and with MCA to distribute a subsidiary label, Compton, with rapper Tarrie B as its first artist. The full roster includes the aforementioned artists as well as Micheal Holmes; Michelle Franklin; Yomo and Maulkie; and Michel'le.

Tommy Boy, 1747 First Ave., New York, N.Y. 10128. (212) 722-2211.

Eight years ago Tommy Boy started out as a singles-only hip-hop label with hits like Afrika Bambaataa's famous "Planet Rock" and others. Of course, they've since expanded to become an album label. According to company president Monica Lynch, Tommy Boy now wants to represent what she calls the "post-Def Jam sound," which dominated hip-hop throughout most of the '80s. With acts like Queen Latifah, Stetsasonic, De La Soul, and Digital Un-

(Continued on page R-32)



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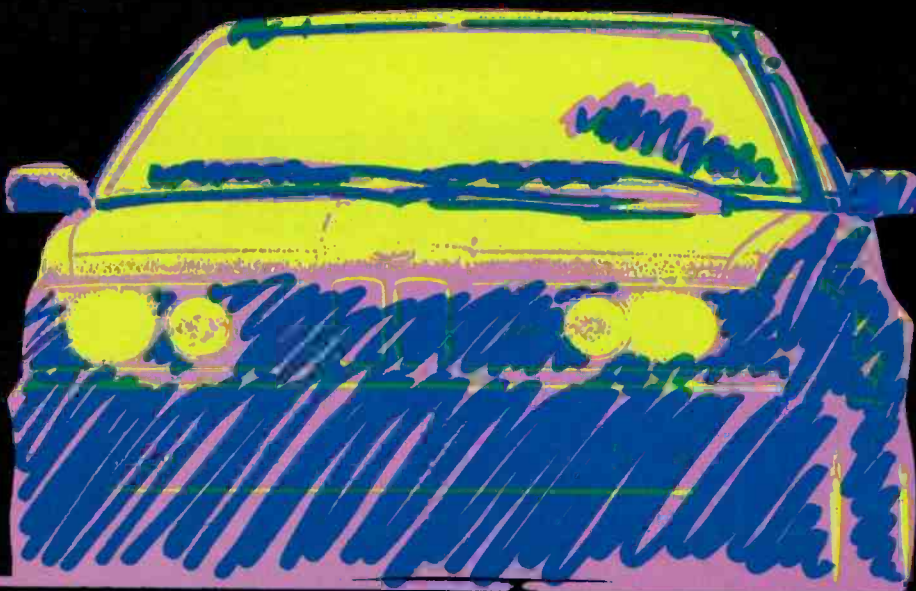
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INDIES

(Continued from page R-30)

derground, the label feels it offers artists that have unique approaches and styles of music. They represent one way, she says, of staying on top of the quickly changing hip-hop market. One of the challenges faced by Tommy Boy and by all independents is to battle saturation of the market created by the large number of hip-hop albums released recently by the majors, says Lynch. This involves finding new ways to market and promote each new act, which, over the years has been one of Tommy Boy's strong points. De La Soul's popularity is perhaps the best example of this. The group received strong support from areas that traditionally supported hip-hop, like the core audience of hip-hop radio shows, as well as areas where support is sporadic, like clubs, black radio, and the pop market. Including the aforementioned artists, Tommy Boy's roster includes Black By Demand, Freshco, Too Poetic, and Up-

town.

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 (213) 960-4617

Profile Records
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 (212) 529-2600

Select Records
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 New York, N.Y.
 (212) 691-1200

Sleeping Bag/Fresh Records
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 (212) 262-0385

Wild Pitch Records
 231 W. 29th St., Ste. 705
 New York, N.Y. 10001
 (212) 594-5050

MAJORS

(Continued from page R-28)

Reprise). "Eventually, programmers find out, too. They don't go on anything that's not legit with the kids." As a former indie label owner, Fichtelberg is big on the boost he has received from WEA's distribution muscle: "The real payoff has been the ability to fund videos for each new release. Videos give you what radio doesn't—another option." Yet, he says Cold Chillin' is at a disadvantage when it comes to hiring independent promoters. "It isn't Warner Bros.' policy. A smaller label can use anyone it wants."

Sleeping Bag, which topped the black album chart with EPMD's "Unfinished Business" album, normally relies on what Resnick calls a "very hip network of stores that always want to be first on the block with new product." But as Christmas nears, he says stations and video outlets can expect a new EPMD single, "You Drank Too Much," for promotional use only. "It's a pretty strong holiday message," he says, "and we've planned a tie-in with Britain's Ministry of Transportation and Red Stripe Beer. Maybe it'll raise some consciousness."

Elsewhere, MCA—riding high on the strength of Heavy D and the Boyz's platinum "Big Time" album—is bracing for a new Eric B & Rakim album, due early next year; two new productions from the Run-D.M.C. camp (Royalties of Rap, and Ice); spinoffs from members of the Vicious Beat Posse; and new raps from the rappers Freddie Foxx, Nu-Sounds, Mark Dee, and P.O.W.

As the Trenton, N.J., rapper Tony D says, "Rap is TV for the minds of black youth." Which Arista's Troy Shelton interprets this way: "How do you market a color TV?" "The way you market any kind of rebellious music," offers PolyGram's Gary Beech. "Against the norm."



Big Lady K

RAP VIDEO

(Continued from page R-24)

with the CD and cassette forms—will reap strong sales. We'll be doing give-aways at radio to attract people's attention to 'The Iceberg Video' as well as local BET buys for the product, and we do anticipate becoming more involved with rap home video projects in the future."

Although the market is just opening up to rap packages, SOUL's Bill

Stephney admits that, through his experience in working with Def Jam and the Public Enemy project, "it has been hard to really penetrate the home video market due to ignorance and the reluctance of people in discovering how to distribute and market music-oriented videos to the African-American audience." Stephney says the time may be ripe "for some kind of entrepreneurship amongst the African-American community to form some kind of video distribution network."

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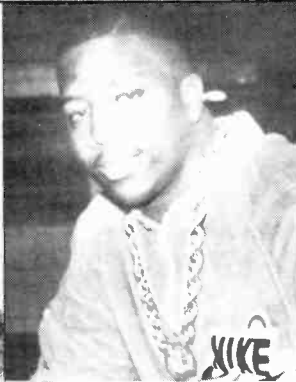
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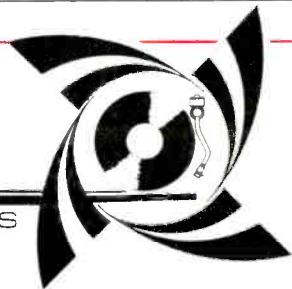
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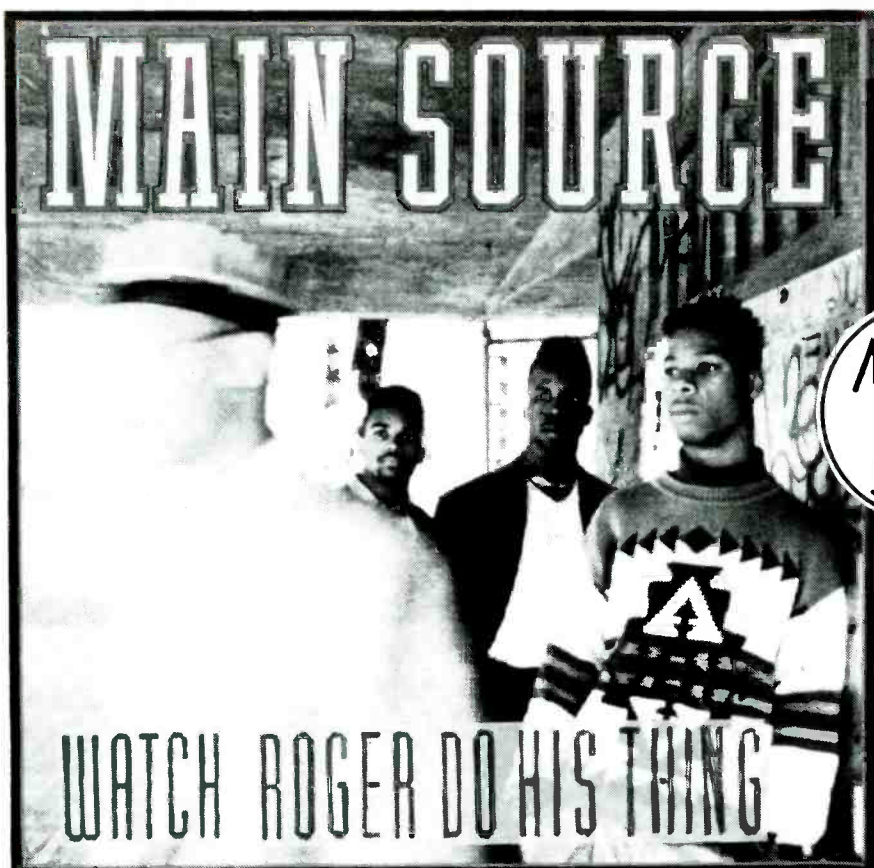
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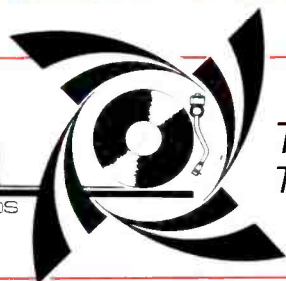
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TALENT

(Continued from page R-6)

among artists and because hip-hop audiences are demanding that artists address such issues. In the making is what several artists have said is a move to make hip-hop "more musical." By that, some mean the introduction of live instruments to the customary computers and turntables a la Stetsasonic, the first band of hip-hop. The Jungle Brothers, with their recently released second album "Done By The Forces Of Nature" (Warner Bros.), claim that while live instruments may be a part of that movement, it is more about creating a new vision of and feeling for hip-hop, letting go of the stereotypes, and emphasizing individuality, not conformity. As hip-hop enters the '90s, it may be time to relish the successes and rebuild what's necessary to take the music to a new level of creativity and exposure. The best is yet to come.

RADIO

(Continued from page R-9)

go rent a video."

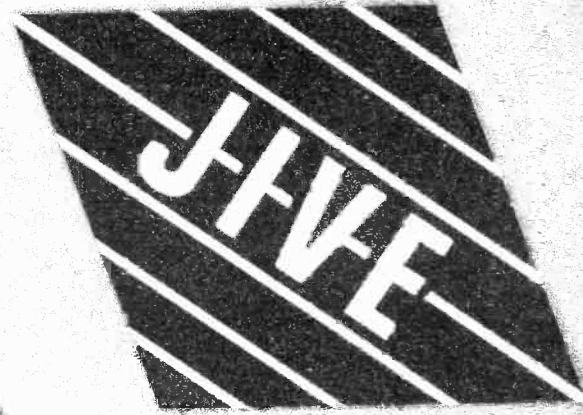
Nonetheless, Ice-T says radio's tight playlists do have an ill effect. "What radio is doing is forcing a very generic form of rap on the airwaves. True rap won't be heard," he says. "A lot of rappers are so money hungry they will bend to the format."

Not all rappers, however, will lighten up their records for the airwaves. "I don't need radio," Ice-T says. "If I did, I wouldn't dis the biggest [black] radio station in Los Angeles. All I need is food in my refrigerator."



Gang Starr

CREDITS: Editorial by Billboard editors and writers, except "Talent" and "Indies" by Ben Mapp, a music writer for the Village Voice in N.Y.; "Majors" by Leo Sacks, a freelance music writer and producer in N.Y.; and "Video" by David Nathan, a freelance music writer in L.A.; Cover & design, Steve Stewart.



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Tapes Are Aimed At Increasingly Younger Children Kid Vid Marketing Is Baby Talk

BY CATHERINE CELLA

LOS ANGELES Just three years ago, there was nothing on the kid vid shelves for the youngest viewers, those under three years of age. Now at least a dozen titles address the toddler market, along with some preschool tapes that appeal to a younger audience as well.

Increasingly, parents look to video for control of what their young children watch. They want programming that's safe, entertaining, and educational. They want "Sesame Street." And so, despite the vast TV presence of the show, some "Sesame Street" home videos have sold in excess of 200,000 units. Random House Home Video also boasts an enviable catalog of Berenstain Bears, Dr. Seuss, and Richard Scarry tapes. Made for 3-to-7-year-olds, they often find a younger audience.

"I know we have 2-year-old viewers of 'Sesame Street,'" says Random House VP and publisher Sharon Lerner. "And with Richard Scarry, the style of the animation is so gentle, I think it's going to have a wider age range than most. Older kids will like the subject matter, younger children will find the visuals very appealing." Lerner expects this to be true with the company's upcoming line of 'Sesame Street' music videos as well.

By far the most successful video made expressly for toddlers is Hi-Tops' "BabySongs." Since its release in early 1987, "BabySongs" and its sequel have tallied nearly 250,000 unit sales. "And they keep selling—we never see a slack in the sales," according to VP of production and acquisition Nancy Steingard. "Stores report that they can't keep it on the shelves."

Steingard concedes that her decision to acquire "BabySongs" was based primarily on needing new product for the fledgling Hi-Tops. Now she considers it the line's signature piece.

'Parent networking is best advertising'

"The fact that there are live-action children combined with some animation makes it stand out," she believes. "Plus it has such a pro-social message. Parents I know are thrilled to have their children singing about getting their diapers off and sleeping till morning." And in children's video, says Steingard, parent networking is the best advertising.

While the third "BabySongs" video is aimed at an older audience, the fourth will return to toddler themes. Due in the spring of 1990, "Even More BabySongs" includes such titles as "Peek-A-Boo," "Finger Food," and "I Can Put My Clothes On By Myself." It's one of five new "BabySongs" titles scheduled to appear in the next 18 months. Hi-Tops also carried the new "Baby's Bedtime Video" of lullabies, sung by Judy Collins, and "Baby's Storytime Video," with stories narrated by Arlo Guthrie.

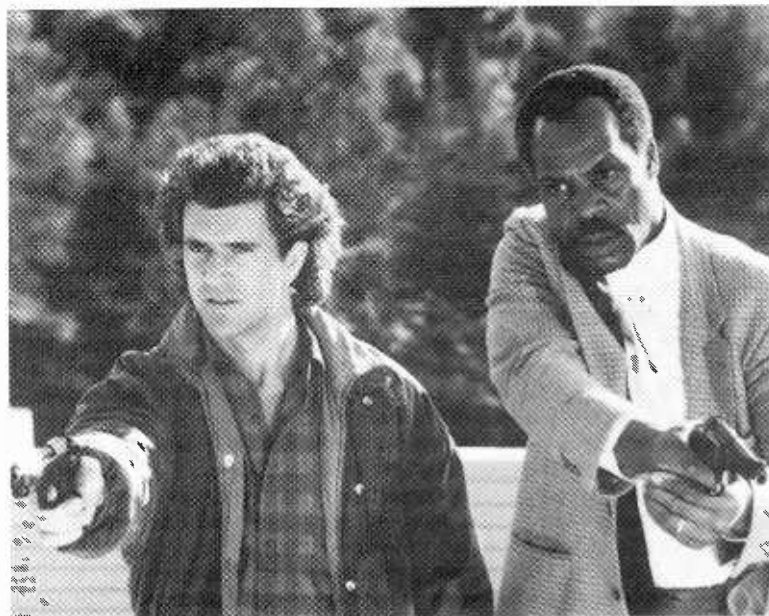
Another video for children aged three and under was released in 1987. And while it has not made a splash, "A Toddler Treasure" is rippling, with 1989 sales more than doubling figures from the previous year. New Jersey-based Creative Learning Products has multimarketed the video to gift, toy, even military supply stores, looking next

to educational distributors. And a new premium offer with Huggies Diapers reflects the trend in kid vid toward promotional tie-ins.

"We're just now figuring out the marketing of it," says producer Vivian Horner. "That seemed to be the biggest problem. Sales have really just begun to fly in the last year. We've had good luck now with catalogs and children's specialty stores, places where people care about the needs and desires of the very young child."

Horner cares—she's worked with Children's Television Workshop and created the Nickelodeon Channel and its Pinwheel program. Her concern about children starting television so young, and with so little to safely entertain them, began the Toddler Treasure project. Recruiting resources from both CTW and

(Continued on next page)



Shooting Up Video Sales. Mel Gibson and Danny Glover ignite nonstop action in "Lethal Weapon 2." The movie, one of last summer's blockbusters, earning more than \$145 million in box office receipts, arrives in stores from Warner Home Video Feb. 8. Sell-through price is \$24.98.

FOR WEEK ENDING DECEMBER 16, 1989

Billboard

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TOP VIDEODISKS™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★ ★ NO. 1 ★ ★					
1	1	23	GONE WITH THE WIND: THE FIFTIETH ANNIV. ED. ▲ ◇	Turner Entertainment Co. Pioneer LDCA, Inc. 901678	Clark Gable Vivien Leigh	1939	G	49.95
2	2	5	LAWRENCE OF ARABIA	RCA/Columbia Pictures Home Video Pioneer LDCA, Inc. 30133	Peter O'Toole	1962	PG	49.95
3	5	15	THE WIZARD OF OZ: THE FIFTIETH ANNIVERSARY EDITION ▲ ◇	Turner Entertainment Co. Pioneer LDCA, Inc. ML101656	Judy Garland Ray Bolger	1939	G	24.95
4	3	13	RAIN MAN	MGM/UA Home Video Pioneer LDCA, Inc. 101648	Dustin Hoffman Tom Cruise	1988	R	29.95
5	4	9	THE LAND BEFORE TIME	Amblin Entertainment MCA Home Video 80864	Animated	1988	PG	24.98
6	8	3	SCROOGED	Paramount Pictures Pioneer LDCA, Inc. 23841	Bill Murray	1988	PG-13	24.95
7	NEW ▶		GHOSTBUSTERS II	RCA/Columbia Pictures Home Video Pioneer LDCA, Inc. 50166	Bill Murray Dan Aykroyd	1989	PG	24.95
8	7	7	BEACHES	Touchstone Pictures Touchstone Home Video 797	Bette Midler Barbara Hershey	1989	PG-13	39.95
9	15	15	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford	1981	PG	34.95
10	6	13	THE NAKED GUN	Paramount Pictures Pioneer LDCA, Inc. 32100	Leslie Nielsen	1988	PG-13	34.95
11	9	59	TOP GUN	Paramount Pictures Pioneer LDCA, Inc. 1629	Tom Cruise Kelly McGillis	1986	PG	29.95
12	10	15	TEQUILA SUNRISE	Warner Bros. Inc. Warner Home Video 11821	Mel Gibson Michelle Pfeiffer	1988	R	24.98
13	13	7	CYBORG	Cannon Video Warner Home Video 31030	Jean-Claude Van Damme	1989	R	24.98
14	NEW ▶		DEAD CALM	Warner Bros. Inc. Warner Home Video 11870	Sam Neill Nicole Kidman	1989	R	24.98
15	11	5	THE DREAM TEAM	Universal City Studios MCA Home Video 80882	Michael Keaton	1989	PG-13	34.98
16	NEW ▶		THE BEST OF EDDIE MURPHY: SATURDAY NIGHT LIVE	Eddie Murphy Television Enterprises Pioneer LDCA, Inc. 12741	Eddie Murphy	1989	NR	34.95
17	14	7	HER ALIBI	Warner Bros. Inc. Warner Home Video 11835	Tom Selleck Paulina Porizkova	1989	PG	24.98
18	12	19	DANGEROUS LIAISONS	Warner Bros. Inc. Warner Home Video 11872	Glenn Close John Malkovich	1988	R	24.98
19	16	13	STAR WARS	CBS-Fox Video Pioneer/Image Ent. 5023	Mark Hamill Carrie Fisher	1977	PG	69.95
20	17	3	THE LAST TEMPTATION OF CHRIST	Universal City Studios MCA Home Video 3010	Willem DaFoe Barbara Hershey	1988	PG	34.98

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

Renewed Consumer Interest In Laserdisk Revives LVA

BY CHRIS MCGOWAN

LOS ANGELES In response to growing consumer demand for laserdisks, the LaserVision Association—an industry group whose main purpose is to promote the format and to regulate compatibility standards—has been reactivated and has elected a board of directors.

Bud O'Shea, president of MGM/UA Home Video, will serve as chairman of LVA; Mike Fidler, senior VP of home electronics marketing, Pioneer Electronics (USA) Inc., will serve as secretary/treasurer of LVA. Also on the board are Martin Greenwald (president, Image Entertainment), Pete Imamura (president, Pioneer Communications of America), Tad Sakai (president, Pioneer Video Manufacturing), and Emiel Petrone (executive VP, PolyGram CD Video).

The group's first action was to revise the certification mark "LaserVision" to "LaserDisc" in order to minimize confusion about the format's name. LVA's first meeting will take place on Jan. 8 at the Con-

sumer Electronics Show in Las Vegas. Compatibility standards for laserdisk hardware and software will be discussed, among other topics. LVA will also be accepting new memberships.

"It is a rebirth of an organization formed a few years ago to help promote the whole videodisk format," says MGM/UA president O'Shea. The group fell dormant for some time, he adds, but is again needed, because of "renewed interest and activity in the format." There is "greater enthusiasm for [laserdisk] hardware and software due to the combiplayers, and the studios going day-and-date on disks and making more product available." Combiplayers, a recent introduction, are capable of playing 12-inch laser videodisks as well as 5-inch and 3-inch CDs and CD-V disks.

"Our intent is to meet at the CES show . . . to see if, with all this activity, we can help promote the format," O'Shea says. Of laserdisk's prospects for 1990, he says, "We're very encouraged . . . It's definitely time to give it its shot."

First Rewritable Laserdisk Developed By Pioneer, KDD

BY CHRIS MCGOWAN

REWITABLE LASERDISKS: In what may be the breakthrough that will ultimately cause laserdisks to replace VHS tape as the No. 1 home-video format, Pioneer Electronic Corp. of Japan and Kokusai Denshin Denwa Ltd. (KDD) have announced the development of the first rewritable laser-read videodisk system.

The system's optomagnetic disk is the first of its kind in the world to use the laser-read format, according to Pioneer. As in the conventional read-only laserdisk system, the rewritable disk can be accessed in the

still mode for a total of 54,000 color frames per side, and will have full random-access capabilities and 400 lines of resolution.

Pioneer and KDD are currently conducting field tests on the prototype laserdisk recorder/players. Units for the consumer market are expected to be available "in the near future." Pricing information is not yet available.

BAT DISK: Warner Home Video will release the box office smash "Batman" on laserdisk Feb. 8. The closed-captioned disk will feature digitally processed, surround stereo. Unlike most of Warner's laserdisk releases in 1989, which were sell-through priced at below \$30, "Batman" will retail for \$39.98. Interestingly, this puts it head-to-head against MCA Home Video's "E.T. The Extra-Terrestrial," which has the same price point and is the all-time best-selling laserdisk (at 60,000-plus units).

"Batman" is coming out on laserdisk almost three months after its VHS release of Nov. 15, and thus will not have the day-and-date advantage enjoyed by many current A-title laserdisk releases. But the Caped Crusader is on a roll, with strong commercial momentum. "Batman" is also the type of action-packed, special-effects-jammed thriller that does so well in the laserdisk medium.

Can the Caped Crusader force the Extra-Terrestrial to "call home" and relinquish the No. 1 spot on planet Earth? Stay tuned.

PIONEER ELECTRONICS (U.S.A.) Inc. recently made available "Laser Optics II," a demonstration laserdisk for retailer in-store use. The 25-minute disk offers a fast-paced, entertaining illustration of the video quality and digital audio of laserdisks, and includes scenes from "Empire Of The Sun" and "Who

Framed Roger Rabbit," as well as concert footage of Elton John and Madonna.

Pioneer has pressed 6,000 copies of "Laser Optics II," which is intended to increase store traffic around laserdisk hardware and software displays, and to educate consumers.

Pioneer is also making available a special display that can hold three laserdisk players, a receiver, a 26-inch monitor, and two speakers for demonstration purposes.

SMART APES, MIGHTY JEDI:

January will see the letterboxed laserdisk releases of two sci-fi film classics from CBS/Fox.

In "Planet Of The Apes" (\$59.98), astronaut Charlton Heston, on leave from his Republican fundraising activities, finds himself marooned on a planet ruled by superintelligent apes who speak perfect English. Roddy McDowell is the "humane" ape scientist who saves Heston from this futuristic monkey business. "Return Of The Jedi" (\$69.98) is a wide-screen rerelease, with digital sound, of the third installment of the "Star Wars" trilogy. Home-video viewers can now see the film with no extras, ships, or special effects cut off by the pan and scan.

This should please such retailers as Linda Lukas, co-owner of Dave's Video, The Laser Place in Sherman Oaks, Calif. Where wide-screen movies on laserdisk are coped, "the letterboxed versions outsell pan-and-scan versions by three to one," says Lukas. But, she adds, "My feeling is that they should put out laserdisk titles in both formats." Most of her clients prefer letterboxing, but there are also "a lot of people who don't like it—who don't understand it or have a 17- or 19-inch screen."

ON THE RETAIL FRONT: Dave's Video moved to a bigger location last January and increased its store size to 2,800 square feet. The store now carries some 3,800 laser titles, according to co-owner Lukas. She expects sales in '89 to be almost twice what they were in '88. The Christmas season has been especially jolly. "Sales have increased, especially because of the lower price of the hardware." Dave's Video sells the Pioneer LD-870 (a dedicated laserdisk player) for a mere \$399 and the CLD-1070 (a combiplayer) for \$499. The price on the latter was even lower during a recent sale. The store also sells Sony players and expects to add Magnavox hardware "soon."

New Vid Technologies Expected In '90s AVC Panel Heralds Hardware, Software Innovations

BY JIM BESSMAN

LOS ANGELES As significant a breakthrough as was the 1/2-inch consumer VCR, the '90s hold the potential for new hardware and software formats that will make possible customized programming far



outstripping any system this decade has offered. That, at least, was the promise made at the Nov. 16 American Video Conference panel "Micro And Macro Views: The Size And Shape Of New Technology."

However, some—such as Matt Soga, Sony Communications Products Company's professional video division's marketing manager of small formats—wondered, "Why another format?"

Soga was referring to Sony's new Hi-Band 8mm videocassette, which, as he noted in his presentation, offers a two-hour shooting time in an audiocassette-sized formulation replete with a time code feature. Sony is positioning Hi-Band 8mm primarily as a professional production format, offering quality comparable to existing broadcast-standard formats in a much more compact package.

But other video technologies demonstrated or discussed at the Billboard and American Film Institute-sponsored conference, including

KID VID MARKETING

(Continued from page 44A)

computer graphics, Horner created simple computer animation for the likes of "Twinkle, Twinkle Little Star" and "This Little Piggy." She likens the effect to a "moving coloring book, with short segments that shift quickly to one another."

Extensive testing confirmed Horner's approach, as toddlers clapped and laughed and sang along. Noting that what they liked best was seeing other young children, Horner plans more live-action segments for "Toddler Treasury Two."

"A Link With Nature," new from Woodside, Calif.-based Oasis Project, aims at "prelanguage" children with a new-age-type video. "Link" features nature scenes of calming water and animal families backed up by either a cappella chanting or the panpipes. "Even very young children are used to lots of action," notes producer J. Emmot Caldwell. "This video sneaks up on them and ends up entrancing them." Look for "In Step With Nature" next, on the subject of rhythm and dance.

"I'm not an enthusiast of kids watching a lot of TV, but they do watch it," says Horner as she explains her move to home video. "So it seems to me an advantage to have that time be useful and have parental control of content. That's what videocassettes can do." And that's why parents, too, are making the move to home video to introduce their toddlers to television.

video laserdisk, interactive compact disks, and high-definition television, their proponents claimed, are the result of consumer demand for higher-quality programming.

That demand, according to laserdisk software supplier Image Entertainment's VP of marketing, Bruce Venezia, is the cause for a "more rapid than in previous years" monthly growth rate of 10,000 play-back units.

"More and more consumers are increasingly dissatisfied with current videotape sound and picture quality," said Venezia, adding that laserdisks provide the theatrical image to match the high audio quality to which enthusiasts are accustomed.

Further noting the laserdisk's superior picture quality, Venezia cited the importance of producing software in the hi-def format. Barry Rebo, head of Rebo High-Definition Studio (and host of a hi-def demo at the conference), noted that, despite the federal government's "reneging" on its pledge to assist U.S. production of a hi-def system, "the rest of the world likes U.S. software, which bodes well for all of us."

Rebo predicted that his format's "wide-screen, electronic image" would forge the "new multimedia age," and that its entertainment applications would include "electronic

opening acts" projected on 70-inch screens at concert venues as well as "changing the nature" of movies in the manner that hand-held cameras and computer-generated imagery had done in previous decades.

"We will be a feeder system for other technologies," added Rebo, here pointing to a desired "high-definition Hi-8-type system" as well as forthcoming laserdisk and broadcast TV distribution of hi-def video software.

Mark Fine, VP of product development at interactive CD developer American Interactive Media, offered another medium where hi-def may someday come into play.

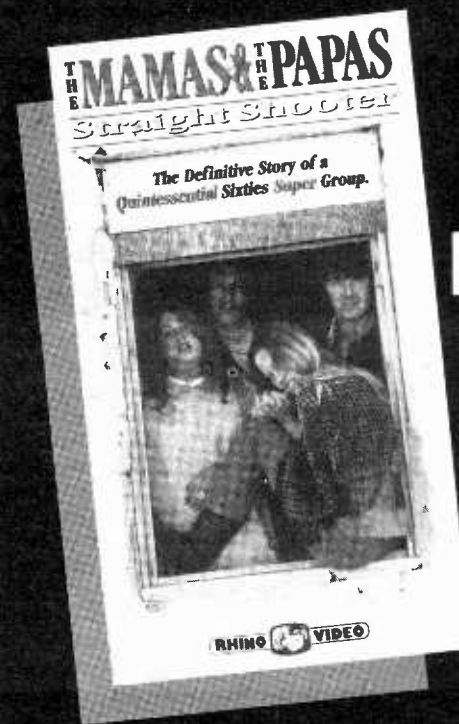
CD-interactive, noted Fine, will allow the user to control and customize the content of his video programming. Applications described include "self-censorship" of films with sexual content, manipulation of images, and even changing movie plots, with interactive movies becoming possible within the forthcoming decade.

Fine's CD-I demonstrations included a children's "exploratorium" disk, wherein the child enters a "portrait gallery" of various objects and learns how they work by keying in various commands. A "children's jukebox" disk contained a dozen public-domain songs like "Twinkle, (Continued on page 48)

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AVC Fitness Vid Panel Addresses Market Concerns

BY JIM BESSMAN

LOS ANGELES At the American Video Conference's Nov. 17 "Health: Fitness And Beyond" panel, MCA Home Video's comical "Couch Potato Workout" was cited as an example of how large the health and fitness video genre has grown.



But some panelists saw limitations to continued growth without needed evolution.

Of paramount concern was the perception by one expert that middle-American consumers are no longer buying the lines promoted by perfectly toned celebrities whose "tummy tucks and butt lifts" cannot be attained by merely following the program.

"We're isolated in our California selves," said Peg Jordan, editor/founder of American Fitness magazine and VP of communications of the Aerobics and Fitness Assn. of America. "The housewife in Kansas who's been doing [the exercises] for six months is saying, 'How come I don't look like this?' There's a budding sense of frustration."

There is also an emerging doubt in the programs themselves and in their goals, continued Jordan.

"Women don't want the perfect, bone-thin look," she said. "They want a realistic and natural [program]."

Thus, Jordan called for future tapes to "address real issues for real people with complicated, busy lives." She suggested production of five-minute informational shorts covering everything from eye exams to laser surgery.

In a glutted marketplace where "there's a workout for every body part," Jordan said that health/fitness video makers must venture "to open up the market" and show retailers that there are "other kinds of tape activities and information."

Jordan predicted the "Europeanization of the industry," whereby high-quality product would target a highly defined market rather than the traditional "K-Mart marketing approach."

But Suzie Peterson, VP of production and development at MCA Home Video (also home of "Body By Jake" and hit Jacki Sorenson and Judi Sheppard Missett jazzercise/aerobic dance titles), contended that the market is still dominated by traditional fitness product. Peterson added, though, that getting health tapes into traditional video retail remains "problematic."

Independent producer/director Scott Frank, meanwhile, outlined his still-unresolved problems in placing his TV special "AIDS: The Facts Of Life" with a video company. Indie projects like his, he said, need to be targeted precisely.

"I considered the heterosexual community . . . but they don't yet perceive [AIDS] as a problem," said Frank. He added that besides prop-

(Continued on page 48)

HIGH-VOLTAGE STARS!

- "Bond Girl" CAREY LOWELL: *Licence to Kill, Dangerously Close, Club Paradise.*
- CHARLES ROCKET: TV's *Moonlighting, Saturday Night Live.*
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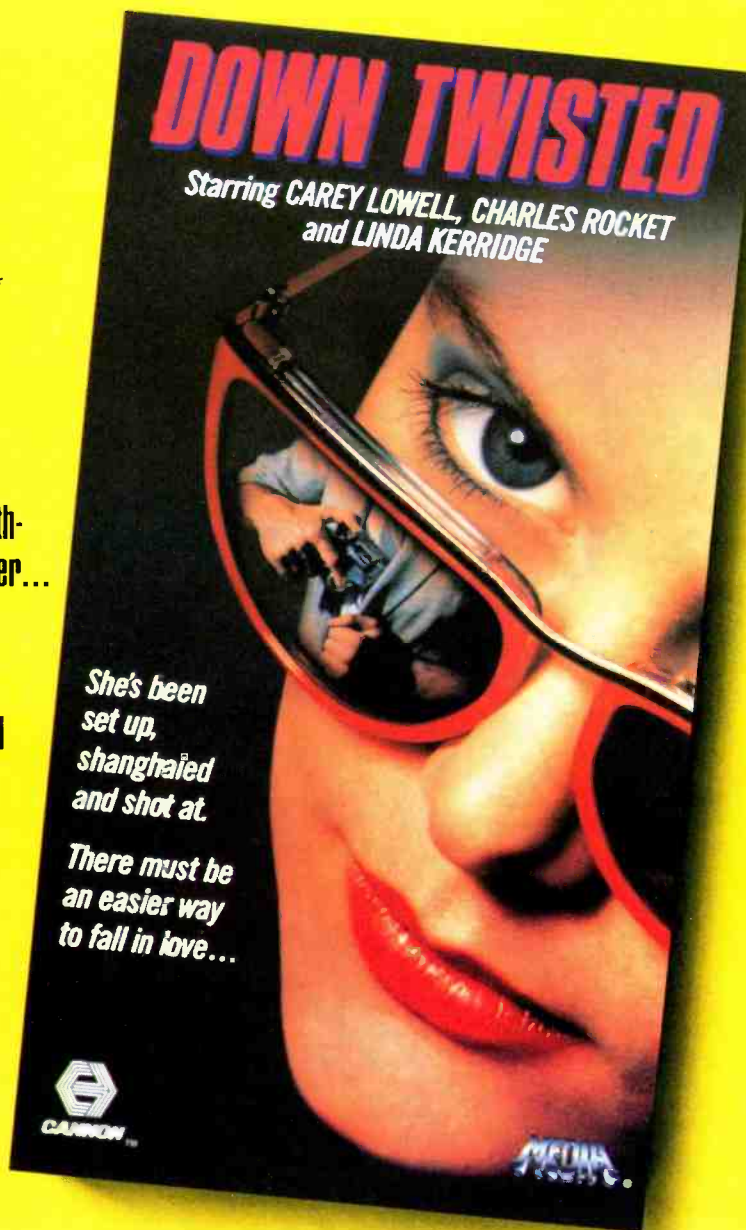
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TOP VIDEOCASSETTES SALES™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			Compiled from a national sample of retail store sales reports.					
			★ ★ NO. 1 ★ ★					
1	4	3	BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13	24.98
2	2	9	BAMBI	Walt Disney Home Video 942	Animated	1942	G	26.99
3	1	7	WHO FRAMED ROGER RABBIT	Amblin Entertainment Touchstone Home Video 940	Bob Hoskins Christopher Lloyd	1988	PG	22.99
4	3	11	THE LAND BEFORE TIME	Amblin Entertainment MCA Home Video 80864	Animated	1988	G	24.95
5	5	134	THE WIZARD OF OZ: THE FIFTIETH ANNIV. ED. ▲ ◆	Turner Entertainment Co. MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	24.95
6	7	18	NEW KIDS ON THE BLOCK: HANGIN' TOUGH	CBS Music Video Enterprises 14V-49022	New Kids On The Block	1989	NR	14.95
7	8	6	LAWRENCE OF ARABIA	RCA/Columbia Pictures Home Video 50133	Peter O'Toole	1962	PG	29.95
8	6	14	THE BEST OF EDDIE MURPHY: SATURDAY NIGHT LIVE	Eddie Murphy Television Enterprises, Inc Paramount Home Video 12741	Eddie Murphy	1989	NR	19.95
9	11	3	NEW KIDS ON THE BLOCK: HANGIN' TOUGH LIVE	CBS Music Video Enterprises 19V-49030	New Kids On The Block	1989	NR	19.98
10	14	73	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
11	19	3	RUDOLPH THE RED NOSED REINDEER	Family Home Entertainment 27309	Animated	1989	NR	14.95
12	10	6	JANET JACKSON'S RHYTHM NATION 1814	A&M Records Inc. A&M Video 61900	Janet Jackson	1989	NR	24.98
13	21	47	WHITE CHRISTMAS	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	14.95
14	24	108	GONE WITH THE WIND: THE FIFTIETH ANNIV. ED. ▲ ◆	Turner Entertainment Co. MGM/UA Home Video 901678	Clark Gable Vivien Leigh	1939	G	89.95
15	12	4	PAULA ABDUL: STRAIGHT UP	Virgin Records America, Inc. Virgin Music Video 50141	Paula Abdul	1989	NR	19.98
16	31	2	FROSTY THE SNOWMAN	Family Home Entertainment 27311	Animated	1989	NR	14.95
17	16	7	TEENAGE MUTANT NINJA TURTLES: CASE OF THE KILLER PIZZAS	Family Home Entertainment 27314	Animated	1989	NR	14.95
18	28	2	BON JOVI: NEW JERSEY-THE VIDEOS	PolyGram Music Video 081-325-1	Bon Jovi	1989	NR	19.95
19	9	19	BEETLEJUICE	Warner Bros. Inc. Warner Home Video 11785	Michael Keaton	1988	PG	19.95
20	15	10	DEF LEPPARD: IN THE ROUND IN YOUR FACE	Bludgeon Rifola, LTD. PolyGram Music Video 080599-3	Def Leppard	1989	NR	24.95
21	17	61	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
22	23	26	ROBOCOP	Orion Pictures Orion Home Video 8610	Peter Weller Karen Allen	1987	R	19.98
23	18	24	PINK FLOYD: DELICATE SOUND OF THUNDER	CBS Music Video Enterprises 24V-49019	Pink Floyd	1989	NR	24.98
24	22	7	MILLI VANILLI IN MOTION	Arista Records Inc. 6 West Home Video SW-5703	Milli Vanilli	1989	NR	14.98
25	25	99	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
26	NEW ►		SANTA CLAUS IS COMING TO TOWN	Family Home Entertainment 27312	Animated	1989	NR	14.95
27	20	46	JANE FONDA'S COMPLETE WORKOUT	Jane Fonda Warner Home Video 650	Jane Fonda	1989	NR	29.98
28	13	14	BATMAN: THE MOVIE	Playhouse Video 1470	Adam West Burt Ward	1966	NR	19.98
29	27	11	PLAYMATES OF THE YEAR-THE '80'S	HBO Video 0310	Various Artists	1989	NR	19.99
30	29	8	BIG	CBS-Fox Video 4754	Tom Hanks	1988	PG	19.98
31	30	57	GHOSTBUSTERS ▲	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	29.95
32	32	58	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.95
33	26	8	QUEENSRYCHE: VIDEO MINDCRIME	EMI EMI Home Video 1605	Queensryche	1989	NR	16.98
34	NEW ►		THE WHO: LIVE	CBS Music Video Enterprises 19V-49028	The Who	1989	NR	19.98
35	36	152	CALLANETICS ▲ ◆	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
36	RE-ENTRY		BACK TO THE FUTURE ▲ ◆	Amblin Entertainment MCA Home Video 80196	Michael J. Fox Christopher Lloyd	1985	PG	19.95
37	NEW ►		1990 PLAYMATE VIDEO CALENDAR	HBO Video 0320	Various Artists	1989	NR	29.99
38	33	102	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
39	40	29	PLAYBOY WET AND WILD	HBO Video 0277	Various Artists	1989	NR	19.99
40	34	5	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	Animated	1973	G	14.95

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

newsline..

LAYOFFS AT RCA/COLUMBIA: RCA/Columbia's new management continues to make changes in the operation of the company. The latest include pink slips for some 16 employees in the sales and marketing departments. The layoffs were attributed to "streamlining" of the organization. A company spokesman stresses the layoffs do not presage additional rounds of staff cuts. "This is it," the spokesman says. The moves are the latest development in a whirlwind 18-month stretch that has seen RCA/Columbia change its top management and revamp its controversial distribution policy.

RIDING MICKEY'S COATTAILS: The folks at Starmaker Entertainment would like to extend their sincerest appreciation to Walt Disney Studios for graciously releasing to theaters a new, animated version of Hans Christian Anderson's story "The Little Mermaid." Starmaker, it turns out, just happened to have in its catalog an older, animated version of the same story, which it began shipping on cassette Oct. 1 at \$9.98. Since then, it has shipped more than 100,000 pieces and expects to surpass 125,000 by January.

"We acquired the video rights last January," Starmaker president Ken Palmer says of the 1978 film. "We were getting it ready for video when we heard Disney was coming out with their own theatrical version, so we held back on releasing our version so it would coincide with the Disney theatrical release." The 1978, G-rated feature acquired by Starmaker was produced by GG Communications. It had a theatrical release in 1978 and has appeared sporadically on television.

"Certainly the power of Disney is bringing this story along," Palmer says. "The original Hans Christian Anderson story, of course, is in the public domain, so we were able to benefit from the publicity for the story generated by Disney." Starmaker's strategy is not unprecedented, Palmer notes. "I used to be at InterGlobal," he says. "When Disney came out with 'Snow White' on video, we sold over a hundred thousand of our own 'Snow Whites' at \$9.99."

PERESTROIKA: Sovexportfilm, an international sales organization for Soviet-produced films, has signed an agreement with International Film Exchange Ltd. (IFEX), a subsidiary of Today Home Entertainment Inc. The U.S./Soviet agreement includes plans for selling and distributing upcoming Soviet films in the U.S. and acquiring American films for distribution in the Soviet Union. The agreement also covers video distribution, motion picture investments, music programming, and publishing ventures in both the U.S. and U.S.S.R. The joint venture is the first of its kind between a Soviet state agency and an independent American film company. Both companies have previous experience in East-West relations, however: Sovexportfilm is involved in a project with Warner Bros. to build theaters in the Soviet Union, while IFEX has long been a prominent U.S. distributor of Soviet films, including the hits "Little Vera" and "Moscow Does Not Believe In Tears."

YOU'LL NEVER LEAVE YOUR HOTEL ROOM: Zenith's new TV set, designed for use in hotels, has a built-in interactive pay-per-view/guest services system. The H2083, designed by Satellite Movie Co., uses a small electronic board called a Lodgenet Smart Card, which decodes six pay-per-view movie channels and allows guests to access directories for free and pay-TV programming, electronically shop through the hotel's stores, review charges, check out, and complete a guest satisfaction survey, all from their room.

BATTLE OF THE VIDEO GAMES: Nintendo of America Inc. has filed additional copyright and patent infringement claims against Atari Games Inc. and its subsidiary, Tengen Inc. The amended complaint alleges that Atari spent two years trying to get through Nintendo's security system and decipher Nintendo's copyrighted computer program from the security system microprocessors. The suit further charges that, after failing in this attempt, Atari obtained a copy of Nintendo's security system computer program from the U.S. Copyright Office by falsely representing that it was engaged in copyright litigation with Nintendo involving the program. According to the suit, Atari then used the computer program to break the security system, and began manufacturing cartridges compatible for play on the Nintendo system.

MUSIC TO THEIR EYES: Tom Seaman, formerly a principal of music video label Jem, announces the formation of his new company, Video Music Inc., which will have exclusive rights to distribute and market certain videos to retailers. Video Music's first six releases are videos by the Tubes, Canned Heat, Dave Mason, and the Wolfe Tones, a ska music compilation featuring Madness and Selector, and a country music compilation. The company will release videos every several months, "as product becomes available," says Seaman. "We want to continue to expand." Seaman says the company is currently looking for more proprietary product, as well as actively pursuing licensing deals. Seaman is no newcomer to the video distribution game: He also heads Music Video Distributors, which sells about 2,200 videos to video retailers and record stores.

(Continued on next page)

FITNESS VIDEO

(Continued from page 46)

er targeting, strong celebrity presence (as with his AIDS program) was of major marketing value.

Peterson, however, expressed the view that a celebrity focus can detract from a program unless the star has credibility in the field. "Sometimes the title is the hook,"

she said, specifically referring to Callan Pinckney's "Callanetics."

The million-plus-selling tape "absolutely" benefited from its like-titled book progenitor, said Peterson, noting that the Waldenbooks chain, sensing that it already had the customer base, bought in early and was

eventually helped by word-of-mouth advertising.

Independent producer/director and author Michael Wiese also achieved major success directing a book-related video title, Vestron's meditation-oriented "Shirley MacLaine's Inner Workout," which has passed the 100,000-unit sales mark. MacLaine's book, though, was titled "Going Within."

"But what does that mean?" asked Wiese. "Vestron sold it as a workout tape, which paid off. There's an inherent problem in an 'experiential production.'"

Wiese said that "Inner Workout" worked out primarily because of MacLaine, not the subject. But the title also brought the "new age/human potential idea into the mainstream."

Additionally, the MacLaine program produced a "graduated experience" that, according to Wiese, allows the viewer to actively bring something to the traditionally passive viewing experience.

This type of cassette may evolve into an area of future development in the health/fitness market, suggested Wiese. Jordan, who voiced the sentiment that celebrity involvement was still a plus in the genre, nevertheless noted that "mom-and-pop shops" have suddenly begun producing excellent videos, with vastly improved quality due to increased sophistication of production equipment.

"With a Sony Betacam in the trunk of your car, you're ready to shoot at any time," said Jordan, hinting that just such practices were responsible for the upward shift in quality.

VID TECHNOLOGIES

(Continued from page 45)

Twinkle Little Star," and permitted the user to alter the image via a "coloring" feature.

Fine said that such programs require a year to produce. He added that CD-I consumer hardware will be on the market by mid-1991.

A major asset of CD-I is that format standardization exists. As Rebo noted, however, hi-def software will not be compatible with current hardware systems.

As for Hi-Band 8mm, Soga said that the time-code feature enables the format to be easily converted to other tape formats for editing.

Meanwhile, Soga noted consumer acceptance of the 3-month-old, 4.9-pound initial Sony Hi-Band 8mm camcorder, and reported that in February, Sony will introduce another unit featuring exchangeable lenses and stereo recording.

At one point, Soga referred to the camcorder as "the Chinacam," because NBC News had used the \$3,000 machine during the recent democracy uprising and subsequent military crackdown in Beijing.

While he said that the Hi-Band 8mm camcorder would not replace the bigger and more expensive Betacam format, the new model's relative low cost and portability made it possible in such trying times to "throw away the camera and take the tape back home."

NEWSLINES

(Continued from preceding page)

FREEBIE JEEBIES: Following its successful Paul Newman Popcorn promotion, BASF will promote its videocassettes in 1990 by offering free goodies with its tapes. From Feb. 1 through April 30, consumers buying specially marked four-packs of BASF Super High Grade T-120 and Extra Quality T-160 tapes will receive a 400-page book called "Greatest Sports Dynasties." The book, which has a \$6.95 retail value, was prepared exclusively for BASF by The Sporting News. From May 1, 1990, through the end of June, BASF will offer a free box of Cracker Jack with its two- and three-packs of SHG T120, EQ T120, and T160 tapes. Also in the second quarter of 1990, BASF will begin its "Playback-Payback" promotion, which offers consumers chances to win cash via scratch-off game cards packaged with videocassettes.

FOR WEEK ENDING DECEMBER 16, 1989

Billboard

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TOP SPECIAL INTEREST VIDEOCASSETTES SALES

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Program Supplier, Catalog Number	Suggested List Price
Compiled from a national sample of retail store sales reports.					
HEALTH AND FITNESS™					
★★ NO. 1 ★★					
1	1	153	CALLANETICS ♦	MCA Home Video 80429	24.95
2	2	45	JANE FONDA'S COMPLETE WORKOUT	Warner Home Video 650	29.98
3	3	57	KATHY SMITH'S FAT-BURNING WORKOUT	Fox Hills Video FH1059	19.95
4	7	7	BEGINNING CALLANETICS	MCA Home Video 80892	24.95
5	4	153	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ♦	Warner Home Video 070	29.98
6	6	59	SUPER CALLANETICS	MCA Home Video 80809	24.95
7	9	41	ANGELA LANSBURY: POSITIVE MOVES	Wood Knapp Video WK1016	29.95
8	5	153	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video 8100	14.95
9	12	153	JANE FONDA'S NEW WORKOUT ♦	Warner Home Video 069	29.98
10	17	91	START UP WITH JANE FONDA	Warner Home Video 077	19.95
11	10	35	SHIRLEY MACLAINE'S INNER WORKOUT	Vestron Video 5270	29.98
12	20	135	JANE FONDA'S P. B. & R. WORKOUT	Warner Home Video 046	29.98
13	8	153	KATHY SMITH'S BODY BASICS	JCI Video 8111	14.95
14	11	153	JANE FONDA'S EASY GOING WORKOUT ♦	Warner Home Video 058	29.98
15	15	25	DENISE AUSTIN'S NON-AEROBIC WORKOUT	Parade Video 32	19.95
16	18	19	KATHY SMITH'S PREGNANCY WORKOUT	Fox Hills Video MO32223	19.95
17	19	95	KATHY SMITH'S STARTING OUT	Fox Hills Video FH1027	19.95
18	16	47	RAQUEL: LOSE 10LBS. IN 3 WEEKS	HBO Video 9892	19.99
19	13	7	DENISE AUSTIN'S THE HIPS, THIGHS & BUTTOCKS WORKOUT	Parade Video 31	19.95
20	14	3	DENISE AUSTIN: THE COMPLETE WORKOUT	Parade Video 203	24.95

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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	Back To The Future Part II (Universal)	12,110,340	1,866 6,490	1	60,003,540
2	Nat'l Lampoon's Xmas Vacation (Warner Bros.)	11,750,203	1,744 6,737	—	11,750,203
3	Harlem Nights (Paramount)	5,202,610	2,180 2,386	2	42,544,572
4	Steel Magnolias (Tri-Star)	4,856,409	963 5,043	2	22,685,485
5	Little Mermaid (Buena Vista)	4,030,274	999 4,034	2	22,109,571
6	Look Who's Talking (Tri-Star)	3,718,495	1,649 2,255	7	101,543,913
7	All Dogs Go to Heaven (MGM/UA)	2,255,157	1,591 1,417	2	14,114,223
8	Prancer (Orion)	1,931,348	1,728 1,118	2	10,660,946
9	Dad (Universal)	1,386,905	1,123 1,235	2	17,094,150
10	The Bear (Tri-Star)	1,081,344	1,056 1,024	5	25,002,168
11	Crimes and Misdemeanors (Orion)	820,248	515 1,593	7	14,309,992
12	Sea of Love (Universal)	370,425	449 825	11	56,038,250
13	The Fabulous Baker Boys (Fox)	340,791	334 1,020	7	16,141,626
14	Black Rain (Paramount)	299,920	296 1,013	10	45,377,893
15	Honey, I Shrank the Kids (Buena Vista)	276,941	370 748	23	129,380,992
16	Shocker (Universal)	247,747	353 665	5	15,315,247
17	Drugstore Cowboy (Avenue)	219,454	79 2,778	8	2,334,532
18	When Harry Met Sally... (Columbia)	211,110	313 674	20	91,166,650
19	Turner & Hooch (Buena Vista)	196,511	300 655	18	69,689,769
20	Parenthood (Universal)	195,767	421 465	17	94,681,427
21	Lethal Weapon 2 (Warner Bros.)	187,775	390 481	21	147,053,734
22	Stepfather 2 (Millimeter)	181,742	224 811	4	1,244,193
23	sex, lies and videotape (Miramax)	173,059	166 1,042	17	23,296,693
24	Uncle Buck (Universal)	158,700	345 460	15	63,407,141
25	Gross Anatomy (Buena Vista)	144,905	355 408	6	11,095,685
26	Blood Fist (Concorde)	124,131	69 1,799	13	1,579,552
27	Staying Together (Hemdale)	106,884	205 521	3	4,279,596
28	Dead Poets Society (Buena Vista)	100,041	190 527	26	93,928,512
29	Innocent Man (Buena Vista)	83,223	221 377	8	19,800,788
30	Communion (New Line Cinema)	78,863	130 607	3	1,848,993
31	True Love (MGM/UA)	75,695	23 3,291	11	735,071
32	Shirley Valentine (Paramount)	73,989	51 1,451	13	5,608,656
33	Immediate Family (Columbia)	64,736	191 339	5	5,762,516
34	Valmont (Orion)	62,373	7 8,910	2	332,493
35	Henry V (Goldwyn)	62,257	4 15,564	3	379,771
36	Queen of Hearts (Cinecom)	43,149	14 3,082	10	819,337
37	Apartment Zero (Skouras)	43,337	11 3,940	21	461,160
38	My Left Foot (Miramax)	37,037	2 18,518	3	224,179
39	Tom Jones (Goldwyn)	35,504	8 4,438	5	285,723
40	Kickboxer (Cannon)	32,399	71 456	12	14,533,681

Studios Getting Stricter On Retail Pricing, Street Date

BY PAUL SWEETING

NEW YORK The trend toward releasing blockbuster theatrical titles at sell-through prices is forcing the studios to take a more proactive role in controlling rampant discounting and street-date violations.

Recently, Disney announced it would enforce a minimum advertised price (MAP) for "Honey, I Shrunk The Kids" as well as a new warehouse shipping date (Billboard, Dec. 9). Paramount announced similar policies for "Indiana Jones And The Last Crusade" (Billboard, Nov. 25) and Warner says it is "looking at and evaluating what other companies are doing" with MAPs in connection with "Lethal Weapon 2."

Disney has set a minimum advertised price of \$16.75 for "Honey," which will be released March 16 at a list price of \$22.95. A \$3 rebate from Disney brings the effective price to \$19.95. The MAP must be the retailer's net price, including all rebates and value-added offers shown in the ad. There will be no co-op reimbursements for any advertisement containing a lower net price.

Similarly, Disney will enforce a nationally advertised availability date

of March 16. Any ad placed before that date must contain prominent mention of the March 16 street date.

"Pricing is a very touchy issue," Disney sales VP Dick Longwell says. "We don't care what price they sell it at. Retailers are free to sell it at any price they want. We just won't fund it with our co-op dollars." The purpose of the policy, according to Longwell, is to "maintain the value of our product in consumers' eyes. We think our product has a certain value and we don't want to spend our co-op dollars to help create the impression that its value is lower than what we think it is."

The moves come at a time, however, when specialty retailers are increasingly vocal in their criticism of discounting sell-through blockbusters, particularly on the part of mass merchants, and their belief that the studios bear a responsibility to restrain deep price cutting. "We're not going to help underwrite a price war," Paramount VP Alan Perper said in announcing that studio's MAP policy for "Indiana Jones." The minimum price for which retailers will receive co-op funds is \$17.88. The list price is \$24.95.

A Warner spokesman said the stu-

dio would not comment specifically on its plans for "Lethal Weapon 2," due Feb. 8 at \$24.98. "There are currently some industry questions about the concept of a minimum advertised price that we are evaluating," the spokesman said.

Warner is also evaluating the success of its efforts to restrain street date violations on "Batman," according to the spokesman. "On 'Batman,' we had set up procedures whereby product could arrive to be displayed and sold by the morning of [Dec.] 15—street date," he said. "We are currently evaluating the success of our efforts in shipping in such a fashion to determine what we will do with 'Lethal Weapon 2' surrounding its street date of Feb. 8." There were sporadic reports of street date violations on "Batman."

Disney will also attempt to restrain street-date jumping on "Honey" by changing its shipping policy. The company has announced a "warehouse shipping date" of March 12. No

distributor or rackjobber will be allowed to ship product prior to that date, on pain of receiving Disney's major sell-through title late. In the past, the industry has relied on simple street-date policies, wherein product was often shipped to distributors and rackjobbers well in advance. Wholesalers, particularly rackjobbers, often moved that product into retail outlets before street date on the understanding that it was not to be displayed until the authorized date. Nonetheless, product sometimes found its way onto shelves prior to the official street date. Specialty retailers, already concerned about the perceived advantages enjoyed by mass merchants carrying sell-through video, have been particularly concerned about street-date violations.

"We hope this new policy will take the policing of street date out of the retailers' hands," Longwell says. "It's very simple. Nobody can ship any product until the 12th. Any move-

ment before that date would be a violation." Longwell left ambiguous the question of whether Disney will send auditors to distributor warehouses to monitor compliance.

In spite of the new policy, Longwell believes the alleged problem of street-date violations has been blown out of proportion by the industry and the press. "It's really a tiny problem," he says. "On our own titles, only 1/6,000th of a percent of all the product we shipped was on the street prior to street date. Yet the perception is one that it is a huge problem. For those that are directly affected, obviously, it is a real problem, but the press has blown this out of all proportion."

Longwell says the future of the new warehouse shipping date policy will be determined by its success with "Honey, I Shrunk The Kids." "Some time in late March or early April we will evaluate how it worked and make a determination at that time."

COMING SOON

A WEEKLY PREVIEW OF UPCOMING VIDEO RELEASES*

TITLE (MPAA RATING) STARS STUDIO/LIST PRICE	PREBOOK CUTOFF (STREET DATE)	BOX OFFICE IN MILLIONS (# OF SCREENS)	P-O-P AVAIL- ABILITY
EDDIE & THE CRUISERS II: EDDIE LIVES (PG-13) Michael Pare IVE/\$89.95	12/19/89 (01/11/90)	\$0.540 (402)	Poster, Standee
PAPERHOUSE (R) Glenne Headly, Ben Cross Vestron/\$89.98	12/20/89 (01/10/90)	\$0.241 (4)	Poster
PINK CADILLAC (PG-13) Clint Eastwood, Bernadette Peters Warner/\$89.95	12/19/89 (01/10/90)	\$12.1 (1,993)	Poster, Standee
SIGNS OF LIFE (PG-13) Arthur Kennedy, Kevin O'Connor, Beau Bridges IVE/\$89.95	12/19/89 (01/04/90)	NA (5)	Sellsheet
WONDERLAND (R) Emile Charles, Tony Forsyth, Robbie Coltrane Vestron/\$79.98	12/20/89 (01/10/90)	\$0.078 (1)	Poster

* INFORMATION FURNISHED BY VIDEO FORECASTER.

OTHER TITLES

CHILDREN IN THE CROSSFIRE Charles Haid, Karen Valentine, Julia Duffy Vestron/\$79.98 Prebook cutoff: 12/20/89; Street: 01/10/90	THE MARX BROTHERS IN A NUTSHELL The Marx Brothers Vestron/\$59.98 Prebook cutoff: 12/20/89; Street: 01/10/89
FAMILY CIRCUS: A SPECIAL VALENTINE Animated FHE/\$9.95 Prebook cutoff: 12/19/89; Street: 01/11/90	NOVA: ECHOES OF WAR Documentary Vestron/\$29.98 Prebook cutoff: 12/20/89; Street: 01/10/90
THE FOUNTAINHEAD Gary Cooper MGM/UA/\$29.95 Prebook cutoff: 01/04/89; Street: 01/23/90	W.C. FIELDS STRAIGHT UP W.C. Fields Vestron/\$59.98 Prebook cutoff: 12/20/89; Street: 01/17/90
LAST TANGO IN PARIS Marlon Brando MGM/UA/\$29.95 Prebook cutoff: 01/04/89; Street: 01/23/90	THE WOMEN OF BREWSTER PLACE Oprah Winfrey, Jackee, Robin Givens, Cicely Tyson J2 Communications/\$79.95 Prebook cutoff: 12/18/89; Street: 01/11/90

To get your company's new video releases listed, send the following information—title, performers, distributor/manufacturer, format(s), prebook cutoff, ship date, box-office gross, and suggested list price (if available)—to Video Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.



by Earl Paige

STORES ON WHEELS: With more and more video specialty retail firms branching into rackjobbing, some are taking the idea another leap forward—mobile stores. Down in Georgia, William Patterson, president of five-unit Columbus Tape & Video, is building stores the size of mobile homes that he can move onto a leased vacant lot in rural towns, sometimes as small as 950 households. "We also might find a storefront and remodel it. We plan to stay around as long as there's business. In one town, the post office reported 1,200 households and we have 600 members after a month; another with 950 has the same number of members," he says, adding that while VCR rental is important, VCR ownership penetration is surprisingly deep. Essential for Patterson is finding someone local to manage such adjuncts to the chain. "They know everybody and everybody knows them," he says. The manager hires a second clerk for evenings and weekends. The typically low-key Patterson isn't saying what the mobile stores cost totally but describes them as "flashy, real bright, lots of light. These people are coming into Columbus and Atlanta and see Blockbuster Video stores and they're bright and flashy. We even put in a little bathroom. We stock about 1,400 titles." Rates are \$3 on new releases daily, \$2 for two days on catalog. A modem allows regular link-up with the chain's computer. "It's almost all cash business. We put in a credit card service and didn't use it one time in a month. As for late charges, [we collect] \$2 every two to three days, not like \$100 daily in our regular stores."

NO TURKEY: Thanksgiving Day is no turkey, according to Peter Balner, president of 161-store Palmer Video, operating as far west as Colorado but with 100 units in the greater New York/New Jersey metro areas. An analysis for that holiday shows total volume up 70% on a mature store basis. "We had only a few open a year ago," Balner acknowledges, "whereas this year all company-owned stores stayed open," a total of 27, plus four where Palmer is a partner (130 are franchisees). A different tack on remaining closed or going for it on the traditional Thursday date comes from Erol's, where

Joyce Woodward, rental buying manager, says that because the holiday is a free day with Erol's shuttered, rental activity surges and shifts dramatically. This past holiday was unusual in that snow fell in half of the core market area. The chain found older titles rebounding dramatically, rising as much as 200% in terms of "Twins" and "Dirty Rotten Scoundrels" (Billboard, Dec. 9). She says other examples are "Naked Gun," up 160%, and "Rain Man," up 95% during the Nov. 22-26 (Wed.-Sun.) period. Some of this rejuvenation comes from more current releases being out but also "because people want something safe and will take a title some in the family have seen before. Or they will take a repeat as a kind of insurance in case something newer is a disappointment." Yet another factor retail firms consider is whether Thanksgiving Day warrants weekend rates. Out in L.A., the 11 corporate 20/20 Video outlets regard any holiday falling between Tuesday and Thursday as a weekend date and charge full rather than half price. Franchisees, which operate eight other units, price differently, says Mary Coley, director of operations at Giant Video Inc., with 20/20 units in a Ralphs supermarket on Sunset in Hollywood, a mid-Wilshire unit, and a Huntington Park outlet. Giant's price is 99 cents Tuesday through Thursday, except for new releases and adult. But Music Plus maintains its regular half price Tuesday through Thursday, and therefore customers enjoy a bonus on Thanksgiving Day. The holiday also remains a (99 cent) bargain day for two-unit Odyssey Video (as are Tuesdays) on everything except new releases.

REGIONAL NEWSLETTERS: Following the up and going Suncoast Chapter newsletter by the Video Software Dealers Assn. group there, comes the more ambitious quarterly publication by the six California chapters, confirms Mitch Lowe, head of three-store Video Droid, Mill Valley near San Francisco. The three Texas chapters have "only had brief discussions" about a similar effort there, says John Fudge, president of the Houston Chapter and of the Latest & Greatest chain.

Milwaukee indies Hang Tough In Face Of Nat'l Competition

BY MOIRA McCORMICK

CHICAGO Until Blockbuster Video came on the Milwaukee scene two years ago, the city's video rental business had been handled exclusively by independent retailers. Now, although there are 11 Blockbuster stores in the Milwaukee area (including one in nearby Racine, Wis.), many independent retailers say they continue to compete by offering what the national chain does not.

Don Bohatka, proprietor of Video Adventures Superstore on Milwaukee's east side, says, "Everybody's near a Blockbuster, but they all say their business has not been adversely affected. Independents, for instance, can conduct business one on one. If you know your customer, and that customer brings in a late tape, you can let it slide, depending on the circumstances. At Blockbuster, if you're late, you're late."

Video Adventures, located at a busy intersection in a cathedral-windowed storefront, opened four years ago. Bohatka, who is on the board of the VSDA's Milwaukee chapter, says the store has grown

from 1,000 square feet to its current 3,500 square feet, and from 1,500 tapes to 6,000 tapes. New releases rent for \$2.50 a night, with catalog titles at \$2 and "tapes that are 60 minutes or less" at 99 cents. Mondays through Thursdays, a customer renting two titles can get a third free; Sundays, all but A titles are 99 cents. "Before I instituted this policy, I'd been ready to close on Sundays," says Bohatka. "Now it's a very popular night."

The staff uniform is black trousers and ruffled tuxedo shirts, because "I wanted a more formal look than the usual T-shirts," Bohatka says. "I hire people who like movies—I'm always sending them to screenings." Bohatka himself goes to 150 movies a year, he says. Video Adventures does a healthy business in foreign and fine-arts film titles, he notes. "There's not a gigantic market for 'Hotel Terminus' and 'Little Dorrit,'" he says, "but there is a market. If a film has played here at the Oriental Theater [an art house], I buy it."

Besides an emphasis on unusual titles, Video Adventures offers sell-

(Continued on page 52)

Blockbuster Franchisee Launches Cross-Promo Drive

BY ED CHRISTMAN

NEW YORK As expected, Blockbuster franchisee UI Video Stores Inc., which is indirectly owned by giant cable operator United Artists Entertainment, is carrying through on plans to cross-promote its rapidly expanding retail base, using tie-ins with cable television and other retailers (Billboard, June 24).

The Denver-based, 38-unit chain, which plans to have 100 outlets by October 1990, has run cross promotions with its parent's United Cable system in Los Angeles and HBO on a promotion to drive new members to its stores and new subscribers to cable, says Chuck Correll, director of marketing for UI Video, which briefly operated under the name of United Cable Video Entertainment (Billboard, Sept. 30).

UI Video has a Blockbuster franchise for the following markets: Los Angeles; San Francisco; Baltimore; Washington, D.C.; Peoria, Ill.; Boise, Idaho; Tyler, Texas; and Hartford, Conn.

The promotion works like this: In Los Angeles a UI Blockbuster member who fills a 10-video rental punch card is offered a subscription to HBO and that city's United Cable system, with free installation and a trial month. It is a savings of about \$45, depending on the market, says Correll.

When Blockbuster Entertainment Corp., Fort Lauderdale, Fla., sold what ultimately came to be a 13.8% stake in United Artists Entertainment, management of the giant video rental company indicated one benefit it foresaw was cross promotions with the cable and movie theaters owned

by the latter company. To date, Blockbuster has yet to participate corporately in UI Video cross promotions, says Correll.

A Blockbuster representative in Los Angeles said the company did not participate because its stores are not in markets where the United Entertainment cable channel operates. A Blockbuster corporate spokesman said the retail chain has not done cross promotions with U.S. cable operators, although he added that the web may do some advertising in cable in 1990.

By contrast, UI piggybacked onto a marketing effort coordinated by Blockbuster, says Correll. Blockbuster ran a cross promotion in Los Angeles with dealers of NEC, the electronics manufacturer, that provided two free video rentals at Blockbuster for any customer who received a sales presentation for an NEC Big Screen television. Customers had to become Blockbuster members in order to redeem the coupons. In addition, Blockbuster was tagged in all NEC advertising.

In addition, Blockbuster published a full-page ad in local papers allowing members to register at any Blockbuster video store in Los Angeles to win an NEC Big Screen TV.

In other markets UI Video ran a similar promotion with the electronics retailing chain Silo, says Correll. If a Silo shopper buys a VCR from the merchant, Blockbuster provides that customer with one free rental per month for a year, he says. "We did the same deal with Circuit City [another electronics merchant] in some markets," adds Correll.

Los Angeles is not the only market

(Continued on next page)

TOP VIDEOCASSETTES RENTALS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
1	5	2	BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson, Michael Keaton	1989	PG-13
2	8	3	SCROOGED	Paramount Pictures Paramount Home Video 32054	Bill Murray	1988	PG-13
3	2	7	WHO FRAMED ROGER RABBIT	Amblin Entertainment Touchstone Home Video 940	Bob Hoskins, Christopher Lloyd	1988	PG
4	1	8	WORKING GIRL	CBS-Fox Video 1709	Melanie Griffith, Harrison Ford	1988	R
5	6	4	SAY ANYTHING	CBS-Fox Video 1701	John Cusack, Ione Skye	1989	PG-13
6	7	4	THREE FUGITIVES	Touchstone Pictures Touchstone Home Video 950	Nick Nolte, Martin Short	1989	PG-13
7	4	13	RAIN MAN	MGM/UA Home Video 901648	Dustin Hoffman, Tom Cruise	1988	R
8	17	2	K-9	Universal City Studios MCA Home Video 80880	James Belushi	1989	PG-13
9	9	7	PET SEMATARY	Paramount Pictures Paramount Home Video 1949	Fred Gwynne, Dale Midkiff	1989	R
10	NEW		GHOSTBUSTERS II	RCA/Columbia Pictures Home Video 50163-5	Bill Murray, Dan Aykroyd	1989	PG
11	3	8	MAJOR LEAGUE	Morgan Creek/Mirage Prod. Paramount Home Video 32270	Tom Berenger, Charlie Sheen	1989	R
12	11	8	THE DREAM TEAM	Universal City Studios MCA Home Video 80882	Michael Keaton	1989	PG-13
13	10	5	LEVIATHAN	MGM/UA Home Video 901624	Peter Weller, Richard Crenna	1989	R
14	12	14	BEACHES	Touchstone Pictures Touchstone Home Video 797	Bette Midler, Barbara Hershey	1989	PG-13
15	15	4	CHANCES ARE	RCA/Columbia Pictures Home Video 90207-9	Cybill Shepherd, Robert Downey, Jr.	1989	PG
16	18	5	DEAD CALM	Warner Bros. Inc. Warner Home Video 11870	Sam Neill, Nicole Kidman	1989	R
17	13	15	THE NAKED GUN	Paramount Pictures Paramount Home Video 32100	Leslie Nielsen	1988	PG-13
18	19	13	BILL & TED'S EXCELLENT ADVENTURE	Orion Pictures Nelson Home Entertainment 8741	Alex Winter, Keanu Reeves	1988	PG
19	14	5	SCANDAL	Miramax Films HBO Video 0332	John Hurt, Joanne Whalley-Kilmer	1989	NR
20	16	5	DEAD-BANG	Warner Bros. Inc. Warner Home Video 658	Don Johnson	1989	R
21	20	17	TEQUILA SUNRISE	Warner Bros. Inc. Warner Home Video 11821	Mel Gibson, Michelle Pfeiffer	1988	R
22	21	11	COUSINS	Paramount Pictures Paramount Home Video 32181	Ted Danson, Isabella Rossellini	1988	PG-13
23	22	4	TROOP BEVERLY HILLS	RCA/Columbia Pictures Home Video 90205-7	Shelley Long	1989	PG
24	28	3	ERNEST SAVES CHRISTMAS	Touchstone Pictures Touchstone Home Video 953	Jim Varney	1988	PG
25	29	11	THE LAND BEFORE TIME	Amblin Entertainment MCA Home Video 80864	Animated	1988	G
26	23	11	HER ALIBI	Warner Bros. Inc. Warner Home Video 11835	Tom Selleck, Paulina Porizkova	1989	PG
27	27	11	FLETCH LIVES	Universal City Studios MCA Home Video 80181	Chevy Chase	1989	PG
28	25	8	CRIMINAL LAW	Hemdale Film Corp. HBO Video 0211	Gary Oldman, Kevin Bacon	1989	R
29	26	12	SKIN DEEP	Morgan Creek Productions Media Home Entertainment M012336	John Ritter	1989	R
30	24	9	LEAN ON ME	Warner Bros. Inc. Warner Home Video 11835	Morgan Freeman	1989	PG-13
31	31	10	CYBORG	Cannon Video Warner Home Video 31030	Jean-Claude Van Damme	1989	R
32	33	2	SHE'S OUT OF CONTROL	RCA/Columbia Pictures Home Video 620912-4	Tony Danza, Amy Dolenz	1989	PG
33	30	9	BAMBI	Walt Disney Home Video 942	Animated	1942	G
34	37	16	THE 'BURBS	Universal City Studios MCA Home Video 80878	Tom Hanks	1989	PG
35	35	7	EARTH GIRLS ARE EASY	Vestron Pictures Inc. Vestron Video 5303	Jeff Goldblum, Geena Davis	1989	PG
36	32	13	THE BEST OF EDDIE MURPHY: SATURDAY NIGHT LIVE	Eddie Murphy Television Enterprises, Inc. Paramount Home Video 12741	Eddie Murphy	1989	NR
37	34	18	MISSISSIPPI BURNING	Orion Pictures Orion Home Video 8730	Gene Hackman, Willem DaFoe	1988	R
38	36	12	THE JANUARY MAN	CBS-Fox Video 4759	Kevin Kline, Susan Sarandon	1989	R
39	NEW		THE MIGHTY QUINN	CBS-Fox Video 4761	Denzel Washington, Robert Townsend	1989	R
40	38	3	MISS FIRECRACKER	HBO Video 0330	Holly Hunter, Mary Steenburgen	1989	PG

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

UAE Sells Its Blockbuster Stock

BY ED CHRISTMAN

NEW YORK United Artist Entertainment Co., which owns United Cable and the UA theatrical chain, announced that it is selling its 11% stake in Blockbuster Entertainment Corp.

United Artist, based in Denver, says it is selling the 7.6 million Blockbuster shares, valued at about \$145 million, as part of a restructuring effort. The planned sale, which will be underwritten by New York-based investment bank Drexel Burnham Lambert, is expected to take place by the end of the year.

Blockbuster, headquartered in Fort Lauderdale, Fla., has a total capitalization of about \$1.45 billion, with 72 million shares outstanding.

In May, UAE merged with United Cable, which owned the Blockbuster stock. Since that merger, the company has been streamlining its holdings and disposing of assets unrelated to its core business of cable and theatrical exhibition, said Stewart Blair, vice chairman and CEO of UAE, in a statement.

In addition to the stock sale, UAE sold its Blockbuster franchise retail arm and some European cable systems to United International Holdings, Denver.

Gary N. Jacobson, an analyst with Kidder, Peabody & Co. in New York, says the sale is a nonevent. United Artist faces a big debt service payment in January and the Blockbuster stock is the most liquid asset it has that can be sold to help meet that obligation, Jacobson says.

In an unrelated move, John Melk, formerly vice chairman of Blockbuster, has registered his 3.2 million shares of company stock with the Securities and Exchange Commission.

BLOCKBUSTER

(Continued from preceding page)

where Blockbuster corporate ran cross promotions with electronics merchants. In New York, Cindy Smith, regional marketing director for the metropolitan area, where the company will have 29 stores by year's end, reports a cross promotion with Newmark & Lewis, which began Oct. 1 and runs to the end of the year.

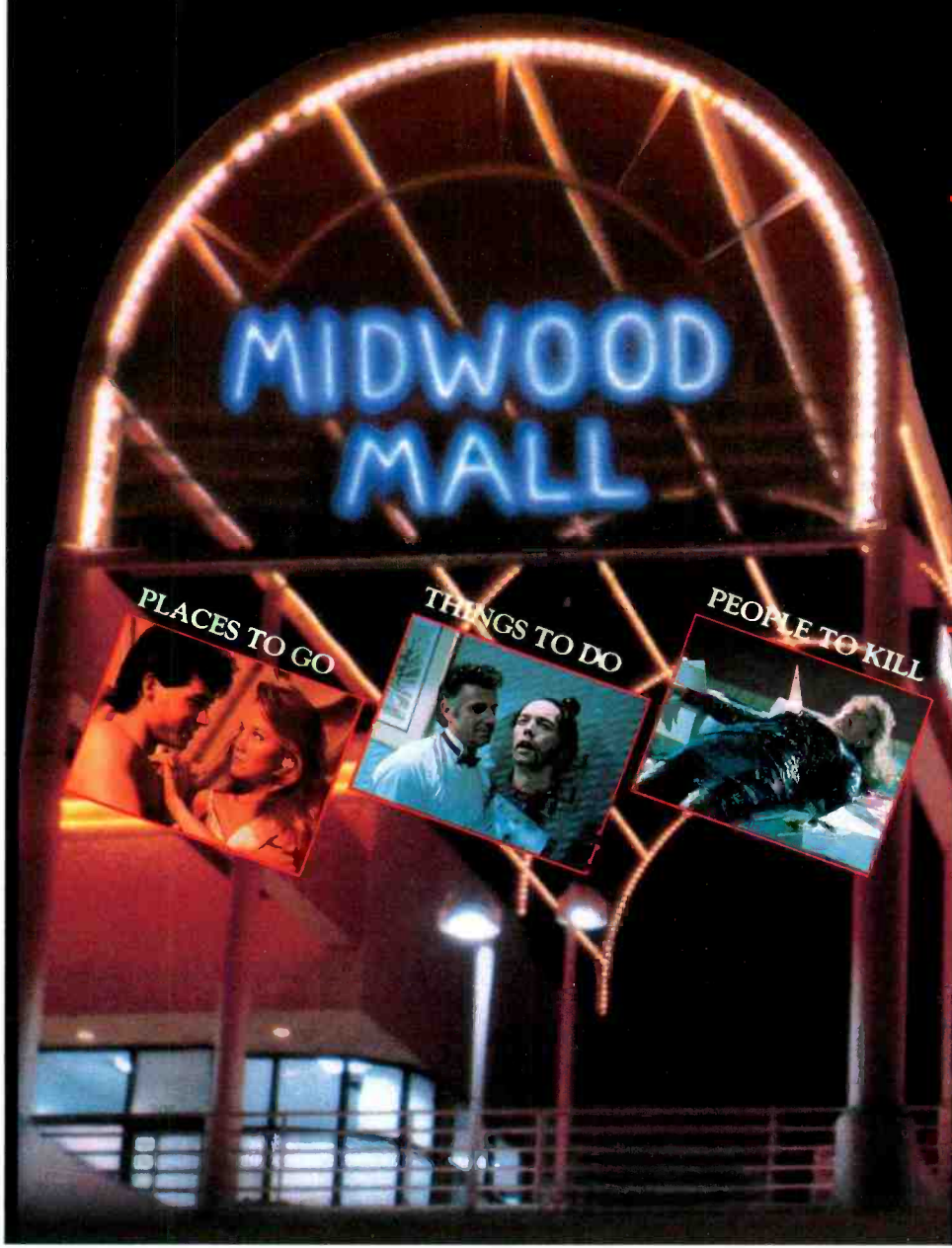
Newmark & Lewis customers purchasing a VCR or television get \$36 in free rentals from Blockbuster Video. The customer is allowed to redeem the coupons at the rate of one per month for one year.

The electronics retailer advertises Blockbuster's name in all print, radio, and television advertising, Smith says. Newmark benefits by increases in in-store traffic.

In New York, Blockbuster also has done cross promotions with Dunkin' Donuts, Pizza Hut, and TGIF. "[Cross promotions] are good for both parties," she says. "It's a win-win situation."

In Tyler and Boise, UI Video also ran cross promotions with fast food merchants. Customers eating at select establishments received rental-with-rental coupons for ordering large sandwiches, says Correll.

There Was a Nightmare at the Mall.



SALES TIPS:

- 1989 Theatrical release
- Starring **Morgan Fairchild** ("The Seduction," "Flamingo Road"), **Kari Whitman** ("Miami Vice"), **Jonathan Goldsmith** ("Go Tell the Spartans") and **Derek Rydell** ("Death Wish IV").
- Supported by an extensive national publicity campaign including "Screamiere" events in conjunction with radio stations and a full schedule on the Movietime Cable Network.
- In the tradition of "Friday the Thirteenth," "Nightmare on Elm Street" and the original "Phantom of the Opera."

A year after her boyfriend Eric burns to death in a mysterious fire, Melody vows to put her traumatic past behind her. But the past isn't ready to let Melody go.

JANUARY RELEASE

Catalog No. 97000
Approximate Running Time: 91 Minutes
Suggested List Price \$89.95

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ORDER DATE: JANUARY 23, 1990
STREET DATE: FEBRUARY 14, 1990



MILWAUKEE INDIE VID RETAILERS THRIVE

(Continued from page 50)

through titles "below list price," according to Bohatka. "Blockbuster sells at list."

Other independent Milwaukee retailers say they have maintained a thriving business by offering different goods and services not available at their national competitor. Video Visions, a 3,500-square-foot store that opened in 1982, carries a large Beta inventory, according to proprietor Jim Howard. "Blockbuster appeals to the pop mentality of our culture," he says, adding that independents like Video Visions find their own ways to compete.

At five-store independent chain Paradise Video, which bowed on the

Milwaukee market six years ago, owner Norah Bertucci maintains that it was business as usual when Blockbuster hit town. "It didn't affect us," she says, noting that Paradise Video specializes in a wide breadth of titles. As at Video Visions, rentals at Paradise Video are \$2-\$3 a night, and like Video Adventures, there is an emphasis on foreign and fine-arts titles, especially opera. "We need no special strategies," Bertucci says, "to compete with Blockbuster."

Assistance in this preparing this story was provided by Matt LaFollette.

FOR WEEK ENDING DECEMBER 16, 1989

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TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
Compiled from a national sample of retail store sales reports.					
★★ NO. 1 ★★					
1	1	9	BAMBI Walt Disney Home Video 942	1942	26.99
2	2	11	THE LAND BEFORE TIME Amblin Entertainment/MCA Home Video 80864	1988	24.95
3	3	61	CINDERELLA Walt Disney Home Video 410	1950	26.99
4	4	8	TEEN MUTANT NINJA TURTLES: KILLER PIZZAS Family Home Entertainment 27314	1989	14.95
5	9	4	FROSTY THE SNOWMAN Family Home Entertainment 27311	1989	14.95
6	6	29	TEEN MUTANT NINJA TURTLES: THE SHREDDER ... Family Home Entertainment 23981	1987	14.95
7	18	9	HOW THE GRINCH STOLE CHRISTMAS! MGM/UA Home Video M201011	1966	14.95
8	14	4	SANTA CLAUS IS COMING TO TOWN Family Home Entertainment 27312	1989	14.95
9	10	44	TEEN MUTANT NINJA TURTLES: HOT RODDING ... Family Home Entertainment 23980	1989	14.95
10	8	7	WINNIE THE POOH: THE WISHING BEAR Walt Disney Home Video 920	1989	12.99
11	12	220	DUMBO ▲◆ Walt Disney Home Video 24	1941	29.95
12	5	7	WINNIE THE POOH: NEW FOUND FRIENDS Walt Disney Home Video 902	1989	12.99
13	19	2	RUDOLPH THE RED NOSED REINDEER Family Home Entertainment 27309	1989	14.95
14	11	7	WINNIE THE POOH: THE GREAT HONEY POT ROBBERY Walt Disney Home Video 903	1989	12.99
15	7	67	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
16	13	113	LADY AND THE TRAMP Walt Disney Home Video 582	1955	29.95
17	17	48	THE JETSONS MEET THE FLINTSTONES Hanna-Barbera Home Video 1119	1987	29.95
18	NEW ▶		HOW THE FLINTSTONES SAVED CHRISTMAS Hanna-Barbera Home Video HB 1156	1989	9.95
19	25	29	NUTS ABOUT CHIP 'N' DALE Walt Disney Home Video 447	1989	14.95
20	24	7	TOM AND JERRY'S 50TH BIRTHDAY CLASSICS Turner Entertainment Co./MGM/UA Home Video M201664	1989	14.95
21	20	59	TEEN MUTANT NINJA TURTLES: HEROES ... Family Home Entertainment 23978	1988	14.95
22	16	115	AN AMERICAN TAIL ◆ Amblin Entertainment/MCA Home Video 80536	1986	29.95
23	15	3	RESCUE RANGERS: CRIMEBUSTERS Walt Disney Home Video 923	1989	12.99
24	21	3	RESCUE RANGERS: DOUBLE TROUBLE Walt Disney Home Video 927	1989	12.99
25	22	29	DISNEY'S SING ALONG SONGS: FUN WITH MUSIC Walt Disney Home Video 451	1989	14.95

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

Music Video Execs Get In The Groove

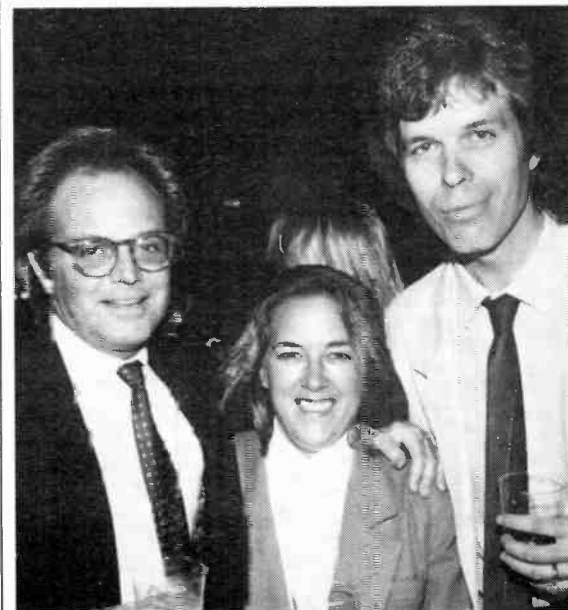
MTV and VH-1 threw a cocktail party Nov. 16 to open the 11th Annual Billboard Music Video Conference. The fete, held at the Bel Age Hotel, W. Hollywood, Calif., gave national and local programmers, label reps, and production company personnel a chance to catch up since last year's meet. (Photos: Bob Matheu)



Abbey Konowitch, MTV Sr. VP of music and talent programming second from right, greets party attendees with Sai LoCurto, director, VH-1, left; Peter Baron, director of video production, Geffen, second from left, and Peggy Dold, manager of special projects, BPI, right.



Joel Ellis, member of the EMI group Cats In Boots, left, checks out the scenery with EMI director of marketing Josh Ziemann, center, and Giles Ashford, producer of "Night Tracks."



Jeffrey Benjamin, CBS/Sony Image Soft, left, and Gale Sparrow, managing director, MGMM, discuss video with Dave DiMartino, Billboard Los Angeles bureau chief.



CBS Records execs Bob Willcox, VP marketing, Los Angeles, left, and Jack Rovner, VP marketing, New York, flank Anne-Marie MacKay, head of the music video division, Propaganda Films.



MTV execs Rick Krim, director of programming, left, and Tom Hunter, VP music programming, center, entertain Ralph King, senior VP, Enigma Records.



New Yorkers John Cannelli, left, MTV VP, and Marshall Cohen, center, executive VP of MTV Networks, catch up with Ron McCarrell, VP marketing, Capitol Records.

MTV Revamping Its Lineup With New Shows, More VJs

BY MELINDA NEWMAN

NEW YORK In an effort to "clean up the clutter," MTV is revamping its lineup to include more music video shows with featured personalities. Many of the changes will start in January.

While the music mix will remain largely the same, the 24-hour-a-day music channel is bringing in additional VJs—as yet unnamed—for designated shows and time slots in an attempt to establish a clearer programming identity for the network. The dayparting of videos that started in September 1988 will continue.

Among the changes: a four-hour a.m. show featuring a morning team; a three-hour, hit-oriented prime-time show; the addition of "Unplugged," a weekly nonvideo program featuring acoustic performances; and the elimination of "Hard 30," a 30-minute weekday afternoon metal music show.

"We're trying to get some consistency," says Doug Herzog, senior VP of programming. "One of our problems was that we only had [VJs] Adam Curry, Julie Brown, and Kevin Seal and they were always flipping around. Now, you can count on those people being on at that certain time of day.

"Our real priorities are adding new personalities, [establishing] viewer dayparts, and getting more music on the air," Herzog says.

"We're creating these dayparts to focus better on the audience," he says, adding that the new schedule will increase the percentage of music on the air from 85% to 90%.

No longer on the schedule is "Hard 30." "As part of our ongoing effort to keep MTV looking fresh and based on viewership research . . . we've decided to take 'Hard 30' off the afternoon schedule," says Abbey Konowitch, senior VP of music and talent.

"To a certain extent, 'Hard 30' dilutes the audience for 'Headbangers' Ball,'" says Herzog. That show will continue in its Sat-

urday midnight-3 a.m. slot. "There may be one or two videos that get lost in the shuffle, but we're going to play the best and the strongest in videos . . . We're very serious that we want to be able to differentiate between one and another hard rock clip."

Herzog adds that many of the videos will be enveloped into other programs, including "Dial MTV," the weekday countdown show, which is being scaled back from 90 to 60 minutes. "Dial MTV" now will showcase the top 10 requested tunes, instead of the top 15.

Despite rumors to the contrary, MTV is not canceling the weekday version of "Yo! MTV Raps." The only change with the 30-minute show is that it moves up a half hour to 4 p.m. EST. It will be followed by "Club MTV."

MTV returns to the basics weeknights with a still unnamed three-hour music-video show airing from 8-11 p.m. EST.

"We've tried a lot of things in prime time, a lot of things we weren't satisfied with, like 'Mouth To Mouth,'" Herzog says. "And we've realized that people are switching to us at night for a change [from regular programming], so this show will be very music intensive. The show will be hits driven, but if Terence Trent D'Arby comes out with three videos at one time, we might play them all." MTV is "still in the middle of casting a credible music host," according to Herzog.

Making way for the evening program are "News At Night," which will air at 11:30 p.m., and "Classic MTV," which is being reworked into an hourlong program incorporating old videos and new clips by classic artists and will air at 6 p.m.

Plans are also being finalized for the new morning show, which will run from 7-11 a.m.

"The general idea is that one half of the team will be a morning person and the other person hates the morning," Herzog says. "There will be some elements unique to the show, but the music

mix will be basically the same" as the current soft rock, ballads, and pop fare.

The morning show, whose hosts are still being cast, will be followed by repeats of the preceding evening's "Classic MTV" and "News At Night." Brown will host a two-hour early afternoon show before Curry's program.

The success of "Just Say Julie," the weekly 30-minute music and comedy "vidcom" featuring comedian Julie Brown, has spawned three new weekly comedy and music shows starring personalities already involved with the channel.

Each show will air on a designat-

ed weeknight at 7 p.m., pushing "Remote Control" to 7:30 p.m.

"Colin Quinn's Manly World" begins Jan. 22 and replaces Monday's "Now Hear This," the elements of which will be incorporated into the new prime-time show.

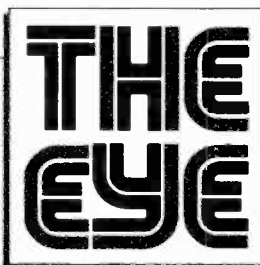
The sketch-filled "Ben Stiller Show" starts Jan. 25, replacing movie review/feature program "The Big Picture," which moves to 11 p.m., the same night.

Friday night's "Kevin Seal: Sporting Fool" bumps "The Week In Rock" to weekends.

Also new on Friday nights will be "Pirate Television," a renegade show featuring a cast of "video pi-

rates" who do spoofs of television shows and "take over MTV for an hour," programming the videos of their choosing, Herzog says.

The weekend lineup remains largely unchanged with the exception of Sunday's "Unplugged," which Herzog describes as "the antithesis of everything else on MTV." Hosted by singer/songwriter Jules Shear, the show features guest artists performing acoustically, and gives MTV a chance "to present music in another way besides video," Herzog says. "With the reemergence of folk music, it seemed like the perfect thing to do."



by Melinda Newman

This week's column was written by Jim Bessman, who fills in for vacationing music video editor Melinda Newman.

CONFERENCE COMMENTS: This was the Guest Eye's first **Billboard Music Video Conference**, and what we liked most (besides MTV's rooftop schmooze) was the impression that maybe programmers are finally getting serious about working together. We refer here to the grand finale **Music Video Assn.** meeting, where the MVA's act came together with the formalizing of committees and appointments.

We only hope that the MVA folks heed well **MTV** main man **Tom Freston's** "kill the clichés" war cry, and that he heeds it as well. Creativity, no doubt, is out there, somewhere. It's just not on the channels very often.

Beyond the Bel Age hotel conference site, however, we found creativity abounding . . .

WE'VE SEEN THE FUTURE of video music . . . and it's **CD-ROM** and **CD+Graphics**. Both visual-encoded CD formats were displayed for your friendly **Guest Eye** at **Warner New Media's** Burbank headquarters, and both were complete mind-blowers.

CD-ROM, especially. Out in January is "The Magic Flute," the initial release in a forthcoming audio-with-computer **Warner Audio Notes** series. The three **CD-ROM** disk set (priced at \$66) features **Teldec's** 1988 digital recording of the Mozart opera, but is designed for playback on a stereo linked to a **HyperCard**-equipped **Macintosh** computer supported by the **Apple CD SC CD-ROM** drive. As **WNM** producer **Donna Cohen** demonstrated, this allows listener/disk interactivity via the computer mouse, such that the user actually "explores" the opera by means of myriad informational screens variously offering extensive annotations, measure-by-measure commentary, historical illustrations, an audio glossary of music terms, an "opera map" of the CD, excerpts from other recordings, real-time English translations juxtaposed with the original German libretto, and videodisk control whereby the videodisk of **Ingmar Bergman's** film of the opera can be simultaneously accessed by computer hookup to a laserdisk player.

The **Audio Notes** disks can also be played on standard **CD** equipment, as well as the new **CD+Graphics** player. The latter machine, while not quite as killer performance-wise (and price-wise) as the **CD-ROM** unit, still has merits. As demoed by **WNM** art director **Larry Isreal**, a sampling of 25 graphics **CD** titles already available showed that the "electronic liner notes" afforded by the **CD+G's** textual and pictorial enhance-

ments can make this form of **CD** viewing equally rewarding for both artists and consumers.

For instance, text accompanying **Talking Heads' "Naked"** notates the disk's rich instrumentation, **Lou Reed's "New York"** translates the lyrics into four languages, and "Tribute To **Woody Guthrie**" carries rare photos of the folk legend along with his own sketches. We found **Mozart's** opera "Der Schauspieldirektor," with both original German lyrics and English translation, and **Mendelssohn's "Symphonies 3 & 4,"** with its comprehensive analysis, simply spectacular.

MEANWHILE ACROSS THE WAY, **Warner Bros./Reprise Music Video** senior VP **Vic Faraci** said that longform music video has "really come out of the shoot this year, what with **Warner Bros. Records'** philosophical dictum that the longform video cassette is, in fact, a 'fourth configuration.'

"We're convinced it's a business now, and we plan to release three times as many [video] titles next year," says **Faraci**, who put out seven in '89 and expects '90's tally to total 25. He says that a more constant release schedule will now help "accustom" retail buyers to seeing music video as a "regular part of business." It should also increase catalog videocassette sales, overcoming the natural tendency to forget about it when you go three or four months without a new release." Being that it's a fourth configuration, **Faraci** is trying to get retailers to merchandise music video directly with corresponding audio titles.

Recently returned from a trip to the **Lieberman, Handleman, Musicland**, and **Target** headquarters, **Faraci** says that the big four will be "unquestionably more aggressive" in music video next year. "We're now going after every major artist on the label," he adds, noting that first-quarter videocassettes will come from the **B-52s**, **Rod Stewart**, and the **Jesus & Mary Chain**.

JUMP STREET'S JUMPING:—Being longtime fans of TV producer **Stephen J. Cannell** and especially the way he incorporates music into the **Fox** programs "21 Jump Street" and "Booker," we talked with his production administrator **Michael Babcock**, who is in charge of the licensing.

"Unlike 'Miami Vice,' where the 'music video' scene became obligatory, our music supports the picture as opposed to just being there," **Babcock** says. "Our writers always have specific songs in their minds when they're writing the scripts instead of just looking at the top 40 and picking the hits."

Babcock points to more than 100 signed and unsigned acts whose tunes have made the series, some of whom gained their initial national exposure via the shows. One episode featured plot-linked music by **George Thorogood**, **Fabulous Thunderbirds**, **Tone Loc**, **Marty Robbins**, and even **Richard Wagner**.

Many labels now actively promote new artists as well as back catalog to the company. "They've realized there's a lot of 'free money' on TV," says **Babcock**, adding that while license fees vary according to artist and label, upfront screen credit is offered as "incentive for lower rates."



A Redbone Christmas. Private Music artist **Leon Redbone**, center, celebrates the season with a videotaping of "Frosty The Snowman," a duet with **Dr. John**. From left are **Ron Goldstein**, Private Music president and CEO; **Beryl Handler**, Redbone's manager; **Redbone**; clip co-producer and director **Mary Perillo**; and clip co-producer and editor **Paul Provenzano**.

VIDEO TRACK

LOS ANGELES

NENEH CHERRY'S conceptual video, "Heart," is a Propaganda Films production directed by David Fincher. Karen Livingston-Kahn produced "Heart," the new single from Cherry's "Buffalo Stance" album on Virgin.

One Heart Productions' Tamara Wells recently produced "All Of My Love" for the Gap Band. Capitol Records' Mick Kleber directed the clip, using 35mm film, enhanced stock footage, and video graphics to achieve a sense of whirling visual images set against the band's performance.

Raging Slab is "Bent For Silver" in its new DNA Productions video, directed by Rocky Schenck. Nicolas Myers executive-produced the conceptual clip with producer Maurice DePas. "Bent For Silver" comes from the band's eponymous release on RCA.

The D.O.C. recently rapped and rocked through two new Ruthless videos: "The Formula" and "Beautiful But Deadly." Rupert Wainwright directed both clips with producer Terance Power. James Chressanthis directed photography for Fragile Films.

NEW YORK

TOMMY BOY'S PSYCHEDELIC rappers De La Soul lensed "Buddy," a new clip from their debut release, "3 Feet High And Rising." The performance clip is intercut with playful vignettes featuring special guests Queen Latifah,

Tribe Called Quest, and the Jungle Brothers. Rodd Houston and Phil Maillard directed and produced the Amityville, Long Island, shoot.

Ken Nahoum directed the new Sa-Fire video, "I Will Survive," a clip taken from the "She-Devil" soundtrack on Cutting/Polygram. The Picture Vision video, shot in black limbo-stark pools of white light, intertwines conceptual footage of Sa-Fire that directly corresponds with bits from the Susan Seidelman film, which stars Meryl Streep and Roseanne Barr.

OTHER CITIES

K.T. OSLIN'S "DIDN'T EXPECT IT TO GO DOWN THIS WAY" is a live performance video lensed at Twitty City in Hendersonville, Tenn. Bill Pope directed the clip, which comes from Oslin's RCA album "This Woman." Joanne Gardner produced for Acme Productions.

Jack Cole directed "Seein' My Father In Me," a new RCA video for Paul Overstreet's album, "Sowin' Love." Mary Matthews produced the Studio Productions shoot, staged in Nashville.

The Delta Rebels rip it up and Tattoo Rosie takes it off in the Polydor video "Tattoo Rosie," a tribute to the famous Memphis-based stripper. The clip features performance by the Delta Rebels complete with bumping and grinding in the Club Tiffany. Marc Bienstock directed the video and Bob Jason produced for Riviera Films.

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 Videoclips, Suite. 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

ARABIAN PRINCE

She's Got A Big Posse
Brother Arab/Orpheus
Ralph McDaniels, Sabrina Gray/Classic Concept
Lionel C. Martin

ARTHUR BAKER, FEATURING AL GREEN

The Message Is Love
Merge/A&M
Elizabeth Flowers
Martha Fienes

B-52's

Roam
Cosmic Thing/Reprise
Jonna Mattingly/Scorched Earth Productions
Adam Bernstein

BRITNY FOX

Standing In The Shadow
Boys In Heat/Columbia
Tina Surmelloglu/The Foundry
Paul Rachman

HARRY CONNICK JR.

Don't Get Around Much Anymore
When Harry Met Sally Original Motion Picture Soundtrack/
Columbia
Steve Brown/WIVID Productions
Jeb Brien

THE FRONT

Fire
The Front/Columbia
Tina Surmelloglu/The Foundry
Paul Rachman

QUINCY JONES

I'll Be Good To You
Back On The Block/Quest/Warner Bros.
David Glean, Pam Tarr/Squeak Pictures
David Kellogg

KATRINA & THE WAVES

Rock 'N' Roll Girl
Break Of Hearts/SBK
Anthony Payne/A&R Group
Michael Haussman

J.C. MARK

The Money Rats
On The Mark/Cybercove
Riley Shepard
Mark Bedrosian

BIZ MARKIE

It's Just A Friend
The Biz Never Sleeps/Cold Chillin'
Ralph McDaniels, Sabrina Gray/Classic Concept
Lionel C. Martin

ZIGGY MARLEY & THE MELODY MAKERS

One Bright Day
One Bright Day/Virgin
Elizabeth Bailey/Paula Greif Productions
Paula Greif

TORA TORA

Guilty
Surprise Attack/A&M
Maurice DePas/DNA
Jean Pellerin

Billboard THE CLIP LIST

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.
Lists do not include videos in recurrent or oldies rotation.



Continuous programming
1775 Broadway, New York, NY 10019

ADDS

10,000 Maniacs, You Happy Puppet
Animal Logic, Spy In The House Of Love
Alice Cooper, House Of Fire
Melissa Etheridge, Let Me Go
Living Colour, Funny Vibe (Version 1)
Ziggy Marley & The Melody Makers, One Bright Day
Nuclear Voidex, Summer
Skid Row, I Remember You

BUZZ BIN

Kate Bush, Love And Anger
Depeche Mode, Personal Jesus
The Smithereens, A Girl Like You

SNEAK PREVIEW

Aerosmith, Janie's Got A Gun
Motley Crue, Kickstart My Heart

HEAVY

Paula Abdul, (It's Just) The Way That You Love Me
Bon Jovi, Living In Sin
Eric Clapton, Pretending
Joe Cocker, When The Night Comes
Phil Collins, Another Day In Paradise
Lou Gramm, Just Between You And Me
Don Henley, The Last Worthless Evening
Janet Jackson, Rhythm Nation
Billy Joel, We Didn't Start The Fire
Kix, Don't Close Your Eyes
Madonna, Oh Father
Tom Petty, Free Fallin'
Rolling Stones, Rock And A Hard place
Rod Stewart, Downtown Train
Tears For Fears, Woman In Chains
Tesla, Love Song
Whitesnake, Fool For Your Loving

ACTIVE

Bonham, Wait For You
Belinda Carlisle, Leave A Light On
Terrence Trent D'Arby, This Side Of Love
Taylor Dayne, With Every Beat Of Your Heart
Grateful Dead, Foolish Heart
Kiss, Hide Your Heart
Lenny Kravitz, Let Love Rule
Michael Penn, No Myth
Michelle Shocked, On The Greener Side
Neil Young, Rockin' In The Free World

MEDIUM

Bang Tango, Breaking Up A Heart Of Stone
Paul Carrack, I Live By The Groove
The Cure, Lullaby
Fine Young Cannibals, I'm Not The Man I Used To Be
Fiona/Duet With Kip Winger, Everything You Do
Junkyard, Simple Man
Paul McCartney, Figure Of Eight
Megadeth, No More Mr. Nice Guy
Rush, Show Don't Tell
Joe Satriani, Big Bad Moon
Tina Turner, Steamy Windows
Young M.C., Principal's Office

BREAKOUTS

Britny Fox, Standing In The Shadows
Jane Child, Welcome To The Real World
Ace Frehley, Do Ya
King's X, Summerland
The Kinks, How Do I Get Close
Alannah Myles, Black Velvet
Saraya, Back To The Bullet
Soul II Soul, Back To Life
Technotronic Featuring Felly, Pump Up The Jam



The Nashville Network

13 Hours Weekly
2806 Opryland Dr., Nashville, TN 37214

CURRENT

Holly Dunn, There Goes My Heart Again
Exile, Keep It In The Middle Of The Road
Canyon, Radio Romance
Alan Jackson, Blue-Blooded Woman
Ronnie Milsap, A Woman In Love
k.d. lang, Trail Of Broken Hearts
Sawyer Brown, The Race Is On
Jo-Ei Sonnier, If Your Heart Should Ever Roll This Way
Dolly Parton, He's Alive
Kenny Rogers/Anne Murray, If I Ever Fall In...
Kenny Rogers, The Vows Go Unbroken (Always...)
Restless Heart, Say What's In Your Heart
Patrick Swayze/Larry Gatlin, Brothers
K.T. Oslin, Didn't Expect It To Go Down This Way
Kathy Mattea, Where've You Been
The Marcy Brothers, You're Not Even Crying
Charlie Daniels, Simple Man
Kentucky Headhunters, Walk Softly On This Heart...
Zaca Creek, Sometimes Love's Not A Pretty Thing
Ricky Van Shelton, Statue Of A Fool



Continuous programming
1775 Broadway, New York, NY 10019

ADDS

Iggy Pop, Living On The Edge Of The Night
Bob Dylan, Political World
Janet Jackson, Rhythm Nation
Kenny G, Going Home
David Benoit, Linus And Lucy
Peter Himmelman, 245 Days
Daniel Lanois, Jolie Louise
Vonda Shepard, Don't Cry Ilene

FIVE STAR VIDEO

Eric Clapton, Pretending
Harry Connick, Jr., Don't Get Around Much Anymore
Quincy Jones, I'll Be Good To You
Ziggy Marley & The Melody Makers, One Bright Day
Michelle Shocked, On The Greener Side
Various Artists, Rainbow Warriors II

HEAVY

Michael Bolton, How Am I Supposed To Live...
Joe Cocker, When The Night Comes
Phil Collins, Another Day In Paradise
Taylor Dayne, With Every Beat Of Your Heart
Don Henley, The Last Worthless Evening
Grayson Hugh, Bring It All Back
Billy Joel, We Didn't Start The Fire
Roy Orbison, Oh Pretty Woman
Linda Ronstadt/Aaron Neville, Don't Know Much
Soul II Soul, Back To Life
Rod Stewart, Downtown Train
Tina Turner, Steamy Windows

MEDIUM

Animal Logic, Spy In The House Of Love
Kate Bush, Love And Anger
Terrence Trent D'Arby, This Side Of Love
Gloria Estefan, Here We Are
Melissa Etheridge, Let Me Go
Eurythmics, Angel
Lou Gramm, Just Between You And Me
Rickie Lee Jones, Satellites
Melissa Manchester, Walk On By
Paul McCartney, Figure Of Eight
Michael Penn, No Myth
Poco, Nothin' To Hide
The Roches, Big Nuthin'



Five 1/2-hour shows weekly
1000 Laurel Oak, Voorhees, NJ 08043

CURRENT

John Lee Hooker, The Healer
Billy Squier, Don't Let Me Go
Cindy Bullens, Breakin' The Chain
10,000 Maniacs, You Happy Puppet
Don Henley, The Last Worthless Evening
Indigo Girls, Land Of Canaan
The Primitives, Secrets
Ian McCulloch, Proud To Fall
The Hooters, 500 Miles
Hoodoo Gurus, Another World
Tears For Fears, Woman In Chains
Terrence Trent D'Arby, This Side Of Love
Yutaka, This Christmas
Entouch, All Nite
Wrecks-N-Effect, New Jack Swing
After 7, Don't Cha Think
Ms. Melodie, Live On Stage
Warrant, Big Talk
Def Leppard, Too Late For Love
Hanoi Rocks, Malibu Beach
Dan Reed Network, Tiger In A Dress
Evelyn "Champagne" King, Day To Day



10 hours weekly
6311 Romaine St., Los Angeles, CA 90038

ADDS

Expose, Tell Me Why
Jermaine Jackson, Don't Take It Personal
M.S.G., Anytime
The Smithereens, A Girl Like You
Motley Crue, Kickstart My Heart
T.K. Carter, Sea Cruise
Yutaka, This Christmas
By All Means, Let's Get It On
Tom Petty, Free Fallin'
Dirty Blonde, Passion
Scorpions, I Can't Explain
Poco, Nothin' To Hide

HEAVY

Janet Jackson, Rhythm Nation
Taylor Dayne, With Every Beat Of Your Heart
Phil Collins, Another Day In Paradise
Kix, Don't Close Your Eyes
Billy Joel, We Didn't Start The Fire
Linda Ronstadt/Aaron Neville, Don't Know Much
Technotronic Featuring Felly, Pump Up The Jam
Soul II Soul, Back To Life
Bon Jovi, Living In Sin
Jody Watley, Everything
Tesla, Love Song

Don Henley, The Last Worthless Evening
Jive Bunny & The Mixmasters, Swing The Mood



Black Entertainment Television

14 hours daily
1899 9th St. NE, Washington, DC 20018

ADDS

Entouch, All Nite
Inner City, Watcha Gonna Do With My Lovin'
Donny Osmond, Hold On
Eric Gable And Tamika Patton, Precious Love
Donny Osmond, Sacred Emotion

HEAVY

Troop, I'm Not Soupped
Babyface, Tender Lover
The Gap Band, All My Love
W.A.S.P., The Real Me

MEDIUM

Quincy Jones, I'll Be Good To You
Stephanie Mills, Home
Sharon Bryant, Foolish Heart
Timmy Gatling, Help
Janet Jackson, Rhythm Nation
Cheryl Lynn, Everything I Try To Say Goodbye
Abstract, Right Hype
Shirley Lewis, Realistic
Barry White, Follow That & See
Kashif, Personality
James Ingram, I Wanna Come Back
R.J.'s Latest Arrival, Rich Girls
The O'Jays, Serious Hold On Me
Club Nouveau, No Friend Of Mine
Michael Jeffries, Not Thru Being W/U
Evelyn "Champagne" King, Day To Day
Randy & The Gypsies, Perpetrator
Luther Vandross, Here And Now
David Peaston, Can I
Bobby Brown, Rock Wit'cha
Michelle, No More Lies



10 hours daily
1000 Louisiana Ave., Houston, TX 77002

ADDS

The Smithereens, A Girl Like You
Michael Jeffries, Not Through Being With You
Regina Belle, Make It Like It Was

POWER

Billy Joel, We Didn't Start The Fire
Soul II Soul, Back To Life
Taylor Dayne, With Every Beat Of Your Heart
Bon Jovi, Living In Sin
Janet Jackson, Rhythm Nation
Paula Abdul, (It's Just) The Way That You Love Me
Milli Vanilli, Blame It On The Rain
New Kids On The Block, This One's For The Children
Linda Ronstadt/Aaron Neville, Don't Know Much
Belinda Carlisle, Leave A Light On
Bad English, When I See You Smile
Richard Marx, Angelia
B-52's, Love Shack
Bobby Brown, Rock Wit'cha



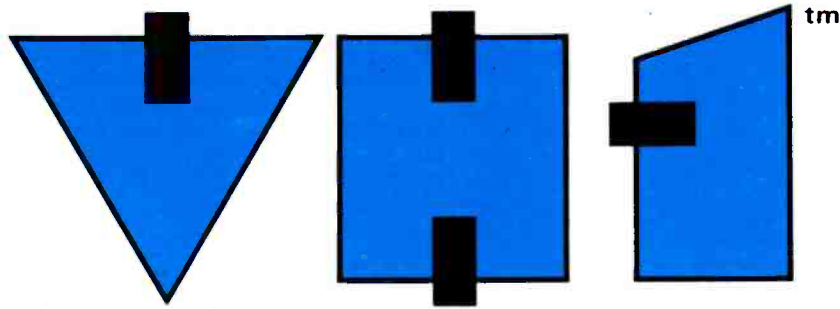
Continuous programming
704 18th Ave. South, Nashville, TN 37203

HEAVY

Lorrie Morgan, Out Of Your Shoes Tonight
Randy Travis, It's Just A Matter Of Time
Billy Joe Royal, Till I Can't Take It Anymore
Garth Brooks, If Tomorrow Never Comes
Marty Stuart, Cry, Cry, Cry
Vern Gosdin, That Just About Does It
Charlie Daniels, Simple Man
Travis Tritt, Country Club
Wild Rose, Breaking New Ground
Keith Whitley, It Ain't Nothin'
Paul Overstreet, All The Fun
Kenny Rogers, The Vows Go Unbroken (Always...)
Sawyer Brown, The Race Is On
Kentucky Headhunters, Walk Softly On This Heart...
Baillie And The Boys, I Can't Turn The Tide
Bellamy Brothers, You'll Never Be Sorry
James House, Hard Times For An Honest Man
Ricky Van Shelton, Statue Of A Fool
Nitty Gritty Dirt Band, When It's Gone
Shane Barnaby, A Rainbow Of Our Own

Indigo Girls are expected to have a live longform videocassette out early next year... see page 28

Billboard



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TOP INSPIRATIONAL ALBUMS™

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

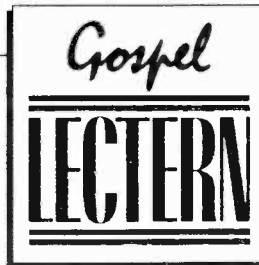
THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ NO. 1 ★ ★	
1	2	5	CARMAN BENSON 2588	1 week at No. 1 REVIVAL IN THE LAND
2	1	9	RUSS TAFF MYRRH 17900/A&M	THE WAY HOME
3	18	5	MICHAEL W. SMITH REUNION 2522/A&M	CHRISTMAS
4	10	5	STEVE GREEN SPARROW 1196	THE MISSION
5	32	5	PETRA DAYSRING 1578/A&M	PETRA PRAISE: THE ROCK CRIES OUT
6	3	9	VARIOUS ARTISTS WORD 7508/A&M	OUR HYMNS
7	4	37	SANDI PATTI WORD 9503/A&M	SANDI PATTI AND THE FRIENDSHIP COMPANY
8	5	65	MICHAEL W. SMITH WORD 8412/A&M	I 2 (EYE)
9	NEW▶		SANDI PATTI WORD 8456/A&M	THE FINEST MOMENTS
10	8	5	PETRA STARSONG 8138/SPARROW	PETRA MEANS ROCK
11	9	89	CARMAN BENSON 2463	RADICALLY SAVED
12	22	5	FIRST CALL MYRRH 6889	GOD IS GOOD
13	17	61	RAY BOLTZ DIADEM 30296	THANK YOU
14	12	49	BEBE & CECE WINANS SPARROW 1169	HEAVEN
15	NEW▶		TWILA PARIS STARSONG 8128/SPARROW	IT'S THE THOUGHT
16	7	73	AMY GRANT MYRRH 5199/A&M	LEAD ME ON
17	15	173	AMY GRANT ▲ MYRRH 3900/A&M	THE COLLECTION
18	16	21	LARNELLE HARRIS BENSON 2506	I CAN BEGIN AGAIN
19	20	213	SANDI PATTI ▲ IMPACT 3910/BENSON	HYMNS JUST FOR YOU
20	19	21	DENIECE WILLIAMS GATEWAY 1173	SPECIAL LOVE
21	NEW▶		RAY BOLTZ DIADEM 30571	THE ALTAR
22	13	5	WHITE CROSS PURE METAL 601848/SPECTRA	TRIUMPHANT RETURN
23	21	9	MARGARET BECKER SPARROW 1202	IMMIGRANT'S DAUGHTER
24	24	13	MICHAEL CARD SPARROW 1179	SLEEP SOUND IN JESUS
25	11	21	DEGARMO & KEY POWER DISK 1096	PLEDGE
26	6	25	WHITE HEART SPARROW 1194	FREEDOM
27	14	81	TAKE 6 ● REUNION 25670/A&M	TAKE 6
28	RE-ENTRY		GLAD BENSON 2445	THE ACAPELLA PROJECT
29	23	61	TWILA PARIS STARSONG 8102/SPARROW	FOR EVERY HEART
30	28	65	RICH MULLINS REUNION 6527/A&M	WIND'S OF HEAVEN, STUFF OF EA (TH
31	40	5	INTEGRITY'S HOSANNA INTEGRITY'S HOSANNA MUSIC 002/SPARROW	JUBILEE
32	NEW▶		STEVEN CURTIS CHAPMAN SPARROW 1369	MORE TO THIS LIFE
33	RE-ENTRY		AMY GRANT WORD 5057/A&M	A CHRISTMAS ALBUM
34	27	5	P.I.D. FRONTLINE 9078/BENSON	BACK TO BACK
35	RE-ENTRY		VICKIE WINANS LIGHT 73020	TOTAL VICTORY
36	39	9	DEBBY BOONE LAMB & LION 3024/BENSON	BE THOU MY VISION
37	26	89	SANDI PATTI ● WORD 8412/A&M	MAKE HIS PRAISE GLORIOUS
38	36	161	CARMAN WORD 8321/A&M	THE CHAMPION
39	RE-ENTRY		MYLON & BROKEN HEART STARSONG 8120/SPARROW	BIG WORLD
40	31	57	PETRA STARSONG 8106/SPARROW	ON FIRE

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by Bob Darden

IF YOU SCAN THE Hot Black Singles chart, you'll see the familiar name of Deniece Williams and her hit "Every Moment" making a strong showing. Ditto the poppin' 12-inch version. The flip side of the 12-inch is "Do You Hear What I Hear" from Sparrow's wonderful "Home For The Holidays" Christmas album. (The inclusion of the Christmas cut was a smart move—I've already heard it on a number of different formats, including one that is *not* playing "Every Moment.")

Now here's where the story departs from the norm: "Every Moment"/"Do You Hear What I Hear" is being worked (quite successfully, I might add) by MCA Records. Other Sparrow acts, like BeBe & CeCe Winans, have had wonderful success in conjunction with Capitol Records—with which Sparrow has a distribution agreement in the mainstream marketplace.

Williams was originally signed to CBS Records. In the gospel market, she's signed strictly to Sparrow, which released her album "Special Love," from which MCA's "Every Moment" is cut.

SPEAKING OF "Do You Hear What I Hear" and the natural connection between contemporary Christian music and Christmas, some new releases remind me that it's not just limited to CCM. Luther Barnes & the Red Budd Gospel Choir have a rollicking, emotional new album out on Atlantic International Records titled "It's Christmas Time Again." Now, if you like your gospel a tad more traditional, you might try the Combined Voices Of Peace's "A Christmas Medley" on Anointed Records.

But for gospel purists, there's nothing else out there quite like the reissue of Vee Jay's "Black Nativity," gos-

pel on Broadway with Professor Alex Bradford, Marion Williams, and Princess Stewart. It's being distributed by the Chameleon Music Group.

Also still available is Odetta's haunting "Christmas Spirituals" for Alcazar Records.

Besides Michael W. Smith's timeless "Christmas," two of 1989's best albums might well be releases from the new Krystal label, "The Wonder Of Christmas" and "A Wintery Night" (which features Kurt Kaiser). Also noteworthy in '89 was Twila Paris' "It's The Thought," particularly her versions of "I Saw Three Ships" and "In The Bleak Midwinter."

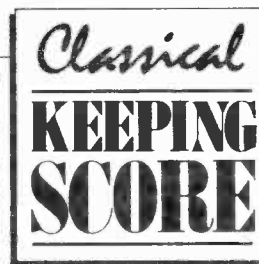
Finally, I would be remiss if I didn't mention "Christmas Guitars" on Green Linnet Records. Producer

Williams' 'Every Moment' has proved a multiformat hit

Roma Baran rounded up artists like Nancy Wilson of Heart, Al Anderson of NRBQ, Terry Roche of the Roches, Michelle Shocked, Nile Rogers, Adrian Belew, Yomo Toro, Taj Mahal, and others to record 19 Christmas hymns and carols. What's special about this release—even though Green Linnet isn't exactly a gospel label—is that proceeds from the project will be contributed to the National Coalition for the Homeless, very much in the spirit of the season.

CHRISTIAN RAPPER D-Boy Rodriguez was recently signed to Frontline Records and his first release, "Planting A Seed," is in the stores. But what's interesting about D-Boy is what he does *between* gigs. D-Boy is the son of Cookie and Demi Rodriguez. The couple runs the Street Church and Street Church Academy in the Dallas inner city. D-Boy is a teacher in the school, and his mission is to reach the members of the city's toughest gangs. To that end, he's formed G.O.D.S. Pose (Greater Opponents Destroying Satan).

Sound hokey? Consider this: After a recent rash of gang-related murders in Dallas, five leaders from the area's gangs met at the Street Church to call a truce.



by Is Horowitz

CLIPPED TAILS: When the principal violist of the Vienna Philharmonic walked out on the stage of Royal Festival Hall in London Nov. 30 wearing a bright red sweater he wasn't alone in unconventional concert attire. No formal wear was in sight anywhere on stage among the gathering orchestra members.

The start of the concert was already one hour past schedule. Conductor André Previn, in a somewhat ruffled business suit himself, explained that heavy fog had canceled the orchestra's flight from Brussels, Belgium, that morning; they were able, finally, to catch a plane from a small field in Holland. But they were also given an emergency alternative: instruments or clothes, not both. They chose the instruments, to the delight of a packed house.

MORE FROM LONDON: Sir Georg Solti was awarded the Royal Philharmonic Society's Gold Medal during the intermission of a concert with the orchestra Nov. 29.

Finally, London pedestrians, accustomed to being entertained by street buskers, were treated to some special playing earlier that week when violinist Nigel Kennedy, with punk hair style and an open fiddle case on the sidewalk, played al fresco for passing throngs.

PASSING NOTES: Philips Records has signed the young Russian baritone Dmitri Hvorostovsky, whose first album for the label will be a set of arias by Verdi and Tchaikovsky. Valery Gerviev, another new Philips artist, will conduct. Hvorostovsky gained special attention last summer when he won the Cardiff Singer Of The World contest. In addition to several recital disks, his recording commitments to Philips include starring

roles in upcoming productions of "Cavalleria Rusticana," "Eugen Onegin," and "Don Carlo."

Sony Classics has acquired rights to at least six previously unreleased masters by the late Glenn Gould. Repertoire includes works by Chopin, Ravel, Mendelssohn, Bach, and Beethoven. Also included are some Gould transcriptions for piano of orchestral works by Wagner, these to be coupled with the late artist's only recording as a conductor, a performance with members of the Toronto Symphony of the "Siegfried Idyll."

Capriccio Records is moving ahead with its Kurt Weill choral and stage works project. Due in January, says marketing chief Jerome Stine, is a pairing of "The Ballad Of Magna Carta" with "The Lindbergh Flight" on a

Vienna orchestra chooses instruments over clothes

single CD, to be followed by a recording of "Silver Lake" in February, and "Happy End" in April.

In general, Capriccio will be placing new stress on opera next year. In addition to standard stage works, he promises a number of rarities that opera buffs rarely stumble over. In the latter category are productions of Franz Schreker's "Das Schatzgraber" and Konradin Kreutzer's "Das Nachtlager von Granada."

What happens when a radio station no longer has room for a large LP collection after converting to CD? In the case of WGMS Washington, gratis donation to a small public station was the answer. Paul Teare, WGMS PD was tipped by Robert Conrad of WCLV Cleveland that WMNR Monroe, Conn., would welcome addition to its 5,000 disk library. So it will now receive 40,000 LPs from WGMS. But WMNR hasn't room for all of them. About half will be sold to listeners, says Kurt Anderson, WMNR GM. Latter, incidentally, is the son of the late composer/conductor Leroy Anderson.

Rodrigo's "Concierto de Aranjuez" will have yet another catalog entry next season when Manuel Barrueco cuts the ubiquitous guitar standard with the Dresden State Orchestra for Angel Records.

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WHEN WE SAY "WE DELIVER ON TIME," WE GET SOME FUNNY REACTIONS



ITA Seminar Studies Status Of Duplication Market

BY SUSAN NUNZIATA

NEW YORK Although tremendous potential in video and audio duplication is being realized, little is done to document these industries.

At the International Tape/Disc Assn.'s annual Update Seminar, Nov. 21 here facility representatives offered national statistics that provided a gauge of the "Current Status and Future Trends In The Audio/Video/ Data Industry."

William Smith, president of Allied Film and Video, prefaced his speech on the video duplication market by noting that "there are over a score of major V-0 [videocassette shell] manufacturers worldwide shipping some or all of their product into the U.S., but there are no reliable figures on how many of those shells are being loaded for the retail blank-tape trade and how many are destined for the duplicators to be loaded for the prerecorded market."

From estimates based upon figures obtained from an informal industry survey, he concluded that "1989 will be a record year." The outlook for 1990 is for 30% growth.

There were 120 million units duplicated for the feature film market in 1988. In 1989, an estimated 139 million will be duplicated, and projection for 1990 is 183 million units. "In 1990, feature film duplication will grow by 30% over 1989," said Smith.

The survey also covered children's programs, business and industry videotapes for corporate communication, training, and promotional material, and special interest, which encompasses educational, cultural, religious, and other niche-market videos.

The entire prerecorded video market produced 192 million units in 1988. An estimated 227 million units will be made in 1989, with 291 million units projected for 1990.

According to Smith, high-speed duplication provides a significant share of the total number of prerecorded cassettes; duplicators load an overwhelming share of the cassettes they use; duplication in speeds other than standard play is 15% of the total market; and both Super-VHS and 8mm formats are destined for further growth.

He reported "an understandable consistent decline in Beta, to less than 1.5% of the total market by the end of 1990 and an increasing importance of 8mm." High-speed video duplication is used on approximately 8.5%, or 15 million units, of total feature film products. About 150 high-speed duplicating machines are currently in operation in the U.S.

S-VHS is expected to grow to 3% of total units by the end of 1991 and 8mm is seen to have a growth potential of up to 2% of the total market by the end of 1991.

Duplicators load approximately 85% of the total number of prerecorded cassettes, noted Smith. He expects an increase in the number of tapes duplicated in extended play and long play modes as opposed to standard play. Approximately 15% of the total number of prerecorded videos are now done in either LP or EP. "About 33 million units will be

recorded at LP or EP by the end of 1989 and upward of 45 million will be recorded at those speeds in 1990."

The estimated worldwide production of C-0s (audiocassette shells) for 1989 is more than 2 billion, according to Robert Loranger, president of Loran Cassettes and Audio

The vid duplication outlook for 1990 is for 30% growth

Products, who discussed the prerecorded music cassette market. "The worldwide growth of audiocassettes in units increased 20% from 1987 to 1988, 30% in 1989, and an estimated 20% in 1990," he said.

Prerecorded cassette albums represent 58% of the total, with full-length spoken-word cassettes taking 28% and cassette singles comprising 11% of the market. Miscellaneous requirements make up the remaining 3%.

The precipitous drop in 1989 CD singles sales aided the cassette single, which grew from 5 million in 1987 to 84 million in 1989, according to Loranger. He added that CD singles shipments declined at an annual rate in excess of 20% over the last four years.

Loranger touched upon enhancements in analog tape and cassette shell azimuth, noting that "most people have given up improving the shell further and are concentrating on the hardware end... The iron curtain between hardware and soft-

ware has begun to crumble." Azimuth is the angle of a tape head's recording gap relative to the tape. Unofficial discussions on standardizing cassette deck head alignments have begun between hardware and software manufacturers.

The acceptance of prerecorded digital audiotape in the professional market, where it is fast becoming the medium of choice for final 2-track recordings destined for duplication, bodes well for its consumer reception, Loranger said.

Estimated manufacturer shipments of DAT will be 400,000 in 1990, rising to 74.9 million in 1995, Loranger noted. "With a product launch at [the Consumer Electronics Show] in January 1990, growth is forecasted at a rate that parallels CD's introduction at 50% the unit volume," he said. "We estimate that the list price will drop from \$19.70 in 1990 to \$12.79 in 1995."

Duane Lundeen, president of Media International, reported on the spoken word and custom audio duplication market. "There are over 5,000 recording and duplicating companies listed in the Yellow Pages across the country," he said.

Music makes up 25% of the custom duplication market, although none of these cassettes are included in any published totals, according to Lundeen. "The same holds true of the custom business in general," he said. "RIAA numbers are the only ones available, but my survey tells me that they represent only about 40% of the total activity."

Nationally, there has been a 30% increase in business nationwide in 1989 over 1988. Lundeen noted that

All-Cassette, -CD Market Seen By '92 6.6 Mil CD Units Sold In '89

An estimated 6.6 million CD players will have been sold in the U.S. in 1989, and sales of 8.1 million are anticipated for 1990, according to Cal Roberts, executive VP of sales and marketing with Disctronics, a CD replicating facility in Burbank, Calif.

CD players will achieve a 20% market penetration in the U.S. in 1989, and 37% of all dollars spent on prerecorded music will go for CD product, noted Roberts, who compiled these figures for his presentation on CDs at the ITA Update Seminar.

"The prerecorded market in the United States will become an all-cassette and -CD market within two years and no major record companies will be selling LPs in 1992," said Roberts.

In the U.S., 1989 CD demand will reach 250 million units, rising to about 325 million by 1990. Capacity in the U.S. in 1989 is an estimated 355 million; Roberts anticipates an increase to 461 million

units in 1990.

Worldwide demand for CDs will total 573 million units in 1989, climbing to 738 million by 1990, according to Roberts. He split these figures into three basic categories: Japan, U.S., and Europe/other countries. In Japan, 1989 CD software demand is an estimated 115 million units, expected to rise to 148 million by 1990. In Europe/other countries, demand in 1989 will reach 208 million units, increasing to 265 million in 1990.

CD manufacturing capacity for 1989 is 801 million units worldwide, with Japan reporting 191 million and Europe/other countries reporting 255 million. In 1990, capacity is expected to rise worldwide to approximately 1 billion, with Japan supplying 220 million and Europe supplying 355 million. According to these figures, the U.S. would supply approximately half the 1990 worldwide capacity. SUSAN NUNZIATA

AUDIO TRACK

THE PLANT RECORDING Studios, Sausalito, Calif., has undergone a facelift and equipment overhaul.

Owner Bob Skye and new partner Arne Frager have remodeled Studio A, added a media production room, and redesigned, rebuilt, and renamed Studio C (now Studi 01; yes, that's right).

Studi 01, an all-digital tapeless room, is a joint venture between the Plant and Greg Shaw, owner of music production company Gentle Synergy. It features New England Digital's Synclavier, and 8-channel Direct-To-Disk. Controlled by a Macintosh II, the system works in conjunction with a 24-track DDA AMR24 console, Mitsubishi X-850 32-track digital recorder, and a video projection system.

Radio and television spots for Toyota and First Nationwide Bank, and album projects for PolyGram R&B act Tony! Toni! Toné! and Starship's RCA album, "Love Among The Cannibals," were among the room's first projects. Bobby Womack recorded guitar overdubs on Carlos Santana for a new album project. Jeffrey Norman engineered; Stuart "Punch-In God" Hirotsu assisted.

In Studio A, which now features a Solid State Logic 4000 G-Series console with Total Recall, Narada Michael Walden produced tracks for

Whitney Houston's next album. Dana Jon Chappelle engineered.

Boomtown, the Plant's new media production room, is used by full-time tenants Mark Keller and Jeffrey Cohen, of Mark & Jeff's Jingle Company. The team wrote and produced spots for Levi's, Washington Apples, Taco Bell, and White Cloud. Fred Catero engineered.

Studio B, the facility's original room, maintains a flurry of activity. Santana tracked for his next album with producer Jim Gaines. Devon Bernardoni assisted, and Vernon Reid of Living Colour spruced up some of the cuts. Studio B houses a Trident TSM console and a Melquist GT 800 automation system.

NEW YORK

WARNER BROS. ACT Grace Pool tracked a new album at the Magic Shop. Josh Abbie engineered; Andre Roquette assisted. Bill Howredell produced the Chesterfield Kings with Steve Rosenthal at the board. Magic Shop added a Yamaha baby grand piano on which country singer Stacy accompanied her vocals direct to DAT. Also added were a pair of vintage Neumann KM-56s and a Neumann tube U-67.

At Prime Cuts, Tuta Aquino produced, engineered, programmed, and mixed rappers West & Will for Do-Re-Mix Productions. Mark Kamins produced tracks on Ofra Haza's "If I

the custom duplication business accounts for 60% or more of the duplication business in North America.

"We're seeing more awareness of the potential of the analog cassette," said Lundeen. "It's beginning to replace paper in the junk mail business... It's being recog-

nized as a powerful communications tool. It will be strong at the turn of the century and remain strong for many years. It will have competition, but the staggering number of cassette players in the hands of consumers will keep the cassette viable well into the next century."

Could Fly" for Sire. Shaun James and Dave Sussman engineered with Eric Kupper on keys. James and Kupper teamed with Justin Strauss to track overdubs on the Thompson Twins' "Bombers In The Sky" for Warner Bros., and to remix Debbie Harry's "Sweet & Low" for Sire.

Reggie Thompson produced New Deep's "2 People" for Loose Leaf/HOT Records at Baby Monster. Joe Morabia executive produced; Chris Cunningham engineered.

LOS ANGELES

DON WAS produced the dance mix of the Rolling Stones' "Rock And A Hard Place" and Voice Of The Beehive's remake of "I Think I Love You" for CBS at microPLANT. Van Dyke Parks preprogrammed tracks with keyboardist Mike Watts for director Jack Nicholson's new Paramount Pictures film "The Two Jakes." Tom Rothrock engineered.

At Larrabee, engineer Taavi Mote mixed the song "Unless You Do It Again" by Smokey Robinson for Motown. Neal Pogue assisted. Marlon Jackson produced and overdubbed his song "Take You Home" for Capitol; Keith Cohen engineered.

Freddie Jackson overdubbed a Capitol release at Mad Hatter. Larry Mah engineered; Matt Thorne assisted. Creatchy Productions produced tracks on guitarist Michael Landau,

who has played with Joni Mitchell, Rod Stewart, and David Foster. Alan Hirschberg was at the board; Thorne and Robert Read assisted.

NASHVILLE

MATRACA BERG CUT TRACKS in Sound Emporium for RCA with producers Josh Leo and Wendy Waldman. Steve Tillisch engineered.

At Music Mill, David Lynn Jones cut vocals and mixed with producer Ritchie Albright. Joe Scaife, Jim Cotton, and Mike McCarthy engineered the Mercury/PolyGram project. K.T. Oslin did a video remix with Scaife. Mandy Barnett cut tracks with producer Jimmy Bowen for Universal. John Guess engineered; Tim Kish assisted.

OTHER CITIES

ROB MATHES (former Chuck Mangione band member) produced the London Classics' release "A Nu-View Christmas," featuring Tom Stacy (English horn with New York Philharmonic) at Acme Recording, Mamaroneck, N.Y. Peter Denenberg engineered tracks for Atlantic act Tall Stories.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

Sound Men At BAM Fest Prove Good Jugglers

NEW YORK The Brooklyn Academy of Music's 10th annual Next Wave festival presented a unique challenge for technical coordinator Tom Gartland and Sun Sound manager Mark Frink.

The mission: to provide sound reinforcement for New Music America, which featured more than 100 ensembles—500 musicians—performing 70 shows in 25 spaces during the course of 10 days. The result: success.

"The worst thing is this proves it can be done, so they'll expect it to be done again," says Gartland.

The venues ranged from the 80-year-old BAM Majestic Theater to a concrete-walled room in the Guggenheim Museum. The diverse roster of performers included Laurie Anderson, Moodog, Philip Glass, Kronos Quartet, and the Butthole Surfers.

While many of the performance spaces were equipped with their own sound gear, a number required supplemental wedges and mixers.

Yamaha provided most of the instruments, Amek/TAC supplied 13 mixing consoles, Sun Sound brought sound reinforcement services and EAW loudspeakers, and Ultra Sound loaned Meyer speakers to the effort.

Gartland and Frink designed and installed systems for the four BAM venues in Brooklyn—the Playhouse, the Opera House, the Majestic Theater, and the Leperqc Space—as well as for the Knitting Factory, Roulette, Performance Space 122, and the American Museum of the Moving Image in nearby Manhattan.

Gear supplied by Amek included SR 9000 and Bullet mixers, and two Scorpion monitor boards. The BAM Playhouse, which was the nucleus of the festival, used the new SR 9000.

"In terms of staging, the most difficult part was the opening night gala, where we had five acts performing in an hour and 45 minutes, along with a number of speakers," says Gartland. The gala took place at the 2,000-seat Opera House.

Three stage platforms were used to accommodate the bands. While the first act, Bob Telsen and an ensemble of 12 musicians, performed on a 12-by-32-foot platform stage center, the 12-by-12 platforms on stage left and right were set up. Platforms were set, rolled out, and struck alternately for the rest of the performance.

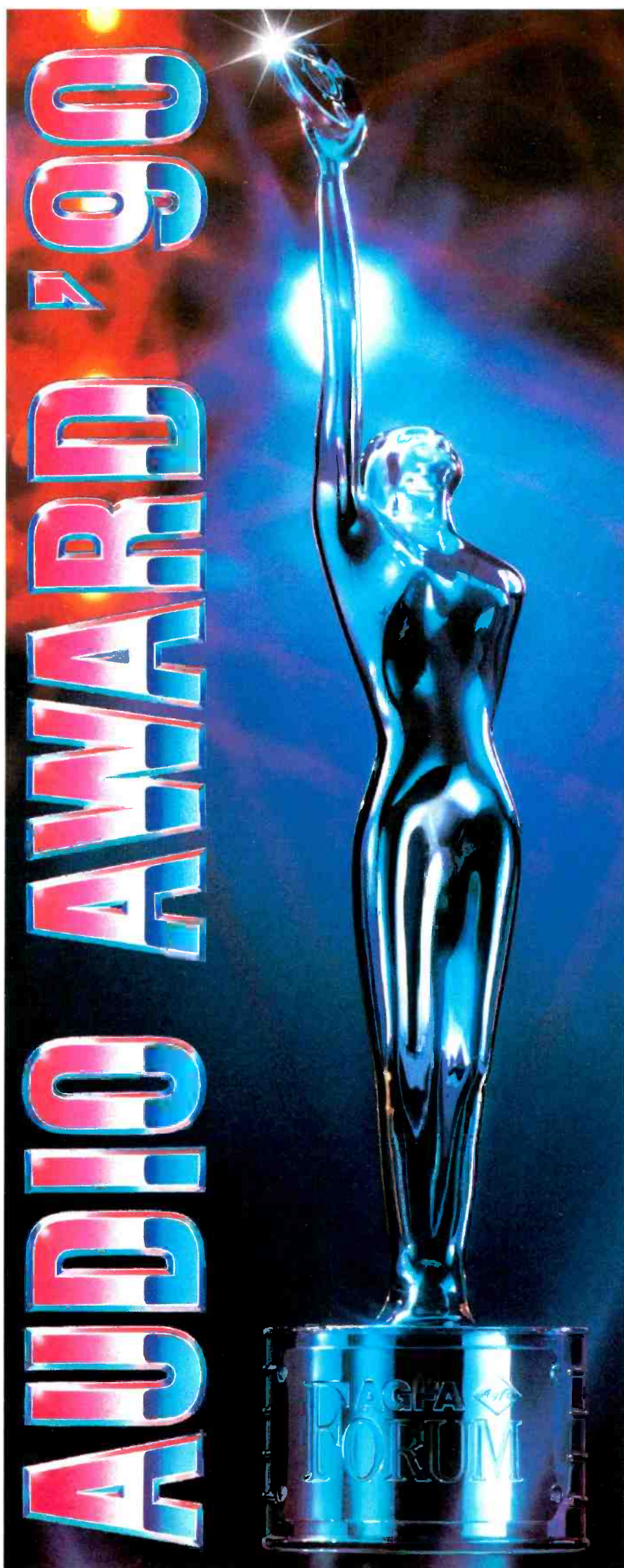
Gartland says there was approximately "two-and-a-half minutes of changeover" between segments. "In terms of staging, it was great," he adds. "But what do you do when you've got a 40-input console? You ping pong. We tried to use as many common mikes as possible."

The Guggenheim's keyhole-shaped room posed the worst acoustical problems. "It just wasn't designed to have music in it," says Gartland. "We did the best we could."

Most bands provided their own engineers, and David Byrne brought in an entire sound and light system for his show at the Opera House.

Performances were taped by a number of National Public Radio stations; NPR's WNYC broadcast the festival's four-hour finale live.

SUSAN NUNZIATA



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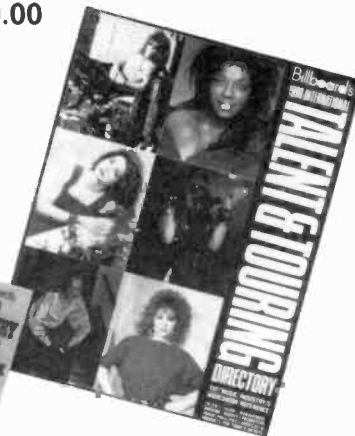


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W. German Music Publishers Want Bigger Piece Of Profits

BY WOLFGANG SPAHR

BONN, West Germany West German music publishers are dissatisfied with their profit margins at a time when interest in and sales of popular music are booming.

They see their copyrights as the essential ingredient in the programming used by latest technological developments, but the remuneration received for the use of their material is regarded as wholly inadequate. They also feel that legislation protecting their rights and guaranteeing their just reward is lagging far behind the pace of technological innovation.

Dr. Hans-Hennig Wittgen, managing director of the German Publishers Assn., also points to the growing practice of home taping as an activity losing money for publishers that is not nearly com-

pensated for by the blank tape levy in force.

The 1988 gross for the 395 members of the GPA was \$300 million, of which printed music sales accounted for \$73 million. GPA members employ about 8,000 people, and a third of the membership specialize in so-called "serious music" while the rest are engaged in "modern or pop music."

Says Wittgen: "Music 'Made in Germany' is in international demand. This can be seen not only from the increase in market shares, which German music achieves in the form of sound reproduction media or program shares abroad, but also at the very successful fairs which music publishers have held for years through the association in Europe and elsewhere, including Japan and Australia."

EMI Forges Link With Austrian Affiliate Move Aimed At Developing Trade With Eastern Bloc

BY MIKE HENNESSEY

VIENNA, Austria In a major initiative to develop trade with the Eastern Bloc countries, EMI Music is planning to use its Austrian affiliate, EMI Columbia, as an operations base.

Beginning Jan. 1, Holger Muller, managing director of the Austrian company, will assume responsibility for promoting EMI Music repertoire in Eastern Europe.

As Eastern European repertoire marketing coordinator, Muller will concentrate initially on expanding sales of continental European repertoire.

Announcing the appointment, Wilfried Jung, EMI Music managing director, Central Europe, said: "The initial focus will be on Hungary, where there is the most immediate potential for boosting trade. Vienna is the ideal platform for this initiative in view of the strong historical and cultural links between Austria and Hungary."

"There is a big demand for Western European repertoire, particularly acts from Austria and Germany. Hungary has a certain amount of hard currency available and we believe we can double our share of this."

However, Jung emphasizes that

'With the border open, Vienna is a boom town'

EMI would be seeking to establish two-way traffic in repertoire. "The Eastern Bloc represents a huge market but, with Western arrogance, we have a tendency to treat these countries as poor relations. The fact is that they have a highly developed musical culture and we will be looking for opportunities to expand our access to East European repertoire. We'd like, for example, to look for up-and-coming East German rock bands with border-crossing potential."

Jung points out that the new liberalism is more advanced in Hungary than in some of the other Eastern European states. "With the border wide open, Vienna has become something of a boom town."

Holger Muller says that it will be EMI's policy to export not only repertoire, but also expertise and support for the indigenous music industries. "We are willing to invest in these markets, maybe by setting up joint ventures, by establishing marketing offices or even retail opera-

tions," he says, "and we'll be looking for repertoire from these territories which could be exploited in the West."

Muller will continue to report to Jung in his capacity as managing director of EMI Columbia, but he will coordinate his Eastern European activities with Neil Sarsfield, EMI's London-based licensee development director.

Says Sarsfield: "We have done a certain amount of business in the past with Eastern Bloc countries, either exporting finished product or licensing items of repertoire for a predetermined number of pressings. We have also recorded in some of the territories from time to time. But there is great potential now for developing our business."

Hungaroton, Hungary's state record company, has licensed repertoire by Joe Cocker and Queen, both enormously popular acts, from EMI. "And," says Jung, "there is a huge demand for major Anglo-American artists. We have to recognize that at present there is a great imbalance between the potential of Western acts in the East European countries and the potential of Eastern acts in the West. But we must also be aware of the need to help the East European countries earn hard currency."

In preparation for his new role, Muller is currently putting together a long-term plan that, after the initial concentration on the Hungarian market, will outline a strategy for building trade in Poland, East Germany, Czechoslovakia, and the Soviet Union.

French SNEP Unveils Music Vid Certs

BY PHILIPPE CROCCQ

PARIS The announcement by SNEP, the French national group of the IFPI, that it is to introduce gold and platinum awards for music videos is a measure of how rapidly and significantly the market for these carriers has grown in France.

Britain is the only other country, so far, to have instituted such awards.

Sales of music videos in France this year will top 16 million francs (\$2.7 million). This represents a 533% increase on 1988's figure of 3 million francs (some \$500,000), a dramatic leap considering that VCR penetration in France is a relatively small 7.5 million (compared with 16 million in the U.K.), and that videotapes carry a value-added tax of 25% compared with 18% for records.

Criteria for platinum and gold music video awards are 20,000 and 10,000 unit sales, respectively.

Receiving platinum awards: U2, "Live At Red Rocks" (Virgin); Serge Gainsbourg, "Serge Gainsbourg Live" (PMV); Renaud, "La Chetron Sauvage" (Virgin); Johnny Hallyday, "Rock 'N Roll Attitude" (PMV); Dire Straits, "Brothers In Arms" (PMV); Pink Floyd, "Live At Pompeii" (PMV); Renaud, "Visage Pale Attaquer Zenith" (Virgin); Michael Jackson,

"The Legend Continues" (PMV); Serge Gainsbourg, "Le Zenith De Gainsbourg" (PMV); Jean-Jacques Goldman, "Clips 1981-1988" (CBS); and Jean-Jacques Goldman, "Traces" (CBS).

Receiving gold awards: Dire Straits, "Alchemy Live" (PMV);

Mylene Farmer, "Les Clips, Vol. 1" (PMV); Jean-Jacques Goldman, "Carnet De Route 1981-1986" (CBS); Johnny Hallyday, "Johnny A Bercy" (PMV); Jacques Brel, "Brel Quinze Ans d'Amour" (PMV); Mylene Farmer, "Les Clips, Vol. 2" (PMV).

Web Seeks Financing Via Stock Trading FRS Joins Dutch Exchange

BY WILLEM HOOS

AMSTERDAM Free Record Shop, one of the leading audio/video software chains in the Benelux territories, has announced it will enter the Amsterdam stock exchange in an effort to generate financing for new retail outlets to add to its present total of 72 in the Netherlands and eight in Belgium.

The sale of 350,000 shares, valued at between 28 and 32 guilders (\$13.65-\$15.65), set to start Dec. 4, is aimed at raising \$5.8 million.

The chain projects a net profit of nearly \$4.4 million (at an exchange rate of 2.05 guilders to the U.S. dollar) for fiscal 1989-90, which ends in October 1990; this estimate is based on a net profit of \$2.29 million for 1988-89 on sales of \$54.6 million.

Hans Breukoven, founder, owner, and managing director of Free Record Shop Holding, says he aims to increase the number of chain outlets in Holland to at least 100 in the next three or four years, and up the number in Belgium to about 25. He predicts gross revenues of nearly \$66 million in the coming year.

With the whole Dutch record retail trade expected to gross some \$425 million this coming year, FRS would claim a 15.5% market share.

Breukoven says his ultimate aim is to have a FRS store in each city of more than 40,000 inhabitants and be represented on a franchise basis in smaller townships. "But we've elimi-

nated our stores in West Germany and Switzerland," he admits, "following losses which have totaled some 3.6 million guilders" (\$1.75 million).

"There will be no more international adventures. We'll basically stick to the Benelux, though I do confess to looking with special interest at some of the Eastern European territories."

Breukhoven started FRS in October 1971, when he opened up a record store in Schiedam, Holland, near Rotterdam. The shop had a "somewhat shabby image," he says, but it attracted mainly young customers because it sold records and tapes cheaper than the competition. "We opened up elsewhere and now most of our sales come from pop and rock-oriented repertoire."

Originally seen as a "rebel figure" in the domestic retail trade, Breukhoven's FRS chain has become part of the establishment, supporting the trade group NVGD when it campaigned against Dutch chain Megapool's marketing of top CDs at cut price levels to create interest in its audio and video hardware.

He made front-page headlines in the Dutch press in April when his company was involved in the organization of two Frank Sinatra concerts, both as ticket seller and arranger of a Hollywood-style party after the shows at the Rotterdam Ahoy Hall. Breukoven says he still wants to act as co-organizer of concerts for two more of his personal idols, Luciano Pavarotti and Barbra Streisand.

New Frankfurt Record Prize Established In W. Germany

FRANKFURT, West Germany Parallel to the Frankfurt Music Award, which has been made annually since 1982, a newly instituted Frankfurt Record Prize will be presented for the first time during the 1990 Frankfurt International Music Fair, which opens March 21.

The Music Award is sponsored by the Frankfurt Council, the Federal Assn. of Musical Instrument Manufacturers, and Messe Frankfurt GmbH. The new award, a joint initiative between the Frankfurt Music Fair organizers and the German Record Critics' Prize Assn., becomes the only major award for recordings handed out in the Federal Republic.

The critics' group comprises some 90 journalists and writers working in the German-language territories. Operating independently of "any direct influences resulting from the commercial interests of record companies," their aim is to draw attention to new releases of "outstanding artistic merit."

The group asserts that it is often difficult for the music-loving public to learn about some worthwhile product simply because of

the sheer weight of new releases.

The group issues a quarterly review that pinpoints high-quality new recordings and presents annual awards, to a maximum of 10 recordings, for product from a wide range of music.

Originally known as the German Record Critics' Prize, it has been sponsored since 1974 by the German Phonographic Academy. The group is a self-administrative body of critics and is now registered as an officially approved, nonprofit-making association.

The ninth winner of the Frankfurt Music Prize is U.S. jazz pianist Chick Corea, who collects his award at a ceremony the evening before the 1990 Music Fair opens. It is worth \$14,000.

Previous winners, since 1982, have been violinist Gideon Kremer, organist/educationalist Professor Edgar Krapp, pianist Alfred Brendel, the "Kammersangerin" Professor Brigitte Fassbaender, jazz trombonist Albert Mangelsdorff, musicologist Carl Dalhaus, oboe player and composer/conductor Heinz Hollinger, and, last year, trumpeter Ludwig Guttler.

To Our Readers

Mike Hennessey, recently appointed as Billboard's Chief European Correspondent, has a new address. He can be reached c/o Billboard, Im Tobel 2, 7201 Durchhausen, West Germany. Hennessey's phone number is 49-7464-2177; the fax is 49-7464-3195.

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January 27
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Billboard

Landmark Obscenity Case Continues Judge To Rule On Code's Constitutionality

BY KIRK LaPOINTE

OTTAWA A District Court judge has reserved her judgment on the first phase of Canada's first-ever obscenity trial involving the Canadian recording industry.

Judge Louise Charron is expected to rule sometime this month on whether Criminal Code provisions on obscenity are unconstitutional because they impede freedom of expression.

She has the onerous task of sorting through hours of testimony by experts on the effects of pornography and weighing arguments by the defense counsel before deciding if Fringe Products Inc. and its retail arm, Record Peddler, should stand trial for obscenity.

Before the case can proceed, Charron must rule on a motion by Fringe's lawyer, Marlyss Edwardh, to strike down the obscenity provisions in the Criminal Code.

Assistant Crown Attorney Celyne Dorval argued before Charron that the obscenity provisions

are necessary to prevent the dehumanization of vulnerable members of society, including women and children.

Edwardh said the law, instead, was intended to dictate morals and values.

Fringe and Record Peddler were charged last fall after a four-month investigation by police in Nepean, Ontario, a suburb of Ottawa. The investigation began after a police officer in Nepean found his 14-year-old daughter playing albums by DayGlo Abortions, a British Colum-

bia punk band.

The band's albums, "Feed Us A Fetus" and "Here Today, Guano Tomorrow," are cited in the charges. Dorval has indicated that both lyrics and album covers are involved in the case. All along, the once-virtually-unknown band has been garnering enormous publicity from the case.

The court has heard arguments that pornography can induce violent sexual behavior and that young people are most vulnerable to the effects of pornographic statements.

MAPLE BRIEFS

"OVERLOAD," written by Alfie Zappacosta and Marco Luciani and performed by Zappacosta on the "Dirty Dancing" soundtrack, has won the annual Canadian Music Publishers Assn. award for top rock song. Meanwhile, "Pop Goes The World" by Ivan Doroschuk, performed by his band Men Without Hats, was the adult contemporary/pop song of the year, and "Diamonds And Pearls," written by Sheery Kean and David Baxter and recorded by Kean, was country song of the year. Ceremonies were held Dec. 4 in Toronto to honor 1988 songs.

INDUSTRY VETERAN Mel Shaw has been in Los Angeles to drum up support for "The Rock Singer," a 30-song rock musical he hopes to get to Broadway. A double-album release is planned to precede the musical, which has signed Toronto singer Cece Pastor and will soon sign several others to participate in the production—about an up-and-coming singer and a rockabilly performer in the twilight of his career.

TELEMEDIA Communications Inc. has been given permission to launch a new pop and soft rock FM station in Trois Rivieres, Quebec. The go-ahead has also been given for the large Radiomutuel chain to take over CIGB-FM in that market and convert it to a dance music station.

CBS A&R VP Jeff Burns has left the firm after 10 years to form Justin Entertainment Inc., which will include a label that could see six or so signings in its first year. A national distribution deal is expected to be announced shortly, as are the first signings.

JAMES CROOKSTON, former GM at classical FM station CFMX, has joined progressive rock station CFNY-FM Toronto as GM. Danny Kingsbury, currently program director, takes on additional duties as operations/program manager, while Reiner Schwarz comes aboard to guide the station's musical content.

STEVE SECHL is the new label manager at Isba Records, the Quebec company with pop star Mitsou and dance band Nuance on the ros-

ter. A new signing is Paris Black. Sechl replaces Nick Carbone.

AS REPORTED EARLIER here, the BBM Bureau of Measurement is looking at refining its surveys. One possible move, which still needs the approval of its technical committee, would see the quarterly surveys eliminated in the major markets of Toronto, Montreal, and Vancouver, British Columbia, in favor of as many as 12 four-week sweeps a year. Sample sizes will also be increased.

RICHARD HAHN, 41, a leading Canadian entertainment lawyer, died Nov. 27 in Toronto of complications arising from the treatment of a respiratory ailment. Hahn, a copyright expert, was a former record producer and VP of A&M Recording Studios in Los Angeles. His later work encompassed other aspects of entertainment law, and he struck the deal that brought the Jeff Healey Band to Arista Records.

SPEAKING OF HEALEY, he will have a national television special on CBC in late December and a new album by next June. His Canadian distributor, BMG Music, also expects a new Cowboy Junkies album early in 1990.

AS EXPECTED, CKO Radio's demise as the Canadian all-news network has led to the closure of its Newsradio news-gathering service. Meanwhile, at least one firm, Tier One Communications, is expected to ask the federal broadcast regulator in coming weeks for the right to operate the network license.

A&A RECORDS & TAPES has broken ground on the expansion of its corporate offices and distribution center northeast of Toronto. The country's largest retailer, with 265 stores and 25 more scheduled for opening by late 1990, expects construction to be done by February.

Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 83 Hamilton Ave. N., Ottawa, Ontario, Canada K1Y 1B8.

Revenues From U.K. Summer Vid Rentals Reach Record Levels

LONDON Despite one of the hottest summers on record, videocassette rentals in the U.K. hit new levels in the July-September quarter, according to the British Videogram Assn.'s Video Software Monitor. The average number of tapes hired per customer per week was slightly down from the corresponding quarters of previous years, but the greater penetration of VCRs and a higher average rental charge combined to produce an all-time-record value of nearly \$17 million on an average weekly hiring of 7.5 million tapes. But Norman Abbott, BVA director general, warns: "We can't rely forever on a steady increase in VCR penetration and higher prices. Greater promotional efforts must be made on those market sections still lagging, notably older, more affluent people." **NIGEL HUNTER**

Hungarian Rights Group Sues Local Firm

BUDAPEST, Hungary Performing rights society ARTEJUS is taking legal action for royalties and damages against a firm that it says made unauthorized copies of recordings of state record company Hungaroton. A team of copyright experts is checking how many of the works involved are the property of foreign rights societies. **PAUL GYONGY**

Malaysian Band Finds Success In Indonesia

JAKARTA, Indonesia Search, Malaysia's leading rock band, has scored 400,000 sales here with its "Fenomena" cassette. The tape was released in mid-September by Musica Studio, local licensee of BMG. The Indonesian sales are seen as boding well for a future exchange of talent between the two countries. Says a BMG executive: "Malaysian artists are fast gaining ground in other Asian countries. The Search success shows that local writers can export their songs." **Y.S. MING**

Von Friedberg Named IFPI Austria Prez

VIENNA, Austria Stephan von Friedberg, managing director of BMG Ariola in Austria, is the new president of the national IFPI branch. He succeeds Holger Muller, managing director of EMI Columbia. Von Friedberg was IFPI secretary general and board member from 1968 to 1985, then served his first tenure as president from 1985-87. With Muller on the IFPI board in Austria now are Manfred Lappe (managing director, WEA Austria) and Markus Spiegel (GIG managing director), plus the newly elected Wolfgang Arming, president of PolyGram, who has twice been president of the group.

MANFRED SCHREIBER

All-Star Jazz Benefit Set For Japan In '90

TOKYO More than 200 leading domestic jazz musicians will take part in All-Japan Jazz Aid 1990, set for the Nippon Budokan Hall here, March 3. The festival will be the fourth fund-raiser in the series; the 1989 event raised some \$700,000 for various Third World projects in Cambodia, the Philippines, Ethiopia, and Nepal. Included in the 1990 lineup: drummer George Kawaguchi, pianist Fumiyo Karashima, and cornet player Terumasa Hino. **SHIG FUJITA**

Nomis Studios, Warner/Chappell Ink Deal

LONDON Nomis Studios has inked a publishing/production deal with Warner/Chappell Music here. Nomis will continue to operate as an independent facility but will also handle four or five recording/production projects per year with new Warner/Chappell acts, handling rehearsals, demos, recording, and production. Warner/Chappell will then take charge of promotion, contracts, and related tasks. Norwegian band Nova is the first act involved. **PETER JONES**

Pioneer's 'Laserdisk' Name Goes Public

TOKYO In a bid to further boost the fast-expanding videodisk industry, Pioneer Electronic Corp. is making its "laserdisk" brand name available for other companies. Because the name has become a generic term for the optical videodisk sector, says Pioneer, other manufacturers can now use it without payment, following requests from companies within the 89-member LaserVision Assn. of the Pacific. However, the actual "LaserDisc" trade logo remains Pioneer's exclusive property. **S.F.**

Finnish Model Teams Up With U.K. Producer

HELSINKI, Finland Finnish model Kata has teamed with U.K. record producer Les Hemstock, the man behind the No. 1 hits by Jive Bunny & the Mastermixers. He visited Helsinki and is to produce a megamix of her early releases. Discovered by Italian photographer Stefano Sartarelli two years ago, Kata has scored heavily in Finland through recordings, videos, and calendars and has worked in Los Angeles. **KARI HELOPALTIO**

Archer-Nintendo Deal For QSound Pushed Back

OTTAWA Archer Communications Inc., the Canadian firm behind a three-dimensional sound technology known as QSound, will have to wait a little longer before landing its first major commercial contract.

A tentative deal Aug. 30 with the Nintendo Co. Ltd. to use QSound in its video games has been extended beyond the Dec. 1 deadline for completion to Friday (15). Nintendo says it is still trying to work out with its Japan company how to use the technology.

Nintendo is quoted as saying it is satisfied with the performance of the technology and that patents for it are legitimate. It is a matter of figuring out what to do with the technology.

Archer president Larry Ryckman remains confident the deal will be signed. It is seen as pivotal for patient shareholders, who have heard much about the promise of the technology but have yet to be rewarded for their waiting.

Already, QSound is expected to be rolled out in recording studios imminently under the supervision of engineer Shelly Yakus and producer Jimmy Iovine. Ryckman promises a number of studios will be on-line within months.

QSound can be played back on conventional stereo equipment with no adaptation, say its proponents. While some industry executives have heard it, there has yet to be a public unveiling of the technology.

HITS of the WORLD

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CANADA (Courtesy The Record) As of 12/11/89

SINGLES	
1	9 BLAME IT ON THE RAIN MILLI VANILLI ARISTA/BMG
2	3 WE DIDN'T START THE FIRE BILLY JOEL COLUMBIA/CBS
3	5 SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS ATCO/WEA
4	2 MISS YOU MUCH JANET JACKSON A&M/A&M
5	1 BUST A MOVE YOUNG M.C. ISLAND/MCA
6	7 LISTEN TO YOUR HEART ROXETTE CAPITOL/CAPITOL
7	4 THE BEST TINA TURNER CAPITOL/CAPITOL
8	6 HEAVEN WARRANT COLUMBIA/CBS
9	14 THE WAY THAT YOU LOVE ME PAULA ABDUL VIRGIN/A&M
10	12 ANGELIA RICHARD MARX CAPITOL/CAPITOL
11	20 GIVING AWAY A MIRACLE LUBA CAPITOL/CAPITOL
12	NEW ANOTHER DAY IN PARADISE PHIL COLLINS ATLANTIC/WEA
13	16 WHEN I SEE YOU SMILE BAD ENGLISH EPIC/CBS
14	10 DR. FEELGOOD MOTLEY CRUE ELEKTRA/WEA
15	13 18 AND LIFE SKID ROW ATLANTIC/WEA
16	18 LEAVE A LIGHT ON BELINDA CARLISLE MCA/MCA
17	17 POISON ALICE COOPER EPIC/CBS
18	NEW BACK TO LIFE SOUL II SOUL VIRGIN/A&M
19	NEW DON'T ASK ME WHY EURYTHMICS ARISTA/BMG
20	11 COVER GIRL NEW KIDS ON THE BLOCK COLUMBIA/CBS
ALBUMS	
1	1 MILLI VANILLI GIRL YOU KNOW IT'S TRUE ARISTA/BMG
2	2 NEW KIDS ON THE BLOCK HANGIN' TOUGH COLUMBIA/CBS
3	NEW PHIL COLLINS ... BUT SERIOUSLY ATLANTIC/WEA
4	3 ALANNAH MYLES ALANNAH MYLES ATLANTIC/WEA
5	4 TEARS FOR FEARS THE SEEDS OF LOVE FONTANA/POLYGRAM
6	6 ROLLING STONES STEEL WHEELS ROLLING STONES/CBS
7	5 MELISSA ETHERIDGE BRAVE & CRAZY ISLAND/MCA
8	8 FINE YOUNG CANNIBALS THE RAW AND THE COOKED I.R.S./MCA
9	9 AEROSMITH PUMP GEFFEN/WEA
10	7 MOTLEY CRUE DR. FEELGOOD ELEKTRA/WEA
11	10 RICHARD MARX REPEAT OFFENDER EMI/CAPITOL
12	12 PAULA ABDUL FOREVER YOUR GIRL VIRGIN/A&M
13	14 JANET JACKSON RHYTHM NATION 1814 A&M/A&M
14	13 EURYTHMICS WE TOO ARE ONE ARISTA/BMG
15	11 CROSSROADS TRACY CHAPMAN ELEKTRA/WEA
16	17 BILLY JOEL STORM FRONT COLUMBIA/CBS
17	15 CHER HEART OF STONE GEFFEN/WEA
18	NEW RUSH PRESTO ANTHEM/WEA
19	20 WHITESNAKE SLIP OF THE TONGUE GEFFEN/WEA
20	NEW RITA MacNEIL RITA VIRGIN/WEA

BRITAIN (Courtesy Music Week/Gallup) As of 12/9/89

This Week	Last Week	SINGLES
1	1	YOU GOT IT (THE RIGHT STUFF) NEW KIDS ON THE BLOCK CBS
2	2	DON'T KNOW MUCH LINDA RONSTADT FEATURING AARON NEVILLE ELEKTRA
3	4	THE EVE OF THE WAR (BEN LIEBRAND REMIX) JEFF WAYNE CBS
4	7	LAMBADA KAOMA CBS
5	NEW	GET A LIFE SOUL II SOUL 10/VIRGIN
6	6	HOMELY GIRL UB40 DEP INTERNATIONAL/VIRGIN
7	NEW	WHEN YOU COME BACK TO ME JASON DONOVAN PWL
8	9	CAN'T SHAKE THE FEELING BIG FUN JIVE
9	8	FOOLS GOLD/WHAT THE WORLD IS WAITING FOR THE STONE ROSES SILVERTONE
10	3	ALL AROUND THE WORLD LISA STANSFIELD ARISTA
11	33	I DON'T WANNA LOSE YOU TINA TURNER CAPITOL
12	5	ANOTHER DAY IN PARADISE PHIL COLLINS VIRGIN
13	10	PACIFIC 808 STATE ZTT/WEA
14	32	GOT TO GET ROB 'N' RAZ FEATURING LEILA K ARISTA
15	12	WHATCHA GONNA DO WITH MY LOVIN' INNER CITY 10/VIRGIN
16	NEW	YOU SURROUND ME ERASURE MUTE
17	14	COMMENT TE DIRE ADIEU JIMMY SOMMERVILLE/JUNE MILES KINGSTON LONDON
18	NEW	THE AMSTERDAM EP SIMPLE MINDS VIRGIN
19	34	IN PRIVATE DUSTY SPRINGFIELD PARLOPHONE
20	20	I'M NOT THE MAN I USED TO BE FINE YOUNG CANNIBALS LONDON
21	NEW	THE MIRACLE QUEEN PARLOPHONE
22	36	DEEP HEAT '89 LATINO RAVE DEEP HEAT
23	23	GET ON YOUR FEET GLORIA ESTEFAN EPIC
24	11	NEVER TOO LATE KYLIE MINOGUE PWL
25	30	THIS WOMAN'S WORK KATE BUSH EMI
26	13	I FEEL THE EARTH MOVE MARTIKA BS
27	NEW	SIT AND WAIT SYDNEY YOUNGBLOOD CIRCA/VIRGIN
28	19	MADCHESTER RAVE ON EP HAPPY MONDAYS FACTORY
29	26	WOMAN IN CHAINS TEARS FOR FEARS FONTANA/PHONOGRAM
30	NEW	DONALD WHERE'S YOUR TROUSERS ANDY STEWART STONE
31	15	GIRL I'M GONNA MISS YOU MILLI VANILLI COOLTEMPO/CHRYSALIS
32	21	RONI BOBBY BROWN MCA
33	18	THAT'S WHAT I LIKE JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY DANCE
34	17	C'MON AND GET MY LOVE D MOB INTRODUCING CATHY DENNIS FFR/LONDON
35	NEW	WHENEVER GOD SHINES HIS LIGHT VAN MORRISON WITH CLIFF RICHARD POLYDOR
36	16	GRAND PIANO MIXMASTER BCM
37	22	STREET TUFF REBEL MC/DOUBLE TROUBLE DESIRE
38	NEW	HITMIX (THE OFFICIAL BOOTLEG MEGAMIX) ALEXANDER O'NEAL TABU
39	NEW	BROKE AWAY WET WET WET PRECIOUS/PHONOGRAM
40	27	THE ARMS OF ORION PRINCE WITH SHEENA EASTON WARNER BROS.
ALBUMS		
1	1	PHIL COLLINS ... BUT SERIOUSLY VIRGIN
2	NEW	JIVE BUNNY & THE MASTERMIXERS JIVE BUNNY—THE ALBUM TELSTAR
3	3	KYLIE MINOGUE ENJOY YOURSELF PWL
4	2	LISA STANSFIELD AFFECTION ARISTA
5	4	CHRIS REA THE ROAD TO HELL WEA
6	5	ROD STEWART THE BEST OF ROD STEWART WARNER BROS.
7	6	CHRIS DE BURGH SPARK TO A FLAME—THE VERY BEST OF A&M
8	NEW	NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
9	NEW	UB40 LABOUR OF LOVE PART II DEP INTERNATIONAL/VIRGIN
10	14	FREDDIE STARR AFTER THE LAUGHTER DOVER/CHRYSALIS
11	23	TINA TURNER FOREIGN AFFAIR CAPITOL
12	8	CLIFF RICHARD STRONGER EMI
13	10	JASON DONOVAN TEN GOOD REASONS PWL
14	11	LEVEL 42 LEVEL BEST POLYDOR
15	7	ROBERT PALMER ADDICTIONS VOL. 1 ISLAND
16	9	DURAN DURAN DECADE EMI
17	12	ERIC CLAPTON JOURNEYMAN REPRISE/DUCK
18	19	TEARS FOR FEARS THE SEEDS OF LOVE FONTANA
19	15	CHICAGO THE HEART OF CHICAGO REPRISE/WARNER BROS.
20	21	RICHARD CLAYDERMAN THE LOVE SONGS OF ANDREW LLOYD ... DELPHINE/DECCA
21	37	ORIGINAL CAST ASPECTS OF LOVE REALLY USEFUL/POLYDOR
22	16	GLORIA ESTEFAN CUTS BOTH WAYS EPIC
23	27	WET WET WET HOLDING BACK THE RIVER PRECIOUS ORG/PHONOGRAM
24	18	MILLI VANILLI ALL OR NOTHING COOLTEMPO/CHRYSALIS
25	17	BELINDA CARLISLE RUNAWAY HORSES VIRGIN
26	22	ERASURE WILD! MUTE
27	NEW	RUSH PRESTO ATLANTIC
28	13	BILLY OCEAN GREATEST HITS JIVE
29	24	EURYTHMICS WE TOO ARE ONE RCA
30	40	GIPSY KINGS MOSAIQUE TELSTAR
31	30	FINE YOUNG CANNIBALS THE RAW AND THE COOKED LONDON
32	31	KATE BUSH THE SENSUAL WORLD EMI
33	28	BEAUTIFUL SOUTH WELCOME TO THE BEAUTIFUL SOUTH GO!DISCS
34	36	SIMPLY RED A NEW FLAME ELEKTRA
35	29	BILLY JOEL STORM FRONT CBS
36	32	DORIS DAY A PORTRAIT OF DORIS DAY STYLUS
37	26	BOBBY BROWN DANCE! ... YA KNOW IT! MCA
38	34	FOSTER & ALLEN THE MAGIC OF FOSTER & ALLEN STYLUS
39	35	MAX BYGRAVES SINGALONGAWAY YEARS VOLUME 2 PARKFIELD
40	33	LONDON BOYS THE TWELVE COMMANDMENTS OF DANCE WEA

MUSIC & MEDIA

PAN-EUROPEAN CHARTS 12/9/89

HOT 100 SINGLES	
1	1 LAMBADA KAOMA CBS
2	3 ANOTHER DAY IN PARADISE PHIL COLLINS VIRGIN/WEA
3	2 GIRL I'M GONNA MISS YOU MILLI VANILLI HANSA/BMG ARIOLA
4	4 SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY DANCE
5	5 PUMP UP THE JAM TECHNOTRONIC FEATURING FELLY ARS/CNR
6	6 THAT'S WHAT I LIKE JIVE BUNNY & THE MASTERMIXERS MUSIC FACTORY DANCE
7	7 RIDE ON TIME BLACK BOX deCONSTRUCTION
8	9 ALL AROUND THE WORLD LISA STANSFIELD ARISTA/BMG
9	10 YOU GOT IT NEW KIDS ON THE BLOCK CBS
10	8 IF ONLY I COULD SYDNEY YOUNGBLOOD CIRCA
11	11 DON'T KNOW MUCH LINDA RONSTADT WARNER BROS.
12	14 Y A PAS QUE LES GRANDS QUI REVENT MELODY ORLANDO/CARRERE
13	15 FRENCH KISS LIL LOUIS LONDON
14	NEW HELENE ROCH VOISINE GM/BMG ARIOLA
15	NEW STREET TUFF DOUBLE TROUBLE & THE REBEL MC DESIRE
16	NEW EVE OF THE WAR JEFF WAYNE & BEN LIEBRAND CBS
17	NEW LEAVE A LIGHT ON BELINDA CARLISLE VIRGIN
18	NEW DANCANDO LAMBADA KAOMA CBS
19	17 SOWING THE SEEDS OF LOVE TEARS FOR FEARS FONTANA/PHONOGRAM
20	13 THE BEST TINA TURNER CAPITOL
HOT 100 ALBUMS	
1	NEW PHIL COLLINS ... BUT SERIOUSLY VIRGIN/WEA
2	1 TRACY CHAPMAN CROSSROADS ELEKTRA
3	2 TINA TURNER FOREIGN AFFAIR CAPITOL
4	3 CHRIS REA THE ROAD TO HELL WEA
5	5 TEARS FOR FEARS THE SEEDS OF LOVE FONTANA
6	4 CHRIS DE BURGH SPARK TO A FLAME A&M
7	8 FRANCIS CABREL SARBACANE CBS
8	6 KYLIE MINOGUE ENJOY YOURSELF PWL
9	10 ERIC CLAPTON JOURNEYMAN WEA
10	NEW LISA STANSFIELD AFFECTION ARISTA/BMG
11	7 SIMPLY RED A NEW FLAME WEA
12	9 EURYTHMICS WE TOO ARE ONE RCA/BMG
13	14 KATE BUSH THE SENSUAL WORLD EMI
14	11 PRINCE BATMAN (SOUNDTRACK) WARNER BROS.
15	12 ROD STEWART THE BEST OF ROD STEWART WARNER BROS.
16	17 BILLY JOEL STORM FRONT CBS
17	15 MILLI VANILLI U.S. REMIX ALBUM HANSA/BMG
18	19 ELTON JOHN SLEEPING WITH THE PAST ROCKET/PHONOGRAM
19	13 PETER MAFFAY KEIN WEG ZU WEIT TELDEC
20	NEW GLORIA ESTEFAN CUTS BOTH WAYS EPIC

WEST GERMANY (Courtesy Der Musikmarkt) As of 12/4/89

SINGLES	
1	4 ANOTHER DAY IN PARADISE PHIL COLLINS WEA
2	1 LAMBADA KAOMA CBS
3	2 GIRL I'M GONNA MISS YOU MILLI VANILLI HANSA
4	3 PUMP UP THE JAM TECHNOTRONIC FEATURING FELLY BCM
5	5 IF ONLY I COULD SYDNEY YOUNGBLOOD VIRGIN
6	8 WE DIDN'T START THE FIRE BILLY JOEL CBS
7	6 RIDE ON TIME BLACK BOX ZYX
8	7 THAT'S WHAT I LIKE JIVE BUNNY & THE MASTERMIXERS BCM
9	9 CARMA—OMEN 2 MYSTERIOUS ART CBS
10	10 EASY ICE MC ZYX
11	11 LISTEN TO YOUR HEART ROXETTE PARLOPHONE
12	NEW STREET TUFF THE REBEL MC & DOUBLE TROUBLE METRONOME
13	NEW DER ERDBEERMUND CULTURE BEAT & JO VAN NELSEN CBS
14	12 SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS BCM
15	NEW LEAVE A LIGHT ON BELINDA CARLISLE VIRGIN
16	13 DO THE RIGHT THING REDHEAD KINGPIN & THE FBI VIRGIN
17	NEW THIS IS THE RIGHT TIME LISA STANSFIELD ARISTA
18	16 IF I COULD TURN BACK TIME CHER GEFFEN
19	15 RIGHT HERE WAITING RICHARD MARX EMI
20	NEW ALL AROUND THE WORLD LISA STANSFIELD ARISTA
ALBUMS	
1	NEW PHIL COLLINS ... BUT SERIOUSLY WEA
2	1 TRACY CHAPMAN CROSSROADS ELEKTRA
3	2 CHRIS DE BURGH FROM A SPARK TO A FLAME PMV
4	6 CHRIS REA THE ROAD TO HELL MAGNET
5	4 MILLI VANILLI ALL OR NOTHING HANSA
6	3 PETER MAFFAY KEINE WEG ZU WEIT TELDEC
7	5 TINA TURNER FOREIGN AFFAIR CAPITOL
8	9 BILLY JOEL STORM FRONT CBS
9	NEW NICKI MEIN HITALBUM VIRGIN
10	11 WESTERNHAGEN HALLELUJA WEA
11	7 DAVID HASSELHOFF LOOKING FOR FREEDOM WHITE
12	10 TEARS FOR FEARS THE SEEDS OF LOVE FONTANA/PHONOGRAM
13	12 THE LONDON SYMPHONY ORCHESTRA ROCK SYMPHONIES 11 PORTRAIT
14	8 FLIIPPERS LOTOSBLUME DINO
15	13 BLUE SYSTEM TWILIGHT HANSA
16	NEW BEAUTIFUL SOUTH WELCOME TO THE BEAUTIFUL SOUTH METRONOME
17	14 SYDNEY YOUNGBLOOD FEELING FREE VIRGIN
18	15 KATE BUSH THE SENSUAL WORLD EMI
19	18 ROBIN BECK TROUBLE OR NOTHING METRONOME
20	NEW REINHARD MEY MEIN APFELBAEUMCHEN INTERCORD

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 12/3/89

SINGLES	
1	1 IF I COULD TURN BACK TIME CHER WEA
2	3 WE DIDN'T START THE FIRE BILLY JOEL CBS
3	2 SWING THE MOOD JIVE BUNNY & THE MASTERMIXERS BMG/RCA
4	NEW THAT'S WHAT I LIKE JIVE BUNNY & THE MASTERMIXERS BMG/RCA
5	4 POISON ALICE COOPER CBS
6	6 I FEEL THE EARTH MOVE MARTIKA CBS
7	5 SHE HAS TO BE LOVED JENNY MORRIS WEA
8	9 EVERY LITTLE STEP BOBBY BROWN WEA
9	11 HANGIN' TOUGH NEW KIDS ON THE BLOCK CBS
10	NEW LOVE SHACK B-52'S WEA
11	7 THE BEST TINA TURNER FESTIVAL
12	10 LISTEN TO YOUR HEART ROXETTE EMI
13	14 RIDE ON TIME BLACK BOX BMG/RCA
14	16 FIVE IN A ROW THE D. GENERATION MUSHROOM/FESTIVAL
15	8 TALK IT OVER GRAYSON HUGH BMG
16	12 TOY SOLDIERS MARTIKA CBS
17	17 BABY DON'T FORGET MY NUMBER MILLI VANILLI BMG/RCA
18	NEW LEAVE A LIGHT ON BELINDA CARLISLE VIRGIN/EMI
19	13 TOUCH THE FIRE ICEHOUSE REGULAR/FESTIVAL
20	NEW ANOTHER DAY IN PARADISE PHIL COLLINS WEA
ALBUMS	
1	NEW PHIL COLLINS ... BUT SERIOUSLY WEA
2	2 BILLY JOEL STORM FRONT CBS
3	1 CHER HEART OF STONE WEA
4	3 ICEHOUSE GREAT SOUTHERN LAND REGULAR/FESTIVAL
5	4 KATE CEBERANO BRAVE REGULAR/FESTIVAL
6	5 BOBBY BROWN DON'T BE CRUEL WEA
7	6 JENNY MORRIS SHIVER WEA
8	8 ALICE COOPER TRASH CBS
9	7 JOHN WILLIAMSON WARRAGUL EMUSIC/FESTIVAL
10	11 NEW KIDS ON THE BLOCK HANGIN' TOUGH CBS
11	9 KYLIE MINOGUE ENJOY YOURSELF MUSHROOM/FESTIVAL
12	14 ELTON JOHN SLEEPING WITH THE PAST POLYGRAM
13	13 ROXETTE LOOK SHARP! EMI
14	10 MADONNA LIKE A PRAYER WEA
15	12 IAN MOSS MATCHBOOK MUSHROOM/FESTIVAL
16	NEW ROBERT PALMER ADDICTIONS VOLUME 1 FESTIVAL
17	15 TEXAS SOUTHSIDE POLYGRAM
18	20 THE EURYTHMICS WE TOO ARE ONE BMG/RCA
19	NEW MARTIKA MARTIKA CBS
20	16 RICHARD MARX REPEAT OFFENDER EMI

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 12/1/89

SINGLES	
1	1 LILY WAS HERE DAVID E STEWARD & CANDY DULFER ANXIOUS
2	2 ANOTHER DAY IN PARADISE PHIL COLLINS WEA
3	6 LISTEN TO YOUR HEART ROXETTE PARLOPHONE
4	10 ALL AROUND THE WORLD LISA STANSFIELD ARISTA
5	9 GET BUSY MR. LEE JIVE
6	3 GIRL I'M GONNA MISS YOU MILLI VANILLI HANSA
7	7 WHEN I LOOKED AT HIM EXPOSE ARISTA
8	NEW HOMELY GIRL UB40 VIRGIN
9	4 STREET TUFF DOUBLE TROUBLE DESIRE
10	NEW DANCANDO LAMBADA KAOMA CBS
ALBUMS	
1	8 PHIL COLLINS ... BUT SERIOUSLY WEA
2	1 MILLI VANILLI ALL OR NOTHING HANSA
3	2 THE NITS URK CBS
4	3 VARIOUS ARTISTS THE HITS ALBUM '89 PHILIPS
5	5 ERIC CLAPTON JOURNEYMAN REPRISE
6	NEW DIVERSE KINDEREN KINDEREN VOOR KINDEREN 10 VARAGRAM
7	4 GLORIA ESTEFAN CUTS BOTH WAYS EPIC
8	NEW LEVEL 42 LEVEL BEST POLYDOR
9	7 BZN CRYSTAL GAZER MERCURY
10	6 BARBRA STREISAND GREATEST HITS AND MORE CBS

JAPAN (Courtesy Music Labo) As of 12/4/89

SINGLES	
1	NEW SHIROI CHRISTMAS JUN SKY WALKER(S) VAP MUSIC/NIHON
2	NEW FURI FURI '65 SOUTHERN ALL STARS VICTOR/AMUSE
3	1 PRECIOUS HEART SEIKO MATSUDA CBS/SONY FANTIC
4	3 ONE NIGHT IN HEAVEN WINK POLYSTAR/FUJIPACIFIC
5	NEW YUUKI NO SHIRUSHI SABUROTA USHIWAKAMARU EPIC/SONY
6	2 GRAVITY OF LOVE TETSUYA KOMURO EPIC/SONY
7	NEW LITTLE ROCK REBECCA CBS/SONY/SINKO MUSIC
8	4 SINGLE AGAIN MARIA TAKEUCHI ALFA MOON/NTV.M/TENDERBERRY MUSIC
9	5 GAKUEN TENGOKU KYOUKO KOIZUMI VICTOR/BURNING PRO
10	NEW ALL RIGHT NORIKO SAKAI VICTOR SUN MUSIC
ALBUMS	
1	NEW YUMI MATSUTOYA LOVE WARS TOSHIBA/EMI
2	1 PRINCESS PRINCESS LOVERS CBS/SONY
3	NEW RIE MIYAZAWA MU CBS/SONY
4	4 KOMEKOME CLUB 5 1/2 CBS/SONY
5	2 MIYUKI NAKAJIMA KAIKINETSU PONY CANYON
6	NEW MASATOSHI MASHIMA NATSU NO NUKEGARA MELDAC
7	3 AKINA NAKAMORI AKINA EAST LIVE WARNER/PIONEER
8	7 TOSHINOBU KUBOTA THE BADDEST CBS/SONY
9	NEW RYUICHI SAKAMOTO BEAUTY VIRGIN JAPAN
10	NEW YUI ASAKA PRIDE HUMMING BIRD

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

“WE DIDN'T START THE FIRE” by Billy Joel (Columbia) gains slightly in points and hangs onto No. 1 by a razor-thin margin over “Another Day In Paradise” by Phil Collins (Atlantic), which gains strongly. Both records have more points than a typical No. 1 record, with “Fire” having the sales edge and “Paradise” winning in airplay. “Paradise” should move into the No. 1 slot easily next week, and automatically stay for at least one more week since there is no issue on Dec. 30 and the chart is frozen.

AS FREQUENTLY HAPPENS, THERE are some parts of the chart that are jammed this week. “Love Song” by Tesla (Geffen) is caught in such a jam and holds at No. 20 while earning a bullet for significant upward point gains. Sales leads the way for “Love Song.” The single is No. 13 in sales, but airplay is catching up, with 16 top five radio reports, including No. 1 at WLRS Louisville, Ky., WDFX Detroit, KDWZ Des Moines, Iowa, and KQLZ Los Angeles. And Don Henley’s “The Last Worthless Evening” (Geffen) is actually pushed down one position to No. 22 despite gaining both sales and airplay points.

IN THE 40s, BOTH “I Want You” by Shana (Vision) and “Was It Nothing At All” by Michael Damian (Cypress) gain points, although not enough to bullet, but are held at Nos. 43 and 47, respectively. “Want” is strong in the Northeast and West Coast (e.g., 13-9 at Z100 New York, 3-2 at Hot 99.9 Allentown, Pa., and 6-4 at Q106 San Diego) while “Nothing” is strongest in the Midwest and Northwest (e.g., 8-6 at WLOL Minneapolis, 2-2 at Y108 Denver, and 5-4 at KUBE Seattle). Meanwhile, in “soft” parts of the chart, several records move 10 or more places upward without sufficient point gains to bullet.

SEVERAL OTHER RECORDS WITHOUT bullets are doing well regionally. “If You Leave Me Now” by Jaya (LMR) is No. 1 at I94 Honolulu and KDON Salinas, Calif., and top 10 at eight other stations, but only moves 53-52 nationally. “Lullaby” by the Cure (Elektra), moving 76-74 nationally, is breaking out of Texas, where it’s already No. 1 at K106 Beaumont and jumps 4-3 at 93Q Houston. “Pretending” by Eric Clapton (Duck), at No. 55 on the Hot 100, is No. 1 at Z90 San Diego and jumps 11-7 at K104 Erie, Pa. “Gimme Your Good Lovin’” by Diving For Pearls (Epic) is unbulleted at No. 86 on the chart but has four early top 20 radio reports, including 5-3 at KRZR Sacramento, Calif.

QUICK CUTS: The most added records already on the chart are “Tell Me Why” by Exposé (Arista), with 57 adds and an early move of 24-20 at B94 El Paso, Texas; and “What Kind Of Man Would I Be?” by Chicago (Reprise), with 55 adds . . . The seven new entries include the first Hot 100 entry for U.K. group D-Mob, produced by Dancin’ Danny D. Its single, “C’mon And Get My Love” (FFRR), a top 15 hit in the U.K., is breaking out of San Francisco (26-21 at KMEL). Also entering is Sa-Fire’s cover of Gloria Gaynor’s No. 1 hit from 1979, “I Will Survive” (Mercury).

HOT 100 SINGLES ACTION RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 30 REPORTERS	SILVER ADDS 51 REPORTERS	BRONZE/ SECONDARY ADDS 170 REPORTERS	TOTAL ADDS 251 REPORTERS	TOTAL ON 251 REPORTERS
DANGEROUS ROXETTE EMI	7	14	75	96	98
HERE WE ARE GLORIA ESTEFAN EPIC	4	12	67	83	90
TELL ME WHY EXPOSE ARISTA	5	8	44	57	135
WHAT KIND OF MAN WOULD . . . CHICAGO REPRISÉ	4	14	37	55	167
GOING HOME KENNY G ARISTA	1	5	24	30	34
I REMEMBER YOU SKID ROW ATLANTIC	2	5	19	26	147
TWO TO MAKE IT RIGHT SEDUCTION VENDETTA	1	4	19	24	170
JANIE'S GOT A GUN AEROSMITH GEFFEN	4	5	15	24	140
WE CAN'T GO WRONG THE COVER GIRLS CAPITOL	4	5	11	20	70
OPPOSITES ATTRACT PAULA ABDUL VIRGIN	4	3	13	20	35

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.

ALANNAH MYLES

- Album is **Quadruple Platinum** in Canada, currently #3 on the charts!
- Back to back #1 singles in Canada!
- In America, phenomenal **radio response** to “Black Velvet!”
- Video in Breakout Rotation on **MTV!**
- **Top 5** Sales and Requests in any market giving it serious airplay!
- **Reorders** selling out almost as fast as we can ship them!



“BLACK VELVET” the explosive single from the debut album by ALANNAH MYLES



Myles ahead . . . on Atlantic Records, Cassettes and Compact Discs

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NEW KIDS DOMINATE NOVEMBER CERTS

(Continued from page 6)

was certified gold and platinum simultaneously, and its hit single, "Love In An Elevator," went gold. In addition, the band's 1982 album, "Rock In A Hard Place," was certified gold.

Two other albums—Tracy Chapman's "Crossroads" and Tears For Fears' "The Seeds Of Love"—were certified gold and platinum simultaneously in November.

Three hit-laden albums—Milli Vanilli's "Girl You Know It's True," Paula Abdul's "Forever Your Girl," and INXS' "Kick"—topped the 4 million mark in U.S. sales. In addition, Milli Vanilli landed its fourth straight gold single from that album with "Blame It On The Rain."

Richard Marx's "Repeat Offender" hit the 3 million sales mark—topping the 2 million-plus sales racked up by his 1987 debut collection. And Tom Petty's "Full Moon Fever" hit the 2 million mark. It's Petty's first multi-platinum album since "Damn The Torpedoes" a decade ago.

Cher landed her first platinum album in a career spanning nearly 25 years with "Heart Of Stone." Alice Cooper landed his first gold album since 1976 with "Trash." And the B-52's landed their first gold album since 1980 with "Cosmic Thing." The popsters also landed the first gold single of their career with "Love Shack."

Two of the premier female vocalists of the modern pop era—Barbra Streisand and Linda Ronstadt—added to their long lists of gold albums. Streisand landed her 32nd gold album with "A Collection: Greatest Hits . . . And More"; Ronstadt received her 17th gold album for "Cry Like A Rainstorm, Howl Like The Wind." In addition, Streisand's 1967 release, "A Christmas Album," topped the 3 million mark in U.S. sales.

Michael Bolton landed two gold albums in November. His new "Soul Provider" went gold, as did his 1987 album, "The Hunger."

Three singles from George Michael's 1987 blockbuster, "Faith," were certified gold. And one of them, "I Want Your Sex," went platinum.

Among the month's unusually large number of certifications were 30 catalog titles. Two Loverboy albums from the early '80s were certified double platinum; five Judas Priest albums from the late '70s and early '80s were certified gold; and two Little Feat titles from the '70s were certified gold.

Here's the complete list of November certifications.

MULTIPLATINUM ALBUMS

Bon Jovi, "Slippery When Wet," Mercury/PolyGram, 9 million.

New Kids On The Block, "Hangin' Tough," Columbia, 6 million.

Paula Abdul, "Forever Your Girl," Virgin, 4 million.

INXS, "Kick," Atlantic, 4 million.

Milli Vanilli, "Girl You Know It's True," Arista, 4 million.

Jethro Tull, "Aqualung," Chrysalis, 3 million.

Billy Joel, "Piano Man," Columbia, 3 million.

Richard Marx, "Repeat Offender," EMI, 3 million.

Motley Crue, "Shout At The Devil," Elektra, 3 million.

Barbra Streisand, "A Christmas Album," Columbia, 3 million.

Janet Jackson, "Rhythm Nation 1814," A&M, 2 million.

Loverboy, "Keep It Up," Columbia, 2 million.

"Loverboy," Columbia, 2 million.

Johnny Mathis, "Merry Christmas," Columbia, 2 million.

Motley Crue, "Dr. Feelgood," Elektra, 2 million.

Tom Petty, "Full Moon Fever," MCA, 2 million.

"Toto," Columbia, 2 million.

Platinum Albums

Aerosmith, "Pump," Geffen, its ninth.

Judas Priest, "Unleashed In The East (Live In Japan)," Columbia, its fifth.

Motley Crue, "Dr. Feelgood," Elektra, its fifth.

Amy Grant, "A Christmas Album," Myrrh, her fourth.

Hank Williams Jr., "Greatest Hits, Vol. III," Warner Bros., his fourth.

New Kids On The Block, "Merry, Merry Christmas," Columbia, their third.

Andy Williams, "Merry Christmas," Columbia, his third.

Tracy Chapman, "Crossroads," Elektra, her second.

Ray Conniff, "We Wish You A Merry Christmas," his second.

Don Henley, "The End Of The Innocence," Geffen, his second.

Janet Jackson, "Rhythm Nation 1814," A&M, her second.

Jethro Tull, "Aqualung," Chrysalis, its second.

"Eddie Murphy," Columbia, his second.

"New Kids On The Block," Columbia, their second.

Tears For Fears' "The Seeds Of Love," Fontana/PolyGram, their second.

Basia, "Time And Tide," Epic, her first.

Cher, "Heart Of Stone," Geffen, her first.

Heavy D & the Boyz, "Big Tyme," MCA, their first.

Little Feat, "Waiting For Columbus," Warner Bros., its first.

GOLD ALBUMS

Barbra Streisand, "A Collection: Greatest Hits . . . And More," Columbia, her 32nd.

Beach Boys, "Still Cruisin'," Capitol, their 17th.

Linda Ronstadt, "Cry Like A Rainstorm, Howl Like The Wind," Elektra, her 17th.

Aerosmith, "Pump," Geffen, its 11th.

Aerosmith, "Rock In A Hard Place," Columbia, its 10th.

Ray Conniff, "We Wish You A Merry Christmas," Columbia, his 10th.

Judas Priest, "Point Of Entry," Columbia, its 10th.

Alice Cooper, "Trash," Epic, his ninth.

Judas Priest, "Unleashed In The East (Live In Japan)," Columbia, its ninth.

Judas Priest, "Hell Bent For Leather," Columbia, its eighth.

Judas Priest, "Stained Glass," Columbia, its seventh.

Maze featuring Frankie Beverly, "Silky Soul," Warner Bros., their seventh.

Judas Priest, "Sin After Sin," Columbia, its sixth.

Little Feat, "Time Loves A Hero," Warner Bros., its fifth.

Motley Crue, "Dr. Feelgood," Elektra, its fifth.

Stephanie Mills, "Home," MCA, her fifth.

Elvis Costello, "The Best Of Elvis Costello & The Attractions," Columbia, his fourth.

Little Feat, "Dixie Chicken," Warner Bros., its fourth.

Randy Travis, "No Holdin' Back," Warner Bros., his fourth.

Tina Turner, "Foreign Affair," Capitol, her fourth.

B-52's, "Cosmic Thing," Warner Bros., their third.

Mountain, "Best Of Mountain," Columbia, its third.

New Kids On The Block, "Merry, Merry Christmas," Columbia, their third.

Michael Bolton, "Soul Provider," Columbia, his second.

Tracy Chapman, "Crossroads," Elektra, her second.

Melissa Etheridge, "Brave And Crazy," Island, her second.

Janet Jackson, "Rhythm Nation 1814," A&M, her second.

Big Daddy Kane, "It's A Big Daddy Thing," Cold Chillin'/Reprise, his second.

Tears For Fears, "The Seeds Of Love," Fontana/PolyGram, their second.

"Bad English," Epic, its first.

(Continued on next page)

FOR WEEK ENDING DECEMBER 16, 1989

Billboard. Hot 100. SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	WE DIDN'T START THE FIRE	BILLY JOEL	1
2	2	DON'T KNOW MUCH	LINDA RONSTADT	2
3	5	ANOTHER DAY IN PARADISE	PHIL COLLINS	3
4	3	BACK TO LIFE	SOUL II SOUL	4
5	9	PUMP UP THE JAM	TECHNOTRONIC FEATURING FELLY	5
6	11	WITH EVERY BEAT OF MY HEART	TAYLOR DAYNE	7
7	14	RHYTHM NATION	JANET JACKSON	8
8	13	DON'T CLOSE YOUR EYES	KIX	11
9	6	BLAME IT ON THE RAIN	MILLI VANILLI	6
10	16	SWING THE MOOD	JIVE BUNNY AND THE MASTERMIXERS	19
11	15	LIVING IN SIN	BON JOVI	9
12	18	JUST LIKE JESSE JAMES	CHER	10
13	17	LOVE SONG	TESLA	20
14	4	ANGELIA	RICHARD MARX	14
15	24	THIS ONE'S FOR THE CHILDREN	NEW KIDS ON THE BLOCK	13
16	7	LOVE SHACK	THE B-52'S	17
17	12	LEAVE A LIGHT ON	BELINDA CARLISLE	18
18	20	EVERYTHING	JODY WATLEY	15
19	22	THE LAST WORTHLESS EVENING	DON HENLEY	22
20	31	HOW AM I SUPPOSED TO LIVE WITHOUT YOU	M.BOLTON	16
21	28	FREE FALLIN'	TOM PETTY	23
22	8	(IT'S JUST) THE WAY THAT YOU LOVE ME	PAULA ABDUL	12
23	10	POISON	ALICE COOPER	32
24	32	ROCK AND A HARD PLACE	ROLLING STONES	26
25	23	BUST A MOVE	YOUNG M.C.	33
26	21	WHEN I SEE YOU SMILE	BAD ENGLISH	24
27	25	ME SO HORNY	THE 2 LIVE CREW	38
28	29	I LIVE BY THE GROOVE	PAUL CARRACK	31
29	34	OH FATHER	MADONNA	27
30	35	JUST BETWEEN YOU AND ME	LOU GRAMM	21
31	26	DON'T MAKE ME OVER	SYBIL	29
32	—	TWO TO MAKE IT RIGHT	SEDUCTION	28
33	19	DON'T SHUT ME OUT	KEVIN PAIGE	35
34	—	WHEN THE NIGHT COMES	JOE COCKER	25
35	39	I WANT YOU	SHANA	43
36	—	FOOL FOR YOUR LOVING	WHITESNAKE	39
37	38	THE ARMS OF ORION	PRINCE (WITH SHEENA EASTON)	36
38	—	I REMEMBER YOU	SKID ROW	34
39	—	DOWNTOWN TRAIN	ROD STEWART	30
40	—	I'LL BE GOOD TO YOU	QUINCY JONES	37

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THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	3	ANOTHER DAY IN PARADISE	PHIL COLLINS	2
2	1	WE DIDN'T START THE FIRE	BILLY JOEL	1
3	2	BLAME IT ON THE RAIN	MILLI VANILLI	6
4	8	WITH EVERY BEAT OF MY HEART	TAYLOR DAYNE	5
5	5	DON'T KNOW MUCH	LINDA RONSTADT	3
6	7	BACK TO LIFE	SOUL II SOUL	4
7	10	RHYTHM NATION	JANET JACKSON	8
8	4	(IT'S JUST) THE WAY THAT YOU LOVE ME	PAULA ABDUL	12
9	11	LIVING IN SIN	BON JOVI	9
10	15	JUST BETWEEN YOU AND ME	LOU GRAMM	21
11	16	PUMP UP THE JAM	TECHNOTRONIC FEATURING FELLY	7
12	18	HOW AM I SUPPOSED TO LIVE WITHOUT YOU	M.BOLTON	16
13	17	JUST LIKE JESSE JAMES	CHER	10
14	19	THIS ONE'S FOR THE CHILDREN	NEW KIDS ON THE BLOCK	13
15	6	ANGELIA	RICHARD MARX	14
16	20	EVERYTHING	JODY WATLEY	15
17	21	WHEN THE NIGHT COMES	JOE COCKER	25
18	9	WHEN I SEE YOU SMILE	BAD ENGLISH	24
19	25	DOWNTOWN TRAIN	ROD STEWART	30
20	12	LOVE SHACK	THE B-52'S	17
21	13	LEAVE A LIGHT ON	BELINDA CARLISLE	18
22	22	THE LAST WORTHLESS EVENING	DON HENLEY	22
23	14	DON'T CLOSE YOUR EYES	KIX	11
24	33	TWO TO MAKE IT RIGHT	SEDUCTION	28
25	28	OH FATHER	MADONNA	27
26	31	FREE FALLIN'	TOM PETTY	23
27	29	LOVE SONG	TESLA	20
28	24	DON'T MAKE ME OVER	SYBIL	29
29	30	ROCK AND A HARD PLACE	ROLLING STONES	26
30	35	I REMEMBER YOU	SKID ROW	34
31	32	I LIVE BY THE GROOVE	PAUL CARRACK	31
32	38	SWING THE MOOD	JIVE BUNNY AND THE MASTERMIXERS	19
33	—	PEACE IN OUR TIME	EDDIE MONEY	42
34	39	I'LL BE GOOD TO YOU	QUINCY JONES	37
35	36	THE ARMS OF ORION	PRINCE (WITH SHEENA EASTON)	36
36	23	DON'T SHUT ME OUT	KEVIN PAIGE	35
37	—	TENDER LOVER	BAFFYFACE	41
38	—	JANIE'S GOT A GUN	AEROSMITH	40
39	—	FOOL FOR YOUR LOVING	WHITESNAKE	39
40	—	WHAT KIND OF MAN WOULD I BE?	CHICAGO	46

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.	ASCAP/Immaculate, ASCAP/Mike Chapman, ASCAP/Knighty-Knight, ASCAP/All Nations, ASCAP/HL/WBM	32 POISON (Ezra, BMI/Kat & Mouse, BMI/Music Corp. Of America, BMI/EMI April, ASCAP/Desmobile, ASCAP/HL)
97 500 MILES (Atzal, BMI/Unichappell, BMI)			55 PRETENDING (Hamstein, BMI/Urge, BMI/Careers, BMI) HL
48 THE ANGEL SONG (Psycho Bimbo's From Hell, ASCAP) WBM			49 PRINCIPAL'S OFFICE (Varry White, ASCAP/Young Man Moving, ASCAP)
14 ANGELIA (Chi-Boy, ASCAP) CLM			7 PUMP UP THE JAM (Colgems-EMI, ASCAP/BMC, UK/Bogam, ASCAP) WBM
2 ANOTHER DAY IN PARADISE (Phil Collins, PRS/Hit And Run, ASCAP) WBM			100 RADAR LOVE (Fever, ASCAP)
36 THE ARMS OF ORION (Controversy, ASCAP/Skye Heart, BMI/WB, ASCAP) WBM			8 RHYTHM NATION (Black Ice, BMI/Flyte Tyme, ASCAP) WBM
4 BACK TO LIFE (Virgin, ASCAP/Virgin Songs, BMI/WB, ASCAP/Law Music) CPP/WBM			26 ROCK AND A HARD PLACE (Promopub B.V., PRS) CPP
71 BACK TO THE BULLET (Dasnice, BMI/Linz, BMI) CLM			61 ROCK WITCHA (Kear, BMI/Epic/Solar, BMI/Green Skirt, BMI) CPP
6 BLAME IT ON THE RAIN (Realsongs, ASCAP) WBM			76 SERIOUS KINDA GIRL (Mike Chapman, ASCAP/Tommy Jmy, BMI/Warner-Tamerlane, BMI)
33 BUST A MOVE (Varry White, ASCAP/Young Man Moving, ASCAP)			92 SOLD ME DOWN THE RIVER (Illegal, BMI)
91 C'MON AND GET MY LOVE (EMI Blackwood, BMI)			53 STEAMY WINDOWS (Tennessee Swamp Fox, ASCAP/EMI April, ASCAP) HL
79 COVER GIRL (Maurice Starr, ASCAP/EMI April, ASCAP) HL			94 SUNSHINE (Island, BMI/Onid, BMI) WBM
65 DANGEROUS (Jimmy Fun, BMI)			89 TALK TO MYSELF (Vertim, ASCAP/Wokie, ASCAP/Whole Nine Yards, ASCAP)
58 DIDN'T I (BLOW YOUR MIND) (Mighty Three, BMI/Bellboy, BMI) HL			50 TELL ME WHY (EMI, BMI/Panchin, BMI)
11 DON'T CLOSE YOUR EYES (Cookies, BMI/Oppernockity Tunes, BMI/Elymax, BMI/Willesden, BMI/Zomba, ASCAP) HL			41 TENDER LOVER (Hip Trip, BMI/Kear, BMI/Jenn-A-Bug, ASCAP)
3 DON'T KNOW MUCH (EMI Blackwood, BMI/ATV, BMI/Mann & Weil, BMI/Snow, BMI/Braintree, BMI) HL			13 THIS ONE'S FOR THE CHILDREN (Maurice Starr, ASCAP/EMI April, ASCAP) HL
29 DON'T MAKE ME OVER (Blue Seas, ASCAP/Jac, ASCAP) CPP/WBM			85 TOUCH ME TONIGHT (Mad Ted, BMI)
35 DON'T SHUT ME OUT (Paige By Paige, BMI/Chrysalis, BMI) CLM			28 TWO TO MAKE IT RIGHT (Red Instructional, ASCAP)
70 DON'T TAKE IT PERSONAL (Colgems-EMI, ASCAP/CBS, ASCAP/Multi Culler, ASCAP)			64 WAIT FOR YOU (CBS, ASCAP/Bangs And Crashes, ASCAP)
30 DOWNTOWN TRAIN (Jalma, ASCAP)			47 WAS IT NOTHING AT ALL (St. Cecilia, BMI)
99 DR. FEELGOOD (Motley Crue, BMI/Sikki Nixx, BMI/Mick Mars, BMI) WBM			60 WE CAN'T GO WRONG (Andy Panda, ASCAP/Zomba, ASCAP/Latin Rascals, BMI/Red Instructional, ASCAP/Disco Fever, ASCAP/Salski, BMI)
73 ELECTRIC BOOGIE (Solomonic, ASCAP)			1 WE DIDN'T START THE FIRE (Joel, BMI) HL
15 EVERYTHING (Sizzling Blue, BMI/Newton House, BMI) WBM			46 WHAT KIND OF MAN WOULD I BE? (Texascity, BMI/Jason Scheff, BMI/EMI Blackwood, BMI/Sin-Drome, BMI/Fallwater, ASCAP) HL
57 EVERYTHING YOU DO (YOU'RE SEXING ME) (Blue 32, ASCAP/Lance, ASCAP)			88 WHEN I LOOKED AT HIM (Screen Gems-EMI, BMI/Panchin, BMI) WBM
39 FOOL FOR YOUR LOVING (Seabreeze, ASCAP/C.C., ASCAP/Dump-eaton, ASCAP) WBM			24 WHEN I SEE YOU SMILE (Realsongs, ASCAP) WBM
90 FOOLISH HEART (EMI April, ASCAP/Random Notes, ASCAP/Street Talk, ASCAP)			25 WHEN THE NIGHT COMES (Irving, ASCAP/Adams Communications, BMI/Calyppo Tunes, BMI/Realsongs, ASCAP) CPP/WBM
23 FREE FALLIN' (Gone Gator, ASCAP/EMI April, ASCAP) CPP/HL			5 WITH EVERY BEAT OF MY HEART (MCA, ASCAP/Matac, ASCAP/Myygag, ASCAP/Shakin' Baker, BMI) HL
62 FRENCH KISS (Seven Days, ASCAP)			67 WOMAN IN CHAINS (Virgin Songs, BMI) CPP
45 GET ON YOUR FEET (Foreign Imported, BMI) CPP			
86 GIMME YOUR GOOD LOVIN' (Diving For Pearls, ASCAP/CBS, ASCAP)			
78 GIRL I AM SEARCHING FOR YOU (Saja, BMI/Mya-T, BMI) HL			
87 GIRL I'M GONNA MISS YOU (MCA, ASCAP) HL			
83 A GIRL LIKE YOU (Famous Monsters, BMI/Screen Gems-EMI, BMI)			
92 HEART (Virgin, ASCAP)			
95 HEAT OF THE MOMENT (Hip Trip, BMI/Kear, BMI)			
68 HERE WE ARE (Foreign Imported, BMI)			
66 HIDE YOUR HEART (EMI April, ASCAP/Desmobile,			

SOCIAL ISSUES GO POP

(Continued from page 10)

As expected, the lyrical content of Collins' song had little to do with the number of stations that added it. Notes Joe Ianello, associate director of national pop promotion at Atlantic Records, "Phil Collins is a special case; no matter what he does, radio would play it. But artists today, more and more as they mature, are becoming concerned with issues of social and political and environmental concern."

But Ianello and others agree that programmers still shy away from songs that go beyond describing an issue to prescribing political action. "Programmers still are fairly conservative," he says. "They're going to stay away from controversy."

Burt Baumgartner, Columbia Records' VP of national singles promotion, says that topical songs "bring instant reaction. And programmers are looking for instant reaction," he says. "As baby boomers grow older, we're all more news-conscious. We are more into current affairs."

The release of New Kids' "This One's For The Children" during the holiday season, when its lyric about homelessness would hit hardest, was planned by producer Maurice Starr and the label months ago, says Baumgartner. But topical lyrics are not often the focus of promotion efforts. "It's still the music that hooks people," he says. "If it's got a message, that makes it even stronger."

Most of the PDs contacted for this story agree that the listeners who do pick up on song lyrics are predominantly female. "It's easier to do what we're doing with a female-appeal record like 'Paradise,' because women tend to feel more with a record than men will," says WFLY Albany, N.Y., PD Todd Pettingill, whose station structured a fundraiser around the song.

"The reaction these songs get is cyclical, as is the number of songs with substantive lyrics themselves," says Rick Balis, PD of heritage album rocker KSHE St. Louis. "It's just a matter of the times. If you look at AOR radio today, versus a few years ago, there is a lot more concern displayed on- and off-air for anti-drunk-driving campaigns or blood drives or the [Pollack Media Group consultancy's environmentally oriented] Rescue The Future campaign."

"Listeners who have grown up with AOR are interested in more adult sorts of things. These popular acts are thinking about something that means something because

they're the same people."

Some reactions to the current spate of message reactions are cynical. "It isn't a trend in album rock because it's gone on forever here," says WHCN Hartford, Conn., PD Bob Bitens. "As for the recent rush of top 40 records with socially conscious messages, the reason is that somebody realized it's profitable. Trends happen because one label has a success with something and the other labels cash in."

"People who are hip to socially or politically conscious lyrics probably find it difficult to take Steve Tyler seriously with a song about child abuse. Or they think Phil Collins is trying to cash in. The only one I really take seriously is Neil Young because he's always done it."

"I don't know how much a record is really going to do for the homeless unless the proceeds go to them," says WNSR New York PD Bob Dunphy, whose station is currently running its annual Coats For Kids promotion. "We Are The World" made an impact because it directly promoted donating to USA For Africa. I'm not sure if just raising listeners' consciousness is as useful as a call to action."

AC programmers have generally worried the most about message songs turning off their audiences. Many of them rejected Tracy Chapman's "Fast Car" in 1988, or added it late, because they felt it was a downer. Dunphy says he did not have problems with that record, but did get negative calls on Suzanne Vega's "Luka." "We took a lot of calls from people who said the song bummed them out—that they listened to the radio to escape, and that wasn't escaping."

"Another Day In Paradise" went to No. 1 on Billboard's Hot AC chart in five weeks. But while Collins' other hits, especially "In The Air Tonight," are perennially high-testing records, Dunphy says the current song has researched poorly with his audience and "may be too depressing for the holiday season."

But, WNCI's Robbins says "Paradise" is his best-testing record. Similarly, WFLY's Pettingill reports that "listeners say it's great that Phil Collins does a song to try and help people and that he does more than just sing. People have the impression that he's not out to make money, but to shed some light on an issue that is troubling the country."

NEW KIDS DOMINATE NOVEMBER CERTS

(Continued from preceding page)

- Michael Bolton, "The Hunger," Columbia, his first.
- Leonard Cohen, Columbia, his first.
- Kix, "Blow My Fuse," Atlantic, its first.
- Sinead O'Connor, "The Lion And The Cobra," Chrysalis, her first.
- Billy Joe Royal, "The Royal Treatment," Atlantic America, his first.
- Young M.C., "Stone Cold Rhymin'," Island.

PLATINUM SINGLES

- Janet Jackson, "Miss You Much," A&M, her first.
- George Michael, "I Want Your Sex," Columbia, his first.
- New Kids On The Block, "Hangin' Tough," Columbia, their first.

GOLD SINGLES

- Prince, "Partyman," Paisley Park/Warner Bros., his seventh.

- Bobby Brown, "Rock Wit'cha," MCA, his fifth.
- Billy Joel, "We Didn't Start The Fire," Columbia, his fifth.
- Milli Vanilli, "Blame It On The Rain," Arista, its fourth.
- New Kids On The Block, "Cover Girl," Columbia, their fourth.
- George Michael, "One More Try," Columbia, his third.
- George Michael, "Faith," Columbia, his second.
- Aerosmith, "Love In An Elevator," Geffen, its first.
- B-52's, "Love Shack," Reprise, their first.
- Janet Jackson, "Miss You Much," A&M, her first.
- Johnny Kemp, "Just Got Paid," Columbia, his first.
- George Michael, "I Want Your Sex," Columbia, his first.
- Motley Crue, "Dr. Feelgood," Elektra, its first.

FOR WEEK ENDING DECEMBER 16, 1989

Billboard. CROSSOVER RADIO AIRPLAY™

TOP 40/DANCE			
THIS WEEK	LAST WEEK	TITLE	ARTIST
1	2	PUMP UP THE JAM SBK 07311	TECHNOTRONIC
2	1	BACK TO LIFE VIRGIN 7-99171	SOUL II SOUL (FEATURING CARON WHEELER)
3	5	EVERYTHING MCA 53714	JODY WATLEY
4	3	BLAME IT ON THE RAIN ARISTA 1-9904	MILLI VANILLI
5	7	TWO TO MAKE IT RIGHT VENETTA TS-1464/A&M	SEDUCTION
6	9	RHYTHM NATION A&M TS-1455	JANET JACKSON
7	6	WITH EVERY BEAT OF MY HEART ARISTA 1-9895	TAYLOR DAYNE
8	4	(IT'S JUST) THE WAY THAT YOU LOVE ME VIRGIN 7-99282	PAULA ABDUL
9	12	ANOTHER DAY IN PARADISE ATLANTIC 7-88774	PHIL COLLINS
10	10	THIS ONE'S FOR THE CHILDREN COLUMBIA 38-73064	NEW KIDS ON THE BLOCK
11	8	DON'T MAKE ME OVER NEXT PLATEAU 325	SYBIL
12	15	TENDER LOVER SOLAR 74003/E.P.A.	BAByFACE
13	17	NO MORE LIES RUTHLESS 7-99149/ATCO	MICHEL'LE
14	11	OVER AND OVER ATLANTIC 7-88799	PAJAMA PARTY
15	13	I WANT YOU VISION 4511	SHANA
16	24	WE CAN'T GO WRONG CAPITOL 44498	THE COVER GIRLS
17	14	IF YOU LEAVE ME NOW LMR 77000	JAYA
18	16	BUST A MOVE DELICIOUS VINYL 105/ISLAND	YOUNG M.C.
19	—	TELL ME WHY ARISTA 1-9916	EXPOSE
20	22	PRINCIPAL'S OFFICE DELICIOUS VINYL 7-99137/ISLAND	YOUNG M.C.
21	23	I'LL BE GOOD TO YOU QWEST 7-22697/WARNER BROS.	QUINCY JONES
22	21	ME SO HORNY SKYWALKER 130	THE 2 LIVE CREW
23	19	GIRL I AM SEARCHING FOR YOU LMR 74005	STEVIE B
24	18	FRENCH KISS EPIC 1842/E.P.A.	LIL LOUIS
25	—	OPPOSITES ATTRACT VIRGIN 7-99158	PAULA ABDUL
26	—	C'MON AND GET MY LOVE FFRR 886 798-4/POLYGRAM	D-MOB
27	20	LOVE SHACK REPRISE 7-22817	THE B-52'S
28	30	MEMORIES MCMAC 7525	JOHNNY O
29	—	HEART VIRGIN 7-99153	NENEH CHERRY
30	26	TALK TO MYSELF Geffen 7-22936	CHRISTOPHER WILLIAMS

TOP 40/ROCK			
THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	WE DIDN'T START THE FIRE COLUMBIA 38-73021	BILLY JOEL
2	4	ANOTHER DAY IN PARADISE ATLANTIC 7-88774	PHIL COLLINS
3	5	JUST BETWEEN YOU & ME ATLANTIC 7-88781	LOU GRAMM
4	2	LOVE SHACK Geffen 7-22856	TESLA
5	3	LIVING IN SIN MERCURY 876 070-7/POLYGRAM	BON JOVI
6	11	FOOL FOR YOUR LOVING Geffen 4-22715	WHITESNAKE
7	10	FREE FALLING MCA 53748	TOM PETTY
8	8	ANGEL SONG CAPITOL 44449	GREAT WHITE
9	13	JANIE'S GOT A GUN Geffen 7-22727	AEROSMITH
10	7	DON'T CLOSE YOUR EYES ATLANTIC 7-88902	KIX
11	9	ROCK AND A HARD PLACE COLUMBIA 38-73057	ROLLING STONES
12	12	THE LAST WORTHLESS EVENING Geffen 7-22771	DON HENLEY
13	15	WHEN THE NIGHT COMES CAPITOL 44437	JOE COCKER
14	14	WAIT FOR YOU WTC 311-73034	BONHAM
15	18	KICKSTART MY HEART ELEKTRA 7-69248	MOTLEY CRUE
16	20	DOWNTOWN TRAIN WARNER BROS. 7-22685	ROD STEWART
17	21	EVERYTHING YOU DO ATLANTIC 7-88823	FIONA (WITH KIP WINGER)
18	6	WHEN I SEE YOU SMILE EPIC 34-69082/E.P.A.	BAD ENGLISH
19	17	LOVE SHACK REPRISE 7-22817	THE B-52'S
20	26	PEACE IN OUR TIME COLUMBIA 38-73047	EDDIE MONEY
21	24	HIDE YOUR HEART MERCURY 876 146-7/POLYGRAM	KISS
22	22	I LIVE BY THE GROOVE CHRYSALIS 23427	PAUL CARRACK
23	16	POISON EPIC 34-68958/E.P.A.	ALICE COOPER
24	23	BACK TO THE BULLET POLYDOR 889 976-4/POLYGRAM	SARAYA
25	30	PRETENDING DUCK 7-22732/REPRISE	ERIC CLAPTON
26	28	A GIRL LIKE YOU ENIGMA 44480/CAPITOL	THE SMITHEREENS
27	29	I REMEMBER YOU ATLANTIC 7-88886	SKID ROW
28	—	JUST LIKE JESSE JAMES Geffen 7-22844	CHER
29	27	LISTEN TO YOUR HEART EMI 50223	ROXETTE
30	19	ANGELIA EMI 50218	RICHARD MARX

Products with the greatest airplay gains this week.
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TOP 40/DANCE PLAYLISTS		
Hot 97 FM	P.D.: Joel Salkowitz	<ul style="list-style-type: none"> 1 Technotronic, Pump Up The Jam 2 Cynthia, Thief Of Hearts 3 Yvonne, There's A Party Going On 4 Lil Louis, French Kiss 5 Paula Abdul, (It's Just) The Way 6 Taylor Dayne, With Every Beat Of My 7 Milli Vanilli, Blame It On The Rain 8 Jody Watley, Everything 9 The B-52's, Love Shack 10 Pajama Party, Over And Over 11 Jaya, If You Leave Me Now 12 Janet Jackson, Rhythm Nation 13 Young M.C., Bust A Move 14 Seduction, Two To Make It Right 15 Shana, I Want You 16 New Kids On The Block, This One's 17 George D. Lemons, Without You 18 Michelle, No More Lies 19 Judy Torres, Love U Will U Love Me 20 Stevie B, Girl I Am Searching For 21 Bobby Brown, Rock Wit'Cha 22 Babyface, Tender Lover 23 Johnny O, Memories 24 Quincy Jones, I'll Be Good To You 25 Michael Rodgers, I Got Love 26 Doug Lazy, Let The Rhythm Pump 27 The Cover Girls, My Heart Skips A 28 Paula Abdul, Opposites Attract 29 Young M.C., Principal's Office 30 The Cover Girls, We Can't Go Wrong 31 Black Box, Ride On Time 32 Expose, Tell Me Why 33 EX Sybil, Walk On By 34 EX New Kids On The Block, Didn't I 35 EX Eileen Flores, Touch Me With Your 36 EX — 37 EX — 38 EX — 39 EX — 40 EX —
Power 106 FM	P.D.: Jeff Wyatt	<ul style="list-style-type: none"> 1 Soul II Soul (Featuring Caron 2 Technotronic, Pump Up The Jam 3 Jody Watley, Everything 4 Milli Vanilli, Blame It On The Rain 5 Sybil, Don't Make Me Over 6 Shana, I Want You 7 Young M.C., Bust A Move 8 Seduction, Two To Make It Right 9 Christopher Williams, Talk To Myself 10 The 2 Live Crew, Me So Horny 11 Pajama Party, Over And Over 12 Stevie B, Girl I Am Searching For 13 Johnny O, Memories 14 Joey Kid, Everything I Own 15 Teddy Riley, Featuring Jay, My Fan 16 Paula Abdul, (It's Just) The Way 17 Lil Louis, French Kiss 18 Janet Jackson, Miss You Much 19 Pam Russo, Hold Tight 20 Taylor Dayne, With Every Beat Of My 21 Janet Jackson, Rhythm Nation 22 Bobby Brown, Rock Wit'Cha 23 Phil Collins, Another Day In Paradise 24 Jive Bunny & The Mixmasters, Swing 25 New Kids On The Block, Didn't I 26 Paris By Air, Voices In Your Head 27 Expose, Tell Me Why 28 After 7, Heat Of The Moment 29 D.Mob, C'mon And Get My Love 30 Michelle, No More Lies 31 EX Expose, When I Looked At Him 32 EX Expose, Tell Me Why

TOP 40/ROCK PLAYLISTS		
Power 106 FM	P.D.: Jeff Wyatt	<ul style="list-style-type: none"> 1 Soul II Soul (Featuring Caron 2 Technotronic, Pump Up The Jam 3 Jody Watley, Everything 4 Milli Vanilli, Blame It On The Rain 5 Sybil, Don't Make Me Over 6 Shana, I Want You 7 Young M.C., Bust A Move 8 Seduction, Two To Make It Right 9 Christopher Williams, Talk To Myself 10 The 2 Live Crew, Me So Horny 11 Pajama Party, Over And Over 12 Stevie B, Girl I Am Searching For 13 Johnny O, Memories 14 Joey Kid, Everything I Own 15 Teddy Riley, Featuring Jay, My Fan 16 Paula Abdul, (It's Just) The Way 17 Lil Louis, French Kiss 18 Janet Jackson, Miss You Much 19 Pam Russo, Hold Tight 20 Taylor Dayne, With Every Beat Of My 21 Janet Jackson, Rhythm Nation 22 Bobby Brown, Rock Wit'Cha 23 Phil Collins, Another Day In Paradise 24 Jive Bunny & The Mixmasters, Swing 25 New Kids On The Block, Didn't I 26 Paris By Air, Voices In Your Head 27 Expose, Tell Me Why 28 After 7, Heat Of The Moment 29 D.Mob, C'mon And Get My Love 30 Michelle, No More Lies 31 EX Expose, When I Looked At Him 32 EX Expose, Tell Me Why
KMEL 106 FM	P.D.: Keith Naftaly	<ul style="list-style-type: none"> 1 Seduction, Two To Make It Right 2 Jody Watley, Everything 3 Janet Jackson, Rhythm Nation 4 Jaya, If You Leave Me Now 5 Luthers, You Are My Everything 6 Technotronic, Pump Up The Jam 7 Babyface, Tender Lover 8 Michelle, No More Lies 9 Soul II Soul (Featuring Caron 10 Paula Abdul, Opposites Attract 11 Surface, You Are My Everything 12 Abstrax, Right & Hype 13 Tony Lamas, Forever More 14 Joyce Irby, I'll Be There For You 15 Gap Band, All Of My Love 16 Taylor Dayne, With Every Beat Of My 17 Quincy Jones, I'll Be Good To You 18 Sharon Bryant, Foolish Heart 19 Angela Winbush, It's The Real Thing 20 Phil Collins, Another Day In Paradise 21 D.Mob, C'mon And Get My Love 22 Milli Vanilli, Blame It On The Rain 23 Jernaine Jackson, Don't Take It 24 Young M.C., Principal's Office 25 New Kids On The Block, This One's 26 The Cover Girls, We Can't Go Wrong 27 Neneh Cherry, Heart 28 EX Expose, Tell Me Why 29 EX Doug Lazy, Let The Rhythm Pump 30 EX New Kids On The Block, This One's 31 EX Kenny G, Gong Home 32 EX India, Right From The Start 33 EX Christopher Max, Serious Kind Of

TOP 40/ROCK PLAYLISTS		
Power 100.3 FM	P.D.: Scott Shannon	<ul style="list-style-type: none"> 1 Tesla, Love Song 2 Tom Petty, Free Falling 3 The B-52's, Love Shack 4 Billy Joel, We Didn't Start The Fire 5 Kix, Don't Close Your Eyes 6 Bon Jovi, Living In Sin 7 Phil Collins, Another Day In Paradise 8 Bad English, When I See You Smile 9 Alice Cooper, Poison 10 Lou Gramm, Just Between You & Me 11 Gorky Park, Bang 12 Aerosmith, Janie's Got A Gun 13 Motley Crue, Kickstart My Heart 14 Motley Crue, Dr. Feelgood 15 Great White, Angel Song 16 Bonham, Wait For You 17 Fiona (With Kip Winger), Everything 18 Skid Row, I Remember You 19 Rod Stewart, Downtown Train 20 Aerosmith, Love In An Elevator 21 Eddie Money, Peace In Our Time 22 Roxette, Listen To Your Heart 23 Roxette, Dangerous 24 Whitesnake, Fool For Your Loving 25 Loverboy, Too Hot 26 The Searchers, A Girl Like You 27 EX Depeche Mode, Personal Jesus
FOX	P.D.: Chuck Beck	<ul style="list-style-type: none"> 1 Tesla, Love Song 2 Alice Cooper, Poison 3 Billy Joel, We Didn't Start The Fire 4 Bad English, When I See You Smile 5 The B-52's, Love Shack 6 White Snake, Ride Love 7 Milli Vanilli, Blame It On The Rain 8 Depeche Mode, Personal Jesus 9 Great White, Angel Song 10 Phil Collins, Another Day In Paradise 11 Paula Abdul, (It's Just) The Way 12 Bon Jovi, Living In Sin 13 Motley Crue, Kickstart My Heart 14 Honeymoon Suite, What Does It 15 Roxette, Listen To Your Heart 16 Aerosmith, Janie's Got A Gun 17 Lou Gramm, Just Between You & Me 18 Cher, Just Like Jesse James 19 EX Janet Jackson, Rhythm Nation 20 Kix, Don't Close Your Eyes 21 Motley Crue, Dr. Feelgood 22 Roxette, Dangerous 23 EX Lou Gramm, Just Between You & 24 EX Eddie Money, Peace In Our Time

TOP 40/ROCK PLAYLISTS		
Wmms 100.5 FM	P.D.: Rich Piombino	<ul style="list-style-type: none"> 1 Joe Cocker, When The Night Comes 2 Don Henley, The Last Worthless 3 Rolling Stones, Rock And A Hard 4 Billy Joel, We Didn't Start The Fire 5 Phil Collins, Another Day In Para 6 Kix, Don't Close Your Eyes 7 Bonham, Wait For You 8 Bon Jovi, Living In Sin 9 Lou Gramm, Just Between You & 10 Whitesnake, Fool For Your Loving 11 Eric Clapton, Pretending 12 Aerosmith, Janie's Got A Gun 13 Lenny Kravitz, Let Love Rule 14 The Alarm, Sold Me Down The River 15 Paul Carrack, I Live By The Groove 16 Tom Petty, Free Falling 17 Tesla, Love Song 18 Kiss, Hide Your Heart 19 Great White, Angel Song 20 Motley Crue, Kickstart My Heart 21 Rod Stewart, Downtown Train 22 Billy Squier, Don't Let Me Go 23 Saraya, Back To The Bullet 24 Alice Cooper, Poison 25 Robin Beck, Save Up All Your Tears 26 Starship, I Didn't Mean To Stay All 27 Eddie Money, Peace In Our Time 28 Neil Young, Rockin' In The Free 29 Poco, Nothing To Hide 30 The Smitheereens, A Girl Like You
allstar 97.1 WOL	P.D.: Joel Folger	<ul style="list-style-type: none"> 1 Don Henley, The Last Worthless 2 The B-52's, Love Shack 3 Billy Joel, We Didn't Start The Fire 4 Tom Petty, Free Falling 5 Phil Collins, Another Day In Paradise 6 Whitesnake, Fool For Your Loving 7 Lou Gramm, Just Between You & 8 Kix, Don't Close Your Eyes 9 Great White, Angel Song 10 Rolling Stones, Rock And A Hard 11 Bon Jovi, Living In Sin 12 Aerosmith, Janie's Got A Gun 13 Rod Stewart, Downtown Train 14 Tesla, Love Song 15 The Alarm, Sold Me Down The River 16 Eddie Money, Peace In Our Time 17 Motley Crue, Kickstart My Heart 18 Roxette, Listen To Your Heart 19 EX Cher, Just Like Jesse James 20 EX Chicago, What Kind Of Man Would I 21 EX Richard Marx, Too Late To Say I 22 EX Roxette, Dangerous 23 EX Poco, Nothing To Hide 24 EX Michael Morales, I Don't Know

POP

PICKS

JIVE BUNNY & THE MASTERMIXERS

PRODUCERS: The Mastermixers
Atco 91322

"Hooked On Sampling" should be the title here. This is an unimaginative collection of eight tracks, each of which features extended samples of golden oldies. First single, "Swing The Mood," is climbing the charts, threatening to be as big a smash here as it was in the U.K. The album's success will depend upon public's tolerance for future singles cut from the same mold.

RECOMMENDED

GIPIY KINGS

Mosaïque
PRODUCER: Claude Martinez
Elektra 60892

Aptly titled effort finds Europe's favorite troubadours courting America again with a zesty blend of flamenco, Provençal, Moorish, jazz, salsa, and pop flavorings. Though language barrier may preclude significant U.S. airplay, Spanish-language programmers will pounce on the andante "Caminando Por La Calle"; the up-tempo pop gems "Serana," "Niña Morena," and "Soy"; the romping "Vamos A Bailar"; and a Latin adaptation of "Volaré."

THE ANGELS

Beyond Salvation
PRODUCER: Terry Manning
Chrysalis 21677

Aussie quintet, formerly known as Angel City, unleashes a no-holds-barred set of barroom rockers. Producer Manning brings the best out of the band, with each tune pulsing forth with an urgent punch. "Dogs Are Talking" and "Let The Night Roll On" are tailor-made for MTV and album rock radio.

ALL ABOUT EVE

Scarlet And Other Stories
PRODUCERS: Paul Samwell Smith, All About Eve
Mercury 838965

Rich and textured production values, as well as the emotionally expressive presence of vocalist Julianne Regan, highlight this U.K. band's second effort. Entire project shows tremendous artistic growth, although new-found maturity is most evident on "Road To Your Soul" and "Blind Lemon Sam." Both have the commercial appeal to win over album rock radio programmers.

MINISTRY

The Mind Is A Terrible Thing To Taste
PRODUCERS: Hypo Luxa, Hermes Pan
Sire/Warner Bros. 26004

Current effort from dependably brash hardcore rockers is best described as an all-out sensory assault that often straddles the line between grippingly provocative and offensive. Wall-of-noise instrumentation and demented-yet-poetic lyrics combine for what promises to be one of the college and alternative radio hits of next year.

RED LORRY YELLOW LORRY

Blow
PRODUCER: Harold Burgon, Gavin Mackill, Red Lorry
Yellow Lorry
Beggars Banquet/RCA 9937

Diehards are certain to gobble up this gloomy collection of gothic imagery set to pulsating modern rock melodies. Dense production renders the likelihood of mainstream crossover virtually nonexistent—and not necessary, since band has carved out a reliable and stable niche in the less stringent alternative market.

XYZ

PRODUCER: Don Dokken
Enigma 73525

Southern California hard rock quartet

displays a pop-conscious sound on strong bow, produced with an ear to radio by vet Dokken. "Maggy," "What Keeps Me Loving You," and "Take What You Can" are exemplary of group's sleek, well-tooled style. Enigma plans to go to the wall with this one.

DEAD ON

PRODUCER: Roger Probert
SBK 93249

New York fivesome whips through a fairly forceful program of Metallica-styled thrash, showing off some no-jive rhythmic ideas and a dangerous twin lead guitar attack. While both the vocals and the songs verge on the generic at times, bashers like "Salem Girls" and "Beat A Dead Horse" might ring the chimes of metal-based album rockers.

THE JAYHAWKS

Blue Earth
PRODUCERS: Jim Rondinelli, Tom Herbers & the Jayhawks
Twin/Tone 89151

Uncanny debut by a Midwestern foursome who sound as if they slept with their old Flying Burrito Brothers records. Vocal pairing of Mark Olson and Gary Louris time and again recalls the harmonic splendor of Gram Parsons and Chris Hillman, and that's saying something. Excellent original material ups the ante. A good bet for modern rockers who aren't afraid to go up the country.

THE CREATURES

Boomerang
PRODUCERS: The Creatures & Mike Hedges
Geffen 24275

Resolutely eccentric project finds Siouxsie Sioux and Budgie of Siouxsie & the Banshees meandering their weird way through a gauzy set of often horn-laden tunes that bear little resemblance to parent band's hard-driving punkish style. "Standing There" is chalking up modern rock airplay, but off-the-wall nature of project will limit auditors to Banshees worshippers.

VARIOUS ARTISTS

Konbit! Burning Rhythms Of Haiti
PRODUCERS: Jonathan Demme, Fred Paul & Edward Saxon
A&M 5281

Anthology, some of the proceeds of which benefit a Haitian water project, is an exciting first look at the Caribbean isle's indigenous music, compiled with care by film director Demme and his colleagues. Highlighting the compilation are two new tracks pairing the Neville Brothers and Haiti's Les Freres Parents. Rhythmic force of this music will appeal to reggae and African buyers, who may have a new kick on their hands.

FULL FATHOM FIVE

Multinational Pop Conglomerate
PRODUCERS: Full Fathom Five, Tom Tatman
Link 024

It's no wonder that modern and college rockers have begun to rally around this Iowa-bred band. Set overflows with contagious hooks and melodies, not to mention the radio-friendly presence of vocalist/guitarist Eric Mehcher. Limited distribution may confine deserved widespread retail outreach, though smart major label A&R execs should take note for future reference. Contact: 212-627-1500.

BOBBY RADCLIFF

Dresses Too Short
PRODUCER: Hammond Scott
Black Top 1048

Not since Stevie Ray Vaughan's first set has there been such a smashing bow by a blues-rock guitarist. New Yorker Radcliff, a one-time acolyte of late Chicago great Magic Sam, recalls another Windy City master, Buddy Guy, in both his quavering axe licks and full-force vocals. "Ughl," "Bonehead," and "Stick Around" are

NEW AND NOTEWORTHY

BUZZCOCKS

Product
PRODUCERS: Martin Rushent, Martin Hannett
Restless Retro 72377

Pop-punk progenitors from Manchester, England, are saluted in three-CD retrospective that collects three studio albums, a hits compilation, one EP, and a vintage live set; about half the material has never before been available in the U.S. Time has been very kind to mastermind Pete Shelley's cranked-up tunefulness—the best songs here could have been written yesterday, and not a decade ago. Re-formed quartet is now touring the U.S., which should help sales of this outstanding collection.

CLIFFORD BROWN

Brownie: The Complete EmArcy Recordings Of Clifford Brown
REISSUE PRODUCER: Kiyoshi Koyama
EmArcy/PolyGram 838306

The great jazz trumpeter, who died at the age of 25 in 1956, receives his due in comprehensive 10-CD box of his best, most famous work. Legendary sessions with partner Max Roach, featuring tenorists Harold Land and Sonny Rollins, are among the essential sets in jazz; also included here are sides featuring Brown as accompanist to Sarah Vaughan, Helen Merrill, and Dinah Washington. Extensive notes by Dan Morgenstern put everything in perspective. Quite simply, the reissue of the year.

fine samplings of this player's prodigious talent.

BLACK

PICKS

ARABIAN PRINCE

Brother Arab
PRODUCERS: Arabian Prince & That Guy
Orpheus/EMI 75614

Straight outta Compton roars the Prince, a member of the N.W.A. posse, backed by some well-lubricated grooves and shooting from the lip. Rising rap hit "She's Got A Big Posse" is typical of the Arabian style, which leans less heavily on the street-fighting style of his parent band. Not gaudy, but not shoddy either, this should pack a punch on black and pop sides.

RECOMMENDED

MICHAEL JEFFRIES

PRODUCERS: Various
Warner Bros. 25925

Jeffries is a strong-voiced, virile singer whose main fault is a resemblance to far too many midlevel singers already on the prowl. But some smart production (by Jellybean Johnson, Jam & Lewis, and others) keep things from getting stale. Duet with Karyn White, "Not Thru Being With You," and "Teach Me" have spiffy studio hooks that could reel in buyers.

STEADY B

Going Steady
PRODUCERS: Lawrence Goodman & Steady B
RCA 1284

Philadelphia rapper shows some sporadically interesting moves on a set that never quite gives up the goods. Steady is steadiest when giving up the socially conscious raps on "Analogy Of A Black Man" and "Stone Cold Hustler"; while title cut has a chill groove to it, rhymes and stark production sound altogether too

familiar to move up in a big way.

DANCE

PICKS

ABC

Up
PRODUCERS: Mark White, Martin Fry, Blaze
Mercury 838646

Act's last album for the label finds the stylish U.K. duo wrapped in the veils of house music. This is a seemingly natural evolution for a dance/pop group that has always managed to maintain its distinction while dabbling with the signs of the times. Programmers can pretty much drop the needle anywhere for some engaging Euro-scented R&B/house nuggets.

RECOMMENDED

SHANA

I Want You
PRODUCERS: Various
Vision 3316

Title track from this Miami-born singer's debut has already made a healthy dent on the Hot 100, and is beginning to win over club jocks as well. Zesty Latin/pop mixes cheerfully recall early efforts from Expose and Sa-Fire, with multiple singles choices including the chipper "I'd Do Anything For Your Love" and percolating "You Can't Get Away." Contact: 305-893-9191.

JAZZ

RECOMMENDED

CHARNETT MOFFETT

Beauty Within
PRODUCER: Charnett Moffett
Blue Note 91650

It's hard to fault this splendid young bassist's technique on his sophomore stanza—Moffett shows an exceptional command of both the standup and electric four-string. But, despite assists from such notables as Stanley Jordan and Kenny Garrett, set ultimately lacks an edge; original numbers, while they'll do service on lite-jazz outlets, pass through the head without making much of an impression.

MARK MURPHY

Kerouac, Then And Now
PRODUCER: Bill Mays
Muse 5359

As the title suggests, sure-voiced jazz vocalist Murphy pays homage to beatnik roots on this interesting new set. Working in trio settings, singer essays vocal versions of Strayhorn, Monk, and Dameron compositions, and offers two jazzed-up readings from beat master Jack Kerouac and a homage to hip comic Lord Buckley. Nice stuff.

NEW AGE

PICKS

PHILIP AABERG

Upright
PRODUCERS: Philip Aaberg & Will Ackerman
Windham Hill 1088

Pianist blends an amazing array of boogie, blues, classical, jazz, and rock influences. The album was recorded live and the vibrancy comes clearly through the speakers, whether it be on the jump-starter "Frogman" or the swaying ease of "Slow Dance." Aaberg shines whether playing solo or surrounded by other gifted musicians, such as guitarist Dean

Parks and drummer Vinnie Colaiuta.

WILLIAM ELWOOD

Vista
PRODUCER: Billy Oskay
Narada Lotus 61024

Canadian guitarist's third release showcases the delicate strength of his acoustic and classical stylings, especially in his reworking of Simon & Garfunkel's "Scarborough Fair/Canticle." Unlike his two previous works, Elwood opts for the ensemble approach here, surrounding himself with talented musicians who complement, but don't overwhelm, his elegant sound. Also lovely are "In The Middle Distance" and "Lonestar."

RECOMMENDED

WAYNE GRATZ

Reminiscence
PRODUCER: David Vartanian & Eric Lindert
Narada Lotus 1023

Milwaukee label is imaging newcomer Gratz in the same vein as David Lanz and the comparisons are obvious. But pianist Gratz definitely stands on his own. His compositions gracefully blend classical and rock elements for a middle ground that never compromises its spirit. Best bets are "The Shallows" and "Going Home."

DAVID CULLEN

Blue Counterpoint
PRODUCER: David Cullen
Tall Tree Records/TBA 16008

Guitarist wends his way through 11 original compositions, many of which have the relaxing, gentle feel of a bubbling brook after the spring thaw. Previously released "On The Way" is rerecorded here to good effect, and new tunes, including the sprightly title track and elegant "Cycles," should also fall upon grateful ears. Contact: 612-789-7225.

CLASSICAL

RECOMMENDED

PAGANINI: VIOLIN CONCERTO NO. 1/ VIEXTEMPS: VIOLIN CONCERTO NO. 5

Viktoria Mullova, Academy of St. Martin-in-the-Fields, Marriner
Philips 422332

Another outstanding recording among the several prime violin showcases that have recently entered the CD lists. Mullova has it all: temperament, technique, and flair. But she delivers more than a superficial high in readings that invariably work to bend virtuosic challenges to musical purposes.

BACH: GOLDBERG VARIATIONS

Keith Jarrett, Harpsichord
ECM 839622

Sensitively played, if not always by the book. Jarrett has his own ideas about ornamentation that purists may quibble with, but they do no real damage. What is certain here is that, via his advocacy, the towering masterpiece will make contact with a universe of listeners not always tuned in to traditional performers.

SPOTLIGHT: Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS: Releases predicted to hit the top half of the chart in the format listed.

RECOMMENDED: Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

POP

PICKS

COVER GIRLS *We Can't Go Wrong* (timing not listed)
 PRODUCERS: Andy Panda, Tony Moran
 WRITERS: Tripoli, Moran, Cole
 PUBLISHERS: not listed
 Capitol B-44498

Taking a brief pause from their signature dance/pop mode, picture-perfect trio covers multiformat success with this engaging power-pop ballad.

RECOMMENDED

KATE BUSH *Love & Anger* (4:39)
 PRODUCER: Kate Bush
 WRITER: Kate Bush
 PUBLISHER: Kate Bush Ltd.
 Columbia 38T-73092 (cassette single)

Bush recalls her "The Big Sky" on this lively, introspective number from the hit album "The Sensual World." Already a No. 1 smash with modern rock programmers.

TERENCE TRENT D'ARBY *This Side Of Love* (4:56)
 PRODUCER: Terence Trent D'Arby
 WRITER: T. Trent D'Arby
 PUBLISHERS: Young Terence/Virgin/BMI
 Columbia 38T-73074 (cassette single)

Sparse rock setting proves as appropriate a scenario for the multifaceted vocalist as his more recognizable soul-inspired sound.

SHAWN COLVIN *Steady On* (4:30)
 PRODUCERS: John Leventhal, Steve Addabbo
 WRITERS: S. Colvin, J. Leventhal
 PUBLISHERS: AGF/Red Songs/Lev-A-Tunes
 Columbia 38T-73061

Latest entrant in the female folkie race is an odds-on favorite to strike pop/AC gold à la Chapman and Vega thanks to this sensitive, understated tune.

BLACK

PICKS

STACY LATTISAW WITH JOHNNY GILL *Where Do We Go From Here* (4:12)
 PRODUCER: Le Mel Humes
 WRITER: Le Mel Humes
 PUBLISHER: Virgin/Nijel, BMI
 MIXERS: Le Mel Humes, Ray Bardani
 Motown MOT-2026 (cassette version also available, Motown MOTC-2026; 12-inch version also available, Motown MOTR-4701)

Lattisaw pairs once again with her teen singing partner and new label mate Gill to embellish a lush and passionate R&B ballad.

RECOMMENDED

BOBBY WOMACK *Save The Children* (4:30)
 PRODUCER: Bobby Womack
 WRITERS: Bobby Womack, Harold T. Payne
 PUBLISHERS: Ashtray/Harold T. Payne, BMI
 Solar ZS-4-74006 (c/o Epic) (cassette version also available, Solar ZST-74006)

Venerable soul stylist is back with a comforting, leisurely paced number with an inspired lyrical treatment.

ELEECE *In The Early Morning (When I Rise)* (4:35)
 PRODUCER: Eleece
 WRITER: Eleece
 PUBLISHER: Creative Sun, ASCAP
 Creative Mind TR-520878 (12-inch single)

Silky warmth of Eleece's voice soothes and caresses on this romantic ballad. Deserves universal attention. Contact: Creative Mind Inc, P.O. Box 923, Bronx, N.Y. 10458.

BIG MACK *Tick Tock (Ring My Phone)* (timing not listed)
 PRODUCER: Marc Jordan
 WRITERS: S. McEmore, M. Jordan, A. Land, R. Coes
 PUBLISHERS: Brittless/Mack Jam/Def Jam, ASCAP
 OBR 44-731129 (c/o Columbia) (12-inch single)

Amusing tale of unrequited love is set to a sassy, percussive rhythm base.

ARTHUR BAKER & THE BACKBEAT DISCIPLES *Featuring Al Green* *The Message Is Love*

(7:04)
 PRODUCERS: Arthur Baker, Richard Scher
 WRITERS: A. Baker, R. Scher
 PUBLISHERS: Shakin' Baker, BMI/MCA, ASCAP
 MIXERS: Les Adams, Arthur Baker
 A&M SP-12323 (12-inch single)

Easy-paced pop/soul number stokes up for competition by donning a sparse Soul II Soul-ish rhythmic pulse and bass line. Fresh arrangement nicely frames Green's sparkling reading.

VANESSA BELL ARMSTRONG *I'm Coming Back* (4:44)
 PRODUCER: Barry J. Eastmond
 WRITERS: B. Eastmond, M. Eastmond
 PUBLISHERS: Zomba Enterprises/Melorie, ASCAP
 Jive 1304-1-JD (c/o RCA) (12-inch single)

Armstrong's voice remains the focal point of this commercially viable midtempo, synth-based R&B number.

ZAPP *I Play The Talk Box* (4:04)
 PRODUCER: Roger Troutman
 WRITERS: R. Troutman, L. Troutman
 PUBLISHERS: Troutman's Music/Saja, BMI
 Reprise O-21407 (c/o Warner Bros.) (12-inch single)

New jack technojam shows off a flashy, more vibrant side of the group after its previous slow-paced effort.

CHARLES BLACKMAN *Special Part Of Me* (3:50)
 PRODUCERS: Amir Bayyan, Jamal Att-Taa-Tary
 WRITERS: A. Bayyan, C. Blackman, J. Pass
 PUBLISHERS: WIDR/Amirful, ASCAP
 PJ PJ2551 (12-inch single)

Midtempo groove fondly recalls early days of Earth, Wind & Fire or the Commodores. Contact: 201-676-9732.

COUNTRY

PICKS

EXILE *Keep It In The Middle Of The Road* (3:14)
 PRODUCERS: Tim DuBois, Randy Sharp
 WRITERS: Sonny Lemaire, J.P. Pennington
 PUBLISHERS: Tree/Pacific Island, BMI
 Arista ASI-9911

Hot guitar and piano licks strike like lightning throughout this lively, tightly performed number.

EDDY RAVEN *Sooner Or Later* (3:39)
 PRODUCER: Barry Beckett
 WRITERS: Susan Longacre, Beckie Foster, Bill LaBounty
 PUBLISHERS: W.B.M./Screen Gems-EMI, SESAC/BMI
 Universal UVL-66029

More bounce to the ounce in this pounding, rollicking number. Raven is coming off another No. 1 hit, and this pulsating, powerfully produced record should propel him back to those same chart heights.

MARY CHAPIN CARPENTER *Quittin' Time* (3:51)
 PRODUCERS: John Jennings, Mary Chapin Carpenter
 WRITERS: R. Royer, R. Linn
 PUBLISHER: Grog, ASCAP
 Columbia 38-73202

A spirited but rueful acknowledgment of love gone stale. Has the same clean, insistent instrumental sound of her recent hit, "Never Had It So Good."

RECOMMENDED

MARSHA THORNTON *A Bottle Of Wine And Patsy Cline* (3:15)
 PRODUCER: Owen Bradley
 WRITERS: Lindy Gravelle, Tommy Rocco
 PUBLISHERS: Willesten/PolyGram International, BMI/ASCAP
 MCA 53762

From the man who produced Patsy Cline comes a similar traditional production touch. A brilliant new singer, Thornton wails that she won't fall to pieces if she can have her wine and Cline.

DONNIE FIELDS *Mama Don't Believe It* (3:48)
 PRODUCER: Buzz Cason
 WRITER: Monroe Fields
 PUBLISHERS: Berry Hill/Powerfulstuff/Southern Writers Group
 Track TR-207

Lean production, listenable lyrics, and Fields' sensitive, hard-edged voice make this a thoroughly strong single. Contact: 615-383-8682.

GUY SHANNON *Take Another Chance On Me*

(2:54)
 PRODUCER: Jim Isabell
 WRITERS: J. Foster, W. Rice
 PUBLISHER: Jack & Bill, ASCAP
 Hot News GS-1101

Evenly paced and smooth flowing, this well-stated plea is sung with style and sincerity. Contact: 615-242-4722.

ROGER BALLARD *A Cheap Imitation Of You* (3:24)
 PRODUCER: David Hyde
 WRITERS: D. Goodman, P. Rakes
 PUBLISHER: Forrest Hills, BMI/ASCAP
 Swamp POP-504

Where has this hearty, R&B-influenced, spine-chilling voice been hiding? Ballard should be warmly welcomed at radio with this sax-filled, '50s-flavored, well-penned tune. Label based in Hammond, La.

MARK BRAINARD *Welcome To My Arms* (2:12)
 PRODUCER: Jack Gale, Jim Pierce
 WRITER: Rick Wingerter, John Covert
 PUBLISHER: Lovey, BMI
 Gallery II 2038

This upbeat ditty is performed with color and enthusiasm. Instrumentation is basic, but on the mark. Contact: 305-935-4880.

DANCE

PICKS

KAOMA *Lambada* (6:11)
 PRODUCER: JC Bonaventure
 WRITER: C. DeOliveira
 PUBLISHER: Adageo
 MIXER: Carl Segal
 Epic 49-73139 (c/o CBS) (12-inch single)

This international smash stands a good chance of enlightening a few dance and crossover programmers stateside with its spirited, textured, and highly accessible and energetic Bolivian beat. Investigate.

RECOMMENDED

SHANA DOUGLAS *My Love Is Right* (6:54)
 PRODUCER: James Bratton
 WRITERS: J. Bratton, T. McLaughlin
 PUBLISHER: Champion
 MCA 23994 (12-inch single)

Douglas shines brightly on this synth-powered R&B/club track sporting the signature Bratton nuances (Sybil, Kelly Charles).

LARREE' LEE *You Don't Know Me* (6:00)
 PRODUCERS: J. Robinson, C. Gaines, J. Nurse
 WRITERS: J. Robinson, C. Gaines, J. Nurse, R. Clarke
 PUBLISHER: Evil Eye/ASCAP
 MIXER: Yvonne Turner
 4th & B'way BWAY 491 (12-inch single)

Pulsatingly hypnotic deep house track is enhanced by Lee's brassy performance. Contact: 212-995-7800.

DURAN DURAN *Burning The Ground* (4:00)
 PRODUCERS: John Taylor, Nick Rhodes, Simon LeBon, Sterling Campbell, John Jones
 WRITERS: Taylor, Taylor, Taylor, LeBon, Rhodes, John Barry
 PUBLISHER: pending
 MIXER: Christopher Marc Porter
 Capitol V-15546 (12-inch single)

Track marks the end of an era for the superstar ensemble and does so in a well-arranged beat-n-sample megamix frenzy of the act's hits. Note the jazz-inflected house-ish flip, "Decadance." Both sampled from the recent "Decade" collection.

AFRIKA BAMBABAATAA & THE SOULSONIC FORCE *Featuring The Jungle Brothers* *Return To Planet Rock* (7:59)
 PRODUCER: not listed
 WRITER: Afrika Bambaataa, Nathaniel P. Hall, Michael Small
 PUBLISHER: Bambaataa, BMI
 MIXERS: Dr. York, James Mtume
 York's YRC-786-64 (12-inch single)

Bambaataa is responsible for much of what you're hearing these days so why not bring that b-beat back. Note the raw and funky flip, "Inside Looking Out." Contact: 718-443-4417.

SYLVESTER *I Need You* (7:45)
 PRODUCERS: Harvey Fuqua, Sylvester
 WRITERS: Robinson, Orsborn
 PUBLISHER: Jobete, ASCAP
 Megatone MT-1176 (12-inch single)

Rereleased classic worthy of a

purchase because it still holds up against anything out today (the strings still kick) and two previously unreleased mixes are now included. Contact: 415-621-7475.

TECHNOID (6:23)
 PRODUCER: Ra/Hen, Stanislav Weslov
 WRITER: not listed
 PUBLISHER: ICM/Warner Chappell
 MIXER: Tom Bennett
 F NeoSubCulture NSC.100 (12-inch single)

Powerful and pretty hip technotrack with a palatable industrial edge. Try the accompanying videoclip as well. Contact: 212-571-0834.

2 IN A ROOM *Do What You Want* (6:50)
 PRODUCERS: Roger Pauletta, Dose, Aldo Marin
 WRITERS: R. Pauletta, R. Vargas
 PUBLISHERS: Cutting, ASCAP
 MIXERS: Chep Nunez, Aldo Marin, Roger Pauletta, Dose, Louis Flores
 Cutting Records CR-232 (12-inch single)

From the act's popular house package comes yet another slice of tasty underground beat-n-sample hip-house work. Move your body. Contact: 212-569-4589.

CHOCOLETTE *A Little Bit Of Lovin'* (7:19)
 PRODUCER: Eugene Bussey
 WRITER: E. Bussey
 PUBLISHERS: Beach House/Buzzy Buzz, ASCAP
 MIXERS: Eugene Bussey, Chep Nunez
 Sleeping Bag SLX-40152X (12-inch single)

Div a valiantly tries to inject excitement into this by-the-numbers house-inspired track. Late-night underground programmers will find solace in the dub, however. Contact: 212-724-1440.

KLF *What Time Is Love* (timing not listed)
 PRODUCER: James
 WRITER: KLF
 PUBLISHER: Zoo/Chappell
 TWT Records TWT-4071 (12-inch single)

As odd as it may sound, "Jesus Christ Superstar" is the hook that propels this spacy techno instrumental with an industrial edge. Contact: 212-929-0570.

DIANA BROWN & BARRIE K. SHARPE *Blind Faith* (5:55)
 PRODUCERS: Jazzie B., Nellee Hooper
 WRITERS: Brown, Romeo, Sharpe
 PUBLISHERS: Virgin/Copyright Control, ASCAP
 MIXERS: Jazzie B., Blacksmith, Barrie K. Sharpe
 FFR 886 807-1 (c/o PolyGram) (12-inch single)

This not thoroughly exciting Soul II Soul-produced, easy-paced club number does deliver an inspirational message. Act's potential is evident, however.

MODERN

ROCK

RECOMMENDED

PRIMITIVES *Secrets* (2:29)
 PRODUCERS: Paul Sampson, Wayne Morris
 WRITER: P.J. Court
 PUBLISHER: Copyright Control
 RCA 9135-4-RS (cassette single)

Another rockin' pop scorchor from the brilliant "Pure" album.

MEN WITHOUT HATS *Hey Men* (3:37)
 PRODUCER: Stefan Doroschuk
 WRITERS: Ivan Doroschuk, Stefan Doroschuk
 PUBLISHER: not listed
 Mercury 876 142-4 (c/o PolyGram) (cassette single)

Assertive, Bowie-esque vibe should help forever squelch band's tag as a one-hit wonder and establish it as a viable modern rock radio entity.

ROCABESSA *(I Can't Get No) Satisfaction* (5:53)
 PRODUCER: N. Brownie Rocabessa
 WRITERS: Jagger, Richards
 PUBLISHER: not listed
 Golden Head Records/Ras RDR12-27 (12-inch single)

Inspired reggae/pop reading of the Rolling Stones staple with airplay potential. Contact: 301-588-9641.

RAP

PICKS

QUEEN LATIFAH FEATURING MONIE LOVE *Ladies First* (5:33)
 PRODUCER: DJ Mark The 45 King
 WRITERS: D. Owens, M. James, S. Johnson, S. Faber
 PUBLISHER: Tee Girl, BMI
 MIXER: DJ Mark The 45 King, Shane Faber, Paul C Tommy Boy TB-942 (12-inch single)

Two of the genre's hottest sisters join their talents to kick it live and otherwise to a jammin' soul-dipped rhythmic pulse. Contact: 212-722-2211.

DE LA SOUL *Featuring Q-Tip From A Tribe Called Quest* *Queen Latifah And Monie Love* *Buddy* (7:17)
 PRODUCERS: The Mentor and His Three Sons
 WRITERS: P. Huston, K. Mercer, D. Joiceur, V. Mason, M. Small, P. Hall, J. Davis, D. Vincent, K. Nix, S. Vincent
 PUBLISHERS: Tee Girl/We Blows Up/EMI/Kama Sutra/Duckfur, BMI, Kenix/Sugar Biscuit, ASCAP
 MIXERS: Posdnous
 Tommy Boy TB 943 (12-inch single)

All-star jam kicks with clever rhyming and contagious energy. Equally noteworthy is "Ghetto Thang" on the flip, which is also a favorite. Contact: 212-722-2211.

RECOMMENDED

PRINCE LOVER DALU *Let Me Make Love To You* (timing not listed)
 PRODUCERS: Lyvio G, P-Fine
 WRITERS: Lyvio G, Dalu Pack
 PUBLISHER: Rap Alliance, ASCAP
 MIXER: Lyvio G, P-Fine
 G-Fine GF-12003 (12-inch single)

Fine debut was held up for quite some time clearing some fab Gwen Guthrie samples. Nonetheless, rapper shows promise and merits attention. Contact: 212-995-1608.

CHRISTMAS

The following is a list of all-new or reissued Christmas singles received this week. Because of the music's seasonal nature, the records are not rated as to chart potential.

FRANKIE FORD *White Christmas*
 Briarhead 8890. Label based in Gretna, La.

JIMBEAU HINSON *Mistletoe Time*
 American Romance 29. Contact: 615-298-1667.

RANDY ANDERSON *It's Christmas (I Wish You Were Here)*
 Comstock 1959. Contact: 602-951-3115.

BILL & "SHAKY" *Santa's Helper*
 WHN Sounds. Contact: 817-297-4868.

CARPENTERS *Christmas Song*
 A&M AM-8620 (cassette version also available, K-Tel 160-4).

JERRY K. GREEN *Peter The Penguin*
 Penguin Records 1289. Contact: 615-824-6408.

SESAME STREET DOO WAHS *Counting The Days*
 Sesame Street 22112. Label based in New York

PAUL TODD *Christmas Is For Children*
 K-Tel 160-7 (cassette version also available, K-Tel 160-4)

CINDY VANDA *Santa On His 1990 Harley*
 Grand Prize 5225. C/O NSD, P.O. Box 23262, Nash., Tenn. 37202.

DON VINSON *A Southern Time Christmas*
 Diamond Tracs 2600-45.

PICKS: New releases with the greatest chart potential.
RECOMMENDED: Records with potential for significant chart action.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention.
 Records equally appropriate for more than one format are reviewed in the category with the broadest audience. All singles commercially available in the U.S. are eligible for review. Send copies to Bill Coleman, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

LIFELINES

BIRTHS

Girl, Kelsea Michelle, to David and Dee Dye LaCroix, Aug. 21 in Los Angeles. She is manager of Chick Corea's Mad Hatter recording studio there.

Girl, Natalie Julia, to Richard and Bonnie Neumann, Sept. 26 in Dallas. He is sales manager for Music Distributors Inc. there.

Girl, Mary Beth, to Rob and Debbie Kos, Oct. 25 in Bellevue, N.J. He is director of artistic management at Metropolitan Entertainment Inc.

Girl, Chelsea Michele, to Alan and Christine Bridges, Nov. 11 in St. Petersburg, Fla. They are songwriters.

Boy, Travis Andrew, to Bob and Nancy Frymire, Nov. 14 in Tarzana, Calif. He is West Coast regional promotion manager for Virgin Records America.

Boy, Ethan Alexander, to Biff and Illyce Dawes, Nov. 15 in Woodland Hills, Calif. He is chief mobile engineer for Westwood One Radio Network. She is music publishing administrator for Patrick Rains & Associates.

Girl, Clara Blythe, to Tim and Beth

Path, Nov. 17 in Miami. She is a buyer for Spec's Music Inc.

Girl, Dominique, to John Duarte and Anita Ward, Nov. 20 in Norfolk, Va. She is a singer, best known for the 1979 disco hit "Ring My Bell," currently recording on Parallax Records.

Boy, Joshua, to Steve and Jennifer Goldstein, Nov. 22 in New York. He is VP of programming for Saga Communications.

Boy, Corey Ernest, to Melissa and Mark Snider, Nov. 24 in Manhasset, N.Y. He is Northeast regional director for ATCO Records. She was formerly an assistant to Mike Bone at Chrysalis Records.

Girl, Nicole Helena, to Michael and Stephanie Anenberg, Nov. 25 in San Dimas, Calif. She is singles buyer for Tower Records in West Covina, Calif.

MARRIAGES

Jose Troncoso to Cynthia Soriano, Oct. 7 in Pasadena, Calif. He is VP of finance at JCI Video/Records and Associated Labels.

Steve Love to Greysaha Gordon Nov. 18 in Los Angeles. He is VP of music for Carolco Pictures Inc.

Michael Rosenblatt to Hillary Scribner, Nov. 24 in East Hampton,

N.Y. He is an A&R executive at Gefen Records. She is New York promotion manager for Reprise Records.

Frank Bell to Sandy Ward, Nov. 25 in Rochester, N.Y. He is VP of programming for Keymarket Communications. She is afternoon personality at WRXR Augusta, Ga.

Jay Warner to Jackie English, Dec. 2 in Beverly Hills, Calif. He is president of National League Music Publishing Co. and author of the book "How To Have Your Hit Song Published." She is an artist and actress.

DEATHS

Ib Falk Anderson, 62, of cancer, Nov. 17 in East Setauket, N.Y. Anderson served RCA/BMG Music for 27 years in the royalty accounting department. His last position was manager of royalty audits. In this capacity, he served as liaison between the company and all outside audit firms. He is survived by his wife, Selma, and son, David.

Clara Rosenberg, 80, of cancer, Nov. 18 in Fresh Meadows, N.Y. Rosen-

burg worked 30 years in the record industry, starting in the '50s as a bookkeeper with New York Record & Tape Distributors, which is known today as Surplus Records & Tape. She remained with the company as office manager and bookkeeper until she retired six years ago. She is survived by her daughter Corinne, two grandchildren, and seven great-grandchildren.

Connie B. Gay, 75, of cancer, Dec. 3 in McLean, Va. Gay, a Country Music Hall of Fame awardee and a CMA founder and its first president, was owner of broadcast properties, managed Patsy Cline, Jimmy Dean, Roy Clark, and others, and brought country music to Washington in daily radio and television shows. See story, page 6.

Sammy Fain, 87, of a heart attack, at Univ. of Calif. at Los Angeles Medical Center in Los Angeles Dec. 6. Fain was the composer of many song standards. See story, page 6.

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036.

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. 6, Booking And Management Seminar, presented by Music Business Monthly, World Trade Center, New York. Joseph Viglione, 617-935-5386.

Dec. 9, Songwriting Workshop, presented by the Texas Music Assn., Fountain Plaza Hotel, San Antonio, Texas. Tamie Jones, 512-667-9812.

Dec. 14, International Radio & Television Society (IRTS) Christmas Benefit, Waldorf-Astoria Hotel, New York. 212-867-6650.

Dec. 14, Song Critique With Vincent M. Guest, sponsored by the Songwriters Guild of America, location to be announced. B. Aaron Meza, 213-462-1108.

JANUARY

Jan. 6-9, Consumer Electronics Show, Las Vegas Convention Center, Las Vegas. 202-457-4919.

Jan. 19-21, National Assn. of Music Merchants Inc. Convention, Anaheim Convention Center, Anaheim, Calif. 619-438-8001.

Jan. 21-25, MIDEM Convention, Festival des Palais, Cannes. 212-689-4220.

Jan. 25-28, American Women in Radio and Television 15th Annual National Commendation Awards Judging, location to be announced, Washington, D.C. Christine Murphy, 202-429-5102.

Jan. 27-31, National Religious Broadcasters Convention, Sheraton Washington and Omni Shoreham hotels, Washington, D.C. 201-428-5400.

FEBRUARY

Feb. 5-7, Nightclub, Bar, And Restaurant Expo, sponsored by Nightclub & Bar magazine, Rosemont/O'Hare ExpoCenter, Chicago. 601-236-5510.

Feb. 10, 1990 Music Conference, presented by Music Business Monthly, World Trade Center, New York. Joseph Viglione, 617-935-5386.

Feb. 15-17, Gavin Seminar, location to be announced, San Francisco. 415-495-1990.

Feb. 15-18, Concert Touring In The 1990's: 10th Annual Performance Summit Conference, presented by Performance magazine, Radisson Palm Springs Resort, Palm Beach, Calif. Don Waitt, 817-338-9444.

Feb. 25, 32nd Annual Grammy Awards, presented by the National Academy of Recording Arts and Sciences, the Shrine Auditorium, Los Angeles. 213-849-1313.

Feb. 25, Record Production Seminar, presented by Music Business Monthly, location to be announced. Joseph Viglione, 617-935-5386.

Feb. 28-March 3, 21st Annual Country Radio Seminar, Opryland Hotel and Convention Center, Nashville. 615-327-4487.

MARCH

March 10-13, 32nd Annual NARM Convention, Century Plaza Hotel, Los Angeles. 609-596-2221.

March 13-16, Audio Engineering Society Inc. Convention, Congress Center, Montreux, Switzerland. 212-661-8528.

March 13-17, Winter Music Conference, Marriott Hotel & Marina, Fort Lauderdale, Fla. 305-563-4444.

March 15, American Women in Radio and Television 15th Annual National Commendation Awards Ceremony, Waldorf-Astoria Hotel, New York. Diane Waldon, 202-429-5102.

March 17, "Arista: A Celebration Of 15 Years Of Joy To Help End These Years Of Sorrow," concert to benefit the Gay Men's Health Crisis and AIDS organizations nationwide, Radio City Music Hall, New York. Yon Elvira, 333-7728.

March 31-April 3, National Assn. of Broadcasters Annual Convention, location to be announced, Atlanta. 202-429-5444.

NEW BPI CHAIR SEEKS STRONGER IMAGE IN U.K.

(Continued from page 5)

our value."

An important part of this effort, Ellis says, is the BRIT School for the Performing Arts & Technology, established by the BPI (via a newly created British Record Industry Trust) in conjunction with the U.K. government's Department of Education & Science. Its aim is to educate teens who have a talent for the creation or administration of music. After an initial \$1.7 million cash injection by the BPI, running costs will be met by the government.

"The secretary for education spoke at a lunch for people involved in the school," Ellis states, "and he said, 'As an industry, you're doing a marvelous thing here, and I've met some terrific people. But you sell yourselves so badly. People don't know the good things you do.'"

Ellis is working on other ways of communicating the industry's worth to the rest of the world, which at the very least includes use of public relations professionals. He acknowledges there will be expenses: "It's going to cost money, and money comes off the bottom line—so it's always a difficult decision. But I hope I won't have to ask [the BPI council] to spend. In fact, I hope I can make money for the association in new ways."

EXPLOITING THE CHARTS

These will likely include greater exploitation of such assets as the charts compiled for the BPI by Gallup. The high research costs—said to exceed \$900,000—are borne in partnership with BBC Radio 1 (which has broadcast rights) and the trade paper Music Week. The BPI will reportedly expect its partners to pay more at contract renewal time and is also said to be considering sponsorship deals.

"It is my absolute and avowed intention that the chart will not cost the industry money," says El-

lis. "We own an incredibly valuable piece of market research which is underexploited. Most people using this chart are getting it cheap. So I certainly see a time when it will make the BPI lots of money, to fund our necessary long-term goals in developing that community role and funding our charitable trust."

Members have commercial goals, too, and the BPI is a forum for them to explore problems and solutions. Here the consensus may be harder for Ellis to achieve. "The role of the trade association is to represent the common interests of all the members," he says. "If they don't agree in the direction they want, then it's not a common interest."

Principle and practice failed, for example, to coincide over the launch of the cassette single. "The BPI council is agreed on its development and promotion," Ellis comments. "What they're not agreed upon is how to handle it within the individual companies."

For example, the BPI funded a PR campaign and hired Immediate Publicity to handle it. But when a national newspaper agreed to run a contest with cassette singles as prizes, it became clear that not every top 40 hit was available in the format.

Says Ellis: "When you ask some of the labels why, they'll say, 'We are behind you, but it's just that as an individual company, we haven't yet made the decision to produce everything on cassette single.'"

"So it's very difficult with issues which involve the commercial judgments of the individual companies. All you can do is offer a forum and some encouragement. It's not for me to say: 'This format's obviously coming, can you all get your act together!' I can't budge them, because I'll lose their support. It's important for me to have everybody's support."

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF PAINE WEBBER RESEARCH, 1285 Ave. of the Americas, New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 11/27	Close 12/4	Change
NEW YORK STOCK EXCHANGE				
Blockbuster Entertainment	1263.2	18%	17%	-1/2
CBS Inc.	203.6	200	200 1/2	+1/4
Capital Cities Communications	107.5	538	549	+11
Carolco Pictures	110.7	10%	11%	+1
Coca-Cola	2655	77%	78%	+1 1/4
Columbia Pictures				
Walt Disney	1566.7	130%	128%	-2
Eastman Kodak	4486.3	42	42 1/2	+1/2
Handyman	373.1	20%	20%	+3/4
MCA Inc.	1075.8	67%	67%	-1/4
MGM/UA	251.6	20	19	-1
Orion Pictures Corp.	116.1	23%	23%	-1/4
Paramount Communications Inc.	1519.4	55%	54%	-1/4
Pathé Communications	60.3	4	3 1/2	-1/4
Sony Corp.	93.2	58	58 1/2	+1/4
TDK	9.2	38	38 1/2	+1/4
Vestron Inc.	45.2	1%	1%	
Warner Communications Inc.	1771	63%	64	+3/4
Westinghouse	1465.6	73%	74 1/2	+1 1/4
AMERICAN STOCK EXCHANGE				
Comtron	6.2	8%	8%	
Electrosound Group Inc.	1.4	1%	1%	+1/4
Nelson Holdings Int'l	47.8		11 1/4	
New World Pictures				
Price Communications	130.7	4%	4%	+1/4
Prism Entertainment	33.7	3	4	+1
Unitel Video	5.9	13%	14%	+3/4
OVER THE COUNTER				
Acclaim Entertainment		6%	6%	
Certron Corp.		1 1/4	1 1/4	
Dick Clark Productions		6%	6%	-1/4
LIN Broadcasting		120%	121 1/4	+1
LIVE Entertainment		16%	16%	+1/2
Recoton Corp.		4%	4%	
Reeves Communications		5	4%	-1/4
Rentrak		1%	1%	
Satellite Music Network, Inc.				
Scripps Howard Broadcasting		71	71	
Shorewood Packaging		26	25%	-1/4
Sound Warehouse				
Specs Music		7 1/2	7 1/2	+1/2
Starstream Communications Group, Inc.		3/4	3/4	
Trans World Music		25	24 1/2	-1/4
Video Jukebox Network		5 1/2	5 1/2	
Wall To Wall Sound And Video		3 1/2	3 1/2	
Westwood One		9	9	
LONDON STOCK EXCHANGE (In Pence)				
Chrysalis		135	135	
Pickwick		211	213	+2
Really Useful Group		234	234	
Thorn EMI		735	769	+34



Platinum Brown. Al Teller, left, chairman of MCA Music Entertainment Group, presents recording artist Bobby Brown with a quintuple-platinum award for his album "Don't Be Cruel" at an MCA bash. It was a star-studded affair, with Eddie Murphy, Janet Jackson, Martika, Little Richard, Boy George, Jody Watley, Tiffany, and Rod Stewart all turning up to congratulate Brown. Shown, from left, are Teller; producer Babyface; Brown; Richard Palmese, executive VP/GM, MCA; and Louil Silas Jr., executive VP of A&R/artist development, MCA.



Hey, Hugh! Capitol recording artist Hugh Harris mingles with record execs after his performance at Garvin's in New York, during which he performed songs from his upcoming debut album, "Words For Our Years." Pictured, from left, are Bruce Lundvall, East Coast GM of Capitol Records and president of Blue Note Records; Frank Murray, director of dance promotion, Capitol Records; Gene Rumsey, New York branch manager, GEMA Distribution; Cameron, a guest; Harris; Simon Potts, senior VP of A&R, Capitol Records; Alison McDonald, A&R assistant, Capitol Records; Jim Fifield, president and CEO, EMI Music Worldwide; and Joe Smith, president and CEO, Capitol-EMI Music Inc.



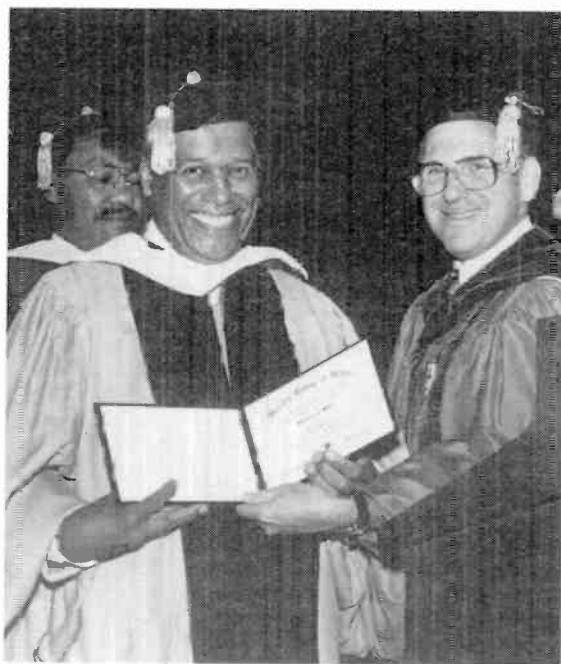
Midori's Glory. Violinist Midori celebrates her 18th birthday at a CBS Masterworks party—the day after her debut at New York's Carnegie Hall. Pictured, from left, are Harold Fein, VP of marketing, CBS Masterworks; Midori; Joseph F. Dash, senior VP and GM, CBS Masterworks; Lee Lamont, president, ICM Artists Ltd.; and Irwin Katz, VP of A&R, CBS Masterworks.



Island's Newest Catch. Songwriter Barry Reynolds, second from right, is welcomed to Island Music after his signing. Reynolds, who is also a producer and founding member of the Compass Point Allstars, has written songs for Marianne Faithfull, Grace Jones, and Sandra Bernhard. Shown, from left, are Danny Holloway, VP of film and TV music, Island Music; Lionel Conway, president, Island Music; Stacy Leib, manager; Reynolds; and Victoria Clare, VP of creative operations, Island Music.



They Write The Songs. Richard Griffiths, president of Virgin Music, presents platinum and gold No. 1 singles awards to songwriters Oliver Leiber and Elliott Wolff at the second annual Virgin Music Songwriters Forum. Leiber is the author of Paula Abdul's No. 1 song "Forever Your Girl"; Wolff penned Abdul's No. 1 hits "Straight Up" and "Cold Hearted." Pictured, from left, are Gemma Corfield, director of A&R, Virgin Records; Leiber; Griffiths; and Wolff.



Jazz It Up. John Lewis, center, of the Modern Jazz Quartet, is delighted to receive an honorary doctorate of music from the Berklee College of Music in Boston. All four members of the East West/Atlantic recording group received honorary doctorates. Pictured, from left, are Dr. Warwick Carter, dean of faculty, Berklee College of Music; Lewis; and Lee Eliot Berk, president, Berklee College of Music.



A Private Pact. Peter Jones, left, president of BMG Distribution, chats with Ron Goldstein, president of Private Music, after signing a three-year distribution deal between the two companies. The agreement renews the current association between Private Music and BMG.

TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★★ No. 1 ★★					
1	2	2	7	BILLY JOEL COLUMBIA OC 44366 (CD)	STORM FRONT 1 week at No. 1
2	1	1	39	MILLI VANILLI ▲ ARISTA AL 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
3	3	3	11	JANET JACKSON ▲ A&M SP 3920 (9.98) (CD)	JANET JACKSON'S RHYTHM NATION 1814
4	4	4	74	PAULA ABDUL ▲ VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
5	5	5	69	NEW KIDS ON THE BLOCK ▲ COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
6	17	82	3	PHIL COLLINS ATLANTIC 82050 (9.98) (CD)	... BUT SERIOUSLY
7	6	7	22	THE B-52'S ● REPRISE 25854 (9.98) (CD)	COSMIC THING
8	7	6	14	ROLLING STONES ▲ COLUMBIA OC 45333 (CD)	STEEL WHEELS
9	8	8	12	AEROSMITH ▲ GEFEN 24254 (9.98) (CD)	PUMP
10	11	13	4	WHITESNAKE GEFEN GHS 24249 (9.98) (CD)	SLIP OF THE TONGUE
11	9	10	13	YOUNG M.C. ● DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
12	13	15	9	LINDA RONSTADT (FEA. A.NEVILLE) ● CRY LIKE A RAINSTORM, HOWL LIKE THE WIND ELEKTRA 60872 (9.98) (CD)	
13	10	9	13	MOTLEY CRUE ELEKTRA 60829 (9.98) (CD)	DR. FEELGOOD
14	14	14	10	NEW KIDS ON THE BLOCK ▲ COLUMBIA FC 45280 (CD)	MERRY MERRY CHRISTMAS
15	12	12	32	TOM PETTY ▲ MCA 6253 (9.98) (CD)	FULL MOON FEVER
16	22	83	3	RUSH ATLANTIC 82040 (9.98) (CD)	PRESTO
17	15	11	9	TRACY CHAPMAN ▲ ELEKTRA 60888 (9.98) (CD)	CROSSROADS
18	16	16	31	RICHARD MARX ▲ EMI 90380 (9.98) (CD)	REPEAT OFFENDER
19	18	17	24	SOUL II SOUL ▲ VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
20	19	20	22	CHER ▲ GEFEN GHS 24239 (9.98) (CD)	HEART OF STONE
21	26	30	4	ERIC CLAPTON DUCK 26074/REPRISE (9.98) (CD)	JOURNEYMAN
22	21	19	45	SKID ROW ▲ ATLANTIC 81936 (9.98) (CD)	SKID ROW
23	23	23	5	JOE SATRIANI RELATIVITY 1015 (9.98) (CD)	FLYING IN A BLUE DREAM
24	20	18	11	TEARS FOR FEARS ▲ FONTANA 838 730 1/POLYGRAM (CD)	THE SEEDS OF LOVE
25	42	72	3	BOBBY BROWN MCA 6342 (9.98) (CD)	DANCE! ... YA KNOW IT!
26	24	21	23	BAD ENGLISH ● EPIC OE 45083/E.P.A. (CD)	BAD ENGLISH
27	25	22	19	ALICE COOPER ● EPIC OE 45137/E.P.A. (CD)	TRASH
28	29	31	7	LUTHER VANDROSS EPIC E2-45320/E.P.A. (CD)	THE BEST OF LUTHER: THE BEST OF LOVE
29	28	25	20	BABYFACE ● SOLAR FZ 45288/E.P.A. (CD)	TENDER LOVER
30	37	33	20	NEW KIDS ON THE BLOCK ▲ COLUMBIA FC 40475 (CD)	NEW KIDS ON THE BLOCK
31	27	24	23	DON HENLEY ▲ GEFEN GHS 24217 (9.98) (CD)	THE END OF THE INNOCENCE
32	30	26	9	BARBRA STREISAND ● COLUMBIA OC 45369 (CD)	A COLLECTION: GREATEST HITS ... AND MORE
33	32	34	21	THE 2 LIVE CREW ● SKYYWALKER XR 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
34	31	28	41	FINE YOUNG CANNIBALS ▲ I.R.S. 6273/MCA (9.98) (CD)	THE RAW & THE COOKED
35	38	37	12	EURHYTHMICS ARISTA AL 8606 (9.98) (CD)	WE TOO ARE ONE
36	36	36	21	GLORIA ESTEFAN ▲ EPIC OE 45217/E.P.A. (CD)	CUTS BOTH WAYS
37	40	42	9	BELINDA CARLISLE MCA 6339 (9.98) (CD)	RUNAWAY HORSES
38	41	41	11	BONHAM WTG FP 45009/E.P.A. (CD)	THE DISREGARD OF TIMEKEEPING
39	39	39	5	D.J. JAZZY JEFF & THE FRESH PRINCE JIVE 1188-1-J/RCA (9.98) (CD)	AND IN THIS CORNER
40	35	29	11	MELISSA ETHERIDGE ● ISLAND 91285/ATLANTIC (9.98) (CD)	BRAVE AND CRAZY
41	47	53	22	MICHAEL BOLTON ● COLUMBIA OC 45012 (CD)	SOUL PROVIDER
42	49	55	5	TAYLOR DAYNE ARISTA 8581 (9.98) (CD)	CAN'T FIGHT FATE
43	33	32	7	KISS MERCURY 838 913 1/POLYGRAM (CD)	HOT IN THE SHADE
44	34	27	5	GRATEFUL DEAD ARISTA 8575 (9.98) (CD)	BUILT TO LAST
45	43	35	9	NEIL YOUNG REPRISE 25899 (9.98) (CD)	FREEDOM
46	46	43	7	KATE BUSH COLUMBIA OC 44164 (CD)	THE SENSUAL WORLD
47	44	38	35	ROXETTE ● EMI 91098 (9.98) (CD)	LOOK SHARP!
48	45	44	10	RICKIE LEE JONES GEFEN GHS 24246 (9.98) (CD)	FLYING COWBOYS
49	102	—	2	QUINCY JONES QWEST 26020/WARNER BROS. (9.98) (CD)	BACK ON THE BLOCK
50	50	46	46	KIX ● ATLANTIC 81877 (9.98) (CD)	BLOW MY FUSE
51	48	48	11	TINA TURNER ● CAPITOL 91873 (9.98) (CD)	FOREIGN AFFAIR
52	133	—	2	KENNY G ARISTA AL 13-8613 (13.98) (CD)	LIVE
53	54	52	14	RED HOT CHILI PEPPERS EMI 92152 (9.98) (CD)	MOTHER'S MILK
54	56	54	25	HEAVY D. & THE BOYZ ▲ MCA 42302 (8.98) (CD)	BIG TYME

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	53	47	13	POCO RCA 9694-1-R (9.98) (CD)	LEGACY
56	55	51	33	GREAT WHITE ▲ CAPITOL C1-90640 (9.98) (CD)	TWICE SHY
57	64	120	3	SCORPIONS MERCURY 842 002 1/POLYGRAM (9.98) (CD)	GREATEST HITS - BEST OF ROCKERS N' BALLADS
58	51	45	42	WARRANT ▲ COLUMBIA FC 44383 (CD)	DIRTY ROTTEN FILTHY STINKING RICH
59	105	—	2	ROB BASE PROFILE 1285 (9.98) (CD)	THE INCREDIBLE BASE
60	52	40	74	BOBBY BROWN ▲ MCA 42185 (9.98) (CD)	DON'T BE CRUEL
61	59	59	37	MADONNA ▲ SIRE 25844/WARNER BROS. (9.98) (CD)	LIKE A PRAYER
62	57	49	31	THE CURE ▲ ELEKTRA 60855 (9.98) (CD)	DISINTEGRATION
63	77	114	11	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AG 1988 (9.98) (CD)	A FRESH AIRE CHRISTMAS
64	58	50	10	RANDY TRAVIS ● WARNER BROS. 25988 (9.98) (CD)	NO HOLDIN' BACK
65	63	63	39	TESLA ● GEFEN GHS 24224 (9.98) (CD)	THE GREAT RADIO CONTROVERSY
66	65	64	24	PRINCE ▲ WARNER BROS. 25936 (9.98) (CD)	SOUNDTRACK: BATMAN
67	68	68	4	PAT BENATAR CHRYSALIS 21715 (9.98) (CD)	BEST SHOTS
68	69	78	6	VARIOUS ARTISTS GRP 9596 (9.98) (CD)	HAPPY ANNIVERSARY, CHARLIE BROWN
69	61	61	4	TERENCE TRENT D'ARBY COLUMBIA OC 45351 (CD)	NEITHER FISH NOR FLESH
70	100	144	16	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AG 1984 (9.98) (CD)	MANNHEIM STEAMROLLER CHRISTMAS
71	70	70	63	BON JOVI ▲ MERCURY 836 345 1/POLYGRAM (CD)	NEW JERSEY
72	60	56	14	ELTON JOHN ● MCA 6321 (9.98) (CD)	SLEEPING WITH THE PAST
73	62	58	8	ICE-T SIRE 26028/WARNER BROS. (9.98) (CD)	THE ICEBERG/FREEDOM OF SPEECH ...
74	78	81	5	SOUNDTRACK GRP GR2-002 (10.98) (CD)	THE FABULOUS BAKER BOYS
75	131	—	19	VARIOUS ARTISTS SPECIAL OLYMPICS SP 3911/A&M (9.98) (CD)	A VERY SPECIAL CHRISTMAS
76	81	150	3	3RD BASS COLUMBIA FC 45415 (CD)	THE CACTUS ALBUM
77	67	62	9	JEFF BECK WITH TERRY BOZZIO & TONY HYMAS EPIC OE 44313/E.P.A. (CD)	JEFF BECK'S GUITAR SHOP
78	89	91	14	JOE COCKER CAPITOL 92861 (9.98) (CD)	ONE NIGHT OF SIN
79	79	79	4	BRITNY FOX COLUMBIA FC 45300 (CD)	BOYS IN HEAT
80	108	140	3	RANDY TRAVIS WARNER BROS. 25972 (8.98) (CD)	AN OLD TIME CHRISTMAS
81	76	67	5	SIR MIX-A-LOT NASTY MIX 70150 (9.98) (CD)	SEMINAR
82	87	92	8	SEDUCTION VENETTA SP 5280/A&M (8.98) (CD)	NOTHING MATTERS WITHOUT LOVE
83	66	60	11	BOB DYLAN COLUMBIA OC 45281 (CD)	OH MERCY
84	156	—	2	DURAN DURAN CAPITOL 93178 (9.98) (CD)	DECADE
85	72	66	14	REGINA BELLE COLUMBIA FC 44367 (CD)	STAY WITH ME
86	92	104	4	ROBERT PALMER ISLAND 91318/ATLANTIC (9.98) (CD)	ADDICTIONS VOL. I
87	98	129	26	PAUL MCCARTNEY ● CAPITOL C1-91653 (9.98) (CD)	FLOWERS IN THE DIRT
88	103	116	3	ROD STEWART WARNER BROS. 4-25987 (39.98) (CD)	STORYTELLER/COMPLETE ANTHOLOGY: 1964-1990
89	91	159	3	JODY WATLEY MCA 6343 (9.98) (CD)	YOU WANNA DANCE WITH ME?
90	71	57	6	ERASURE SIRE 26026/REPRISE (9.98) (CD)	WILD!
91	73	65	18	THE D.O.C. ● RUTHLESS 91275/ATLANTIC (8.98) (CD)	NO ONE CAN DO IT BETTER
92	195	—	2	CHICAGO REPRISE 26080 (9.98) (CD)	GREATEST HITS 1982-1989
93	74	76	28	CLINT BLACK ● RCA 9668-1-R (8.98) (CD)	KILLIN' TIME
94	88	74	39	DINO ● 4TH & B'WAY BWAY 4011/ISLAND (8.98) (CD)	24/7
95	75	75	9	SYBIL NEXT PLATEAU 1018 (8.98) (CD)	SYBIL
96	NEW ▶	—	1	CHUNKY A MCA 6354 (9.98) (CD)	LARGE AND IN CHARGE
97	95	96	48	SOUNDTRACK ▲ ATLANTIC 81933 (9.98) (CD)	BEACHES
98	83	85	12	ENUFF Z'NUFF ATCO 91262 (9.98) (CD)	ENUFF Z'NUFF
99	85	80	9	DAVID BYRNE SIRE 25990/WARNER BROS. (9.98) (CD)	REI MOMO
100	86	73	13	MAZE FEATURING FRANKIE BEVERLY ● WARNER BROS. 25802 (9.98) (CD)	SILKY SOUL
101	84	77	7	BILLY OCEAN JIVE 1271-1-J/RCA (9.98) (CD)	BILLY OCEAN'S GREATEST HITS
102	NEW ▶	—	1	SOUNDTRACK WALT DISNEY 64038* (8.98) (CD)	THE LITTLE MERMAID
103	80	69	11	BIG DADDY KANE ● COLD CHILLIN' 25941/REPRISE (9.98) (CD)	IT'S A BIG DADDY THING
104	82	71	68	LIVING COLOUR ▲ EPIC BFE 44099/E.P.A. (CD)	VIVID
105	93	84	5	THE SMITHEREENS ENIGMA 91194/CAPITOL (9.98) (CD)	SMITHEREENS 11
106	96	89	22	STEPHANIE MILLS ● MCA 6312 (9.98) (CD)	HOME
107	109	94	121	GUNS N' ROSES ▲ GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
108	121	99	9	SHOTGUN MESSIAH RELATIVITY 1012/IMPORTANT (8.98) (CD)	SHOTGUN MESSIAH
109	NEW ▶	—	1	GIPSY KINGS ELEKTRA 60892 (9.98) (CD)	MOSAÏQUE

Albums with the greatest sales gains this week. (CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. CBS Records and PolyGram Records do not issue a suggested list price for their product. Catalog no. is for vinyl album. *Asterisk indicates catalog no. is for cassette album; vinyl unavailable.

Billboard® TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	107	107	13	KEVIN PAIGE CHRYSLIS 21683 (9.98) (CD)	KEVIN PAIGE
111	94	112	36	BONNIE RAITT ● CAPITOL C1-91268 (8.98) (CD)	NICK OF TIME
112	90	88	12	JETHRO TULL CHRYSLIS 21708 (9.98) (CD)	ROCK ISLAND
113	104	86	25	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC OE 45024/E.P.A. (CD)	IN STEP
114	129	194	3	EDDIE MONEY COLUMBIA OC 45381 (CD)	GREATEST HITS... SOUND OF MONEY
115	126	145	4	THE CHARLIE DANIELS BAND EPIC FE 45316/E.P.A. (CD)	SIMPLE MAN
116	114	93	25	EXPOSE ● ARISTA AL 8532 (9.98) (CD)	WHAT YOU DON'T KNOW
117	137	156	4	MICHAEL PENN RCA 9692-1-R (8.98) (CD)	MARCH
118	148	154	3	JERMAINE JACKSON ARISTA AL 8493 (9.98) (CD)	DON'T TAKE IT PERSONAL
119	138	128	27	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (9.98) (CD)	ABSOLUTE TORCH AND TWANG
120	120	123	6	PAUL CARRACK CHRYSLIS 21709 (9.98) (CD)	GROOVE APPROVED
121	110	101	11	JOHN LEE HOOKER CHAMELEON D1-74808/CAPITOL (8.98) (CD)	THE HEALER
122	NEW	▶	1	VARIOUS ARTISTS MERCURY 842 093 1/POLYGRAM (CD)	MAKE A DIFFERENCE FOUNDATION
123	125	125	3	ROY ORBISON VIRGIN 91295 (9.98) (CD)	A BLACK AND WHITE NIGHT
124	124	126	6	LOU GRAMM ATLANTIC 81915 (9.98) (CD)	LONG HARD LOOK
125	149	162	4	LENNY KRAVITZ VIRGIN 91290 (9.98) (CD)	LET LOVE RULE
126	119	117	15	ROLLING STONES ABKCO 1218-1 (CD)	SINGLES COLLECTION - THE LONDON YEARS
127	127	135	18	HARRY CONNICK, JR. COLUMBIA 45319 (CD)	WHEN HARRY MET SALLY
128	106	106	10	GIANT A&M SP 5272 (8.98) (CD)	LAST OF THE RUNAWAYS
129	97	97	5	SOUNDTRACK SBK 93233 (9.98) (CD)	SHOCKER - THE MUSIC
130	112	98	55	M.C. HAMMER ▲ CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
131	99	90	8	BIZ MARKIE COLD CHILLIN' 26003/WARNER BROS. (9.98) (CD)	THE BIZ NEVER SLEEPS
132	153	178	3	HOOTERS COLUMBIA OC 45058 (CD)	ZIG ZAG
133	117	111	34	ANDREW DICE CLAY DEF AMERICAN DEF 24214/GEFFEN (9.98) (CD)	DICE
134	115	105	25	VAN MORRISON MERCURY 839 262 1/POLYGRAM (CD)	AVALON SUNSET
135	146	146	5	NUCLEAR ASSAULT IN-EFFECT 3010/RELATIVITY (8.98) (CD)	HANDLE WITH CARE
136	136	143	45	DEBBIE GIBSON ▲2 ATLANTIC 81932 (9.98) (CD)	ELECTRIC YOUTH
137	NEW	▶	1	KENNY ROGERS REPRISE 25973 (9.98) (CD)	CHRISTMAS IN AMERICA
138	101	87	27	DANGEROUS TOYS COLUMBIA FC 45031 (CD)	DANGEROUS TOYS
139	134	110	6	MICHELLE SHOCKED MERCURY 838 878 1/POLYGRAM (CD)	CAPTAIN SWING
140	145	119	14	THE BEACH BOYS ● CAPITOL 92639 (9.98) (CD)	STILL CRUISIN'
141	113	113	6	ANGELA WINBUSH MERCURY 838 866 1/POLYGRAM (CD)	THE REAL THING
142	187	—	2	THE MOODY BLUES THRESHOLD 840 659 1/POLYGRAM (CD)	GREATEST HITS
143	RE-ENTRY	▶	164	GEORGE WINSTON WINDHAM HILL WH 1025/A&M (9.98) (CD)	DECEMBER
144	118	103	63	THE JEFF HEALEY BAND ● ARISTA AL 8553 (8.98) (CD)	SEE THE LIGHT
145	122	122	4	THE KINKS MCA 6337 (9.98) (CD)	UK JIVE
146	111	100	42	N.W.A. ▲ RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
147	140	124	63	ROB BASE & D.J. E-Z ROCK ▲ PROFILE 1267 (8.98) (CD)	IT TAKES TWO
148	143	108	9	M C LYTE FIRST PRIORITY 91304/ATLANTIC (9.98) (CD)	EYES ON THIS
149	116	109	10	THE ALARM I.R.S. 82018/MCA (9.98) (CD)	CHANGE
150	130	118	14	L.A. GUNS VERTIGO 838 592 1/POLYGRAM (CD)	COCKED & LOADED
151	132	132	10	AFTER 7 VIRGIN 91061 (9.98) (CD)	AFTER 7
152	NEW	▶	1	THE KENTUCKY HEADHUNTERS MERCURY 838 744 1/POLYGRAM (CD)	PICKIN' ON NASHVILLE
153	162	172	96	ORIGINAL LONDON CAST ▲ POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
154	154	136	54	EAZY-E ▲ RUTHLESS SL 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
155	168	161	7	7 SECONDS RESTLESS 72344 (8.98) (CD)	SOULFORCE REVOLUTION

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	185	195	3	BABYLON A.D. ARISTA AL 8580 (9.98) (CD)	BABYLON A.D.
157	166	166	4	FIONA ATLANTIC 81903 (9.98) (CD)	HEART LIKE A GUN
158	158	158	8	IAN HUNTER/MICK RONSON MERCURY 838 973 1/POLYGRAM (CD)	Y U I ORTA
159	159	141	18	DANGER DANGER IMAGINE FZ 44342/E.P.A. (CD)	DANGER DANGER
160	141	121	36	JODY WATLEY ● MCA 6276 (8.98) (CD)	LARGER THAN LIFE
161	128	95	25	WHITE LION ● ATLANTIC 81969 (9.98) (CD)	BIG GAME
162	142	134	43	TOO SHORT ▲ JIVE 1149-1-J/RCA (8.98) (CD)	LIFE IS... TOO SHORT
163	152	149	65	METALLICA ▲2 ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
164	179	173	122	DEF LEPPARD ▲9 MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
165	165	164	20	VARIOUS ARTISTS GEFFEN GHS 24236 (10.98) (CD)	GREENPEACE: RAINBOW WARRIORS
166	144	127	13	FASTER PUSSYCAT ELEKTRA 60883 (9.98) (CD)	WAKE ME WHEN IT'S OVER
167	123	115	25	BANG TANGO MCA/MECHANIC 6300/MCA (9.98) (CD)	PSYCHO CAFE
168	NEW	▶	1	XYZ ENIGMA 73525 (9.98) (CD)	XYZ
169	161	157	18	STARSHIP RCA 9693-1-R (9.98) (CD)	LOVE AMONG THE CANNIBALS
170	150	147	6	LIZA MINNELLI EPIC OE 45098/E.P.A. (CD)	RESULTS
171	139	102	6	ACE FREHLEY MEGAFORCE/WORLDWIDE 82048/ATLANTIC (9.98) (CD)	TROUBLE WALKIN'
172	169	180	8	THE DEL FUEGOS RCA 9860-1-R (9.98) (CD)	SMOKING IN THE FIELDS
173	155	130	6	THE GEORGIA SATELLITES ELEKTRA 60887 (9.98) (CD)	IN THE LAND OF SALVATION AND SIN
174	147	133	8	RAGING SLAB RCA 9680-1-R (8.98) (CD)	RAGING SLAB
175	176	176	5	FETCHIN BONES CAPITOL 90661 (8.98) (CD)	MONSTER
176	173	183	33	SARAYA POLYDOR 837-764-1/POLYGRAM (CD)	SARAYA
177	181	181	3	OLIVIA NEWTON-JOHN GEFFEN GHS 24257 (9.98) (CD)	WARM AND TENDER
178	164	142	22	PATTI LABELLE MCA 6292 (9.98) (CD)	BE YOURSELF
179	163	160	23	TORA TORA A&M SP 5261 (8.98) (CD)	SURPRISE ATTACK
180	157	131	13	BIG AUDIO DYNAMITE COLUMBIA FC 45212 (CD)	MEGATOP PHOENIX
181	182	182	5	RANDY CRAWFORD WARNER BROS. 26002 (9.98) (CD)	RICH AND POOR
182	189	—	2	MINISTRY SIRE 26004/WARNER BROS. (9.98) (CD)	THE MIND IS A TERRIBLE THING TO TASTE
183	194	—	2	ANIMAL LOGIC I.R.S. 82020/MCA (9.98) (CD)	ANIMAL LOGIC
184	160	152	10	DWIGHT YOAKAM REPRISE 25989 (9.98) (CD)	JUST LOOKIN' FOR A HIT
185	NEW	▶	1	SHAWN COLVIN COLUMBIA FC 45209 (CD)	STEADY ON
186	175	155	11	CAMPER VAN BEETHOVEN VIRGIN 91289 (9.98) (CD)	KEY LIME PIE
187	151	151	7	SHOOTING STAR ENIGMA 73549* (9.98) (CD)	TOUCH ME TONIGHT, BEST OF SHOOTING STAR
188	135	139	10	DAVID BOWIE RYKODISC 90120 (59.99) (CD)	SOUND + VISION
189	172	175	4	JESUS AND MARY CHAIN WARNER BROS. 26015 (9.98) (CD)	AUTOMATIC
190	NEW	▶	1	VOIVOD MCA 6326 (9.98) (CD)	NOTHING FACE
191	174	138	4	THE PSYCHEDELIC FURS COLUMBIA FC 45412 (CD)	BOOK OF DAYS
192	171	174	5	LAURIE ANDERSON WARNER BROS. 25900 (9.98) (CD)	STRANGE ANGELS
193	192	186	26	NENEH CHERRY VIRGIN 91252 (9.98) (CD)	RAW LIKE SUSHI
194	198	—	2	MARY CHAPIN CARPENTER COLUMBIA 44228 (CD)	STATE OF THE HEART
195	178	171	15	GORKY PARK MERCURY 838 628 1/POLYGRAM (CD)	GORKY PARK
196	196	—	2	THE GAP BAND CAPITOL 90799 (8.98) (CD)	ROUND TRIP
197	NEW	▶	1	ARABIAN PRINCE ORPHEUS 75614 (8.98) (CD)	BROTHER ARAB
198	NEW	▶	1	QUEEN LATIFAH TOMMY BOY 1022 (9.98) (CD)	ALL HAIL THE QUEEN
199	170	153	14	NANCI GRIFFITH MCA 6319 (9.98) (CD)	STORMS
200	167	167	4	INDIGO GIRLS EPIC FE 45427/E.P.A. (CD)	STRANGE FIRE

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

The 2 Live Crew 33	David Bowie 188	Danger Danger 159	Gipsy Kings 109	Big Daddy Kane 103	N.W.A. 146	Rush 16	Randy Travis 64, 80
3rd Bass 76	Britny Fox 79	Dangerous Toys 138	Gorky Park 195	The Kentucky Headhunters 152	New Kids On The Block 5, 14, 30	Saraya 176	Tina Turner 51
7 Seconds 155	Bobby Brown 25, 60	The Charlie Daniels Band 115	Lou Gramm 124	The Kinks 145	Olivia Newton-John 177	Joe Satriani 23	Luther Vandross 28
Paula Abdul 4	Kate Bush 46	Taylor Dayne 42	Grateful Dead 44	Kiss 43	Nuclear Assault 135	Scorpions 57	VARIOUS ARTISTS
Aerosmith 9	David Byrne 99	Def Leppard 164	Great White 56	Kix 50	Billy Ocean 101	Seduction 82	Greenpeace: Rainbow 165
After 7 151	Camper Van Beethoven 186	The Del Fuegos 172	Nanci Griffith 199	Lenny Kravitz 125	Roy Orbison 123	Michelle Shocked 139	Happy Anniv., Charlie Brown 68
The Alarm 149	Belinda Carlisle 37	Dino 94	Guns N' Roses 107	L.A. Guns 150	Shooting Star 187	Shotgun Messiah 108	Make A Difference 122
Laurie Anderson 192	Mary Chapin Carpenter 194	Duran Duran 84	M.C. Hammer 130	K.D. Lang & The Reclines 119	Sir Mix-A-Lot 81	A Very Special Christmas 75	Stevie Ray Vaughan & Double 113
Animal Logic 183	Paul Carrack 120	Don Dylan 83	The Jeff Healey Band 144	Living Colour 104	Skid Row 22	Voivod 190	
Arabian Prince 197	Tracy Chapman 17	Eazy-E 154	Heavy D. & The Boyz 54	M C Lyte 148	The Smithereens 105	Warrant 58	Jody Watley 160, 89
The B-52's 7	Cher 20	Enuff Z'Nuff 98	Don Henley 31	Madonna 61	Soul II Soul 19	White Lion 161	Whitesnake 10
Babyface 29	Neneh Cherry 193	Erasure 90	John Lee Hooker 121	Mannheim Steamroller 63, 70	Shocker - The Music 129	Angela Winbush 141	George Winston 143
Babylon A.D. 156	Chicago 92	Gloria Estefan 36	Hooters 132	Biz Markie 131	Starship 169	XYZ 168	
Bad English 26	Chunky A 96	Melissa Etheridge 40	Ian Hunter/Mick Ronson 158	Richard Marx 18	Rod Stewart 88	Dwight Yoakam 184	
Bang Tango 167	Eric Clapton 21	Eurythmics 35	Ice-T 73	Tom Petty 15	Barbra Streisand 32	Neil Young 45	
Rob Base 59	Andrew Dice Clay 133	Expose 116	Indigo Girls 200	Poco 55	Sybil 95	Young M.C. 11	
Rob Base & D.J. E-Z Rock 147	Joe Cocker 78	Faster Pussycat 166	Janet Jackson 3	Prince 66	Tears For Fears 24		
The Beach Boys 140	Phil Collins 6	Fetchin Bones 175	Jermaine Jackson 118	The Psychedelic Furs 191	Tesla 65		
Jeff Beck 77	Shawn Colvin 185	Fine Young Cannibals 34	Jesus And Mary Chain 189	Queen Latifah 198	Too Short 162		
Regina Belle 85	Harry Connick, Jr. 127	Fiona 157	Jethro Tull 112	Raging Slab 174	Tora Tora 179		
Pat Benatar 67	Alice Cooper 27	Billy Joel 171	John Mellencamp 106	Bonnie Raitt 111			
Big Audio Dynamite 180	Randy Crawford 181	Kenny G 52	Ministry 182	Red Hot Chili Peppers 53			
Clint Black 93	The Cure 62	The Gap Band 196	Elton John 72	Kenny Rogers 137			
Michael Bolton 41	Terence Trent D'Arby 69	The Georgia Satellites 173	Eddie Money 114	Rolling Stones 126, 8			
Bon Jovi 71	D.J. Jazzy Jeff 39	Giant 128	Van Morrison 134	Linda Ronstadt 12			
Bonham 38	The D.O.C. 91	Debbie Gibson 136	Motley Crue 13	Roxette 47			

WEA CLASSICAL LABELS PLAN 200 INTERNATIONAL RELEASES FOR 1990

(Continued from page 4)

tra. A Ravel project is among plans already laid out, said Hirsch.

More is also due from the New York Philharmonic, with Zubin Mehta directing. A long-term association with the orchestra, however, depends in part on who takes over as music director when Mehta's resignation takes effect the end of next season.

As for other major recording ties in the U.S., Andry holds open the likelihood of projects with the Boston Symphony conducted by Nikolaus Harnoncourt.

Large-scale recording programs with European orchestras, among them the Concertgebouw, Gewandhaus, and London Philharmonic, are in prospect. Kurt Masur starts a Schumann cycle with the LPO in February, said Mohr, and the da Ponte Mozart operas will be done by Harnoncourt and the Concertgebouw.

IMAGE ENTERTAINMENT

(Continued from page 6)

to make up for the high depreciation, amortization, and interest expenses that wipe out profits.

Other costs, though, have been coming under control. Navilio says manufacturing costs as a percentage of sales are down because of the higher demand for product.

For the first six months this year, Image reports a 48% year-to-year jump in revenue to \$10.6 million, and a net loss of \$313,569, which represents an improvement over a net loss of \$399,996 in the same period last year.

Meanwhile, Image continues to explore such investment strategies as mergers and acquisitions with its recently hired investment banking firm, Furman, Selz.

The bankers "will make us more well-known in the stock market," says Navilio. Image is currently sold over the counter as a penny stock, recently at about 40 cents a share.

Fred Holman of Denver-based Venture Trading, which makes a market in Image stock, predicts: "There will be no big movement [in the stock price] until next year." He implies that Sony and Pioneer will announce major new commitments to the laser market in 1990.

DON JEFFREY

CONNIE GAY DEAD AT 75

(Continued from page 6)

Atlantic area.

By the '50s, Gay had purchased several radio stations, including the station that still carries his name, D.C.-area easy listening WGAY. In 1954, Gay brought his "Town And Country Time" show to then-WMAL-TV, hosted by Jimmy Dean. It was broadcast weekdays and Saturdays, and was soon syndicated to 40 stations. Most of the then-popular country stars appeared on the show. CBS eventually took the show nationally as "The Jimmy Dean Show."

In 1958, Gay helped organize the Country Music Assn. and became its first president. However, plagued by personal struggles, Gay retired from his management and production businesses and sold his radio properties in the early '60s.

He is survived by his second wife, four children, and four grandchildren.

The latter will also undertake a Beethoven Symphony cycle with the Chamber Orchestra of Europe.

Eliahu Inbal starts a Dvorak cycle in May with the Philharmonia Orchestra. The conductor also has works by Stravinsky and others on his Teldec plate.

A number of early recordings by Teldec's predecessor label, Telefunken, will be released as part of a "historic" reissue program. Among them are performances by Erich Kleiber and Willem Mengelberg, said Mohr.

In the U.S., where some 70 Teldec titles have already been made available, about 100 new CDs will be offered next year. The Teldec catalog holds about 400 CDs at this time. But other items from its approximately 1,200 back catalog titles will contribute to a continuing reissue program, said Hirsch.

Erato will start its new WEA marketing relationship (the latter owns 20% of the French company) with a "restructured" catalog of 80 full-price titles, plus 50 midlines, said Frederic Sichter, Erato managing director.

Early in 1990, 127 additional titles are to be added, 87 of them new product and 30 from back catalog. Eighty more catalog items will be issued later in the year. By the end of 1991, the

active Erato catalog is expected to comprise some 400 titles, said Sichter.

In all, the catalog currently holds more than 3,000 items, of which some 2,000 are thought "viable" for reissue.

CDouble, a new Erato midprice line, bows in January with 10 titles. These will all be two-CD packages holding extended works from back catalog. Early titles will focus on works from the Baroque Era, with opera and chamber music to follow.

Erato repertoire strategy will travel three main roads, said Sichter: French music, Baroque, and mainstream.

The MusiFrance line will be launched in January with 20 titles. Ten more will be released by summer, with another five due by year's end. The program will continue with 10-15 new titles a year.

Within five years, MusiFrance is expected to encompass "most of the significant" French repertoire, from Perotin to Boulez and beyond, said Sichter. He estimates that about one-third of the titles will be first-time recordings.

On the Baroque side, work continues with such artists as Ton Koopman, Joel Cohen and his Boston Camerata, Marie-Claire Alain, and Marc Minkowski and Les Musiciens du

Louvre.

A new Erato signing will see Soviet pianist Alexei Lubimov record all the Mozart keyboard sonatas on fortepiano.

Mstislav Rostropovich will continue to be a major contributor to mainstream titles, said Sichter, recording in the U.S. with the National Symphony and in Europe with the LSO and other orchestras.

A key product source will be the Chicago Symphony under Daniel Barenboim, who will succeed Sir Georg Solti as music director. Four CDs a year are expected from this collaboration, said Sichter, including at least one album of contemporary music annually. First sessions under this program will be held in February or March, he said. An extended recording program is also planned with the Suisse Romande Orchestra under Armin Jordan.

The WEA video program will reach the retail market somewhat later than the original target date of "early in the year." But Andry emphasized that some 20 or 30 titles, to be offered on both laserdisk and VHS cassette will be released during the coming year.

Teldec's current video sources are the Allegro catalog, containing music films produced by Christopher Nu-

pen; Metropolitan, consisting primarily of artist portrait material, and NVC Arts, focusing on opera and ballet.

Joint ventures for additional material are likely to come later, said managing director Hirsch.

On the Erato side, video projects already in hand include Mussorgsky's "Boris Godunov" conducted by Rostropovich, and a film based on performances of the Paganini Caprices by violinist Alexander Markov. Like others to be produced, this material will be marketed as audio CDs as well.

Andry emphasized that the natural synergy between video and audio material will lead to frequent cross-marketing campaigns.

Others attending the conference included Nonesuch general manager Bob Hurwitz and VP Peter Clancy; Kevin Capps, chief of Elektra/WEA International Classics; Fran Nevrkla of WEA U.K.; Luigi-Theo Calabrese, president of WEA France; Marco Bignotti, managing director of WEA Italy; and Isamu Tama and Motoiwa Yato, of Warner Pioneer.

Ramon Lopez, chairman and CEO of WEA International, opened the conference, but left early to attend memorial services in New York for the late Nesuhi Ertegun.

SHOWTIME CHANNEL WITHDRAWS REQUEST FOR RETROACTIVE LICENSE FEES

(Continued from page 5)

U.S. Magistrate Michael H. Dolinger determined interim license fees for all of the suppliers listed as applicants in the Turner case. In a separate order, he set Showtime's blanket license fee for the period from 1984-88 at 15 cents per subscriber, superceding its interim fee of \$90,000 per month. Two weeks later, he also gave ASCAP the right to collect interest on the difference between the interim and final amounts.

Showtime's withdrawal of its retroactive per-program request grew out of Dolinger's order for the two parties to negotiate a per-program fee. ASCAP refused to comply, on the grounds that Showtime was a service, not a broadcaster, and that only broadcasters need be offered the per-program option under its consent decree.

Meanwhile, ASCAP first filed and then canceled a notice of appeal of Dolinger's decision on Showtime's 1984-88 fee, which the rights society wants raised from 15 to 25 cents per subscriber. In light of Showtime's withdrawal of its per-program petition, however, Bernard Korman, ASCAP general counsel, says ASCAP will file a formal appeal as soon as the withdrawal is granted. He expects a speedy review by the appeals court, since the only remaining issue in that case is the amount of the fee.

Why did Showtime abandon its per-program demand? According to Bruce Rich, an attorney with Weil, Gotshal & Manges who represented Showtime in the case, "we felt there was a lot of logic to having it all decided within the Turner proceeding. We decided in the context of that decision not to press our position for a retroactive per-program license... Exactly the same issue will be involved, but the application will be from the date for which Turner has sought its license—from Jan. 1, 1989."

In the Turner case, the issues of

the per-program license and the ability of ASCAP to license cable systems separately are intertwined. If a cable program supplier is, in fact, a broadcaster as defined by the consent decree, it can take a license on behalf of cable operators and it can also opt for a per-program license.

Korman, who says he believes Dolinger will decide both questions the same way, draws a further corollary: "If [the suppliers] are entitled to a license that runs to systems," he says, "we will not be able to license cable systems... The [programming] services are the little guys in this business, and we'd rather deal with the bigger guys."

Just how big the cable systems are, compared to the suppliers, is underlined by the latest figures from Paul Kagan Associates, a California-based research firm. Kagan projects total cable industry revenues this year at \$15.4 billion; of that amount, the lion's share, \$13.8 billion, will consist of subscriber fees paid to cable sys-

tems.

ASCAP remains optimistic about its chances of prevailing in rate court. Korman points, for example, to a Justice Department brief in the Turner case that, in his view, agreed with ASCAP that cable suppliers cannot be treated the same as TV networks under the consent decree.

While Rich claims the government said it is preferable for ASCAP to license the suppliers, rather than the cable systems, he admits that the brief said that treating the suppliers as networks "would stretch [the decree] beyond the meaning it conveys."

On the other hand, Rich notes that the Justice Dept. has not weighed in on ASCAP's interpretation of another section of the decree which directs it to offer per-program licenses to "any unlicensed radio or television broadcaster." If the suppliers can persuade the court to define them as a "telecasting organization," he contends, they would be entitled to a per-

COMPOSER SAMMY FAIN DEAD IN L.A.

(Continued from page 6)

cated renderings of jazz players and cabaret performers.

Besides Webster and Kahal, Fain's other collaborators included Mitchell Parish, E.Y. "Yip" Harburg, Ralph Freed, Lew Brown, Jack Yellin, Charles Tobias, and Bob Hilliard.

His catalog of all-time favorites include "Let A Smile Be Your Umbrella," "Wedding Bells Are Breaking Up That Old Gang Of Mine," "You Brought A New Kind Of Love To Me," "When I Take My Sugar To Tea," and "That Old Feeling."

Also, "I'll Be Seeing You," "I Can Dream Can't I?," "Are You Havin' Any Fun?," and "Dear Hearts And Gentle People."

"I'll Be Seeing You," with lyrics by Kahal, is an example of a song that did not find its place in the sun until

its message of a hoped-for reuniting of lovers was made even more compelling by world events.

Introduced, along with "I Can Dream Can't I?," in a 1938 Broadway failure, "Right This Way," the song established itself as a song of longing in World War II, with hit versions at the time by Frank Sinatra & Tommy Dorsey, Bing Crosby, and Dinah Shore. "I Can Dream Can't I?" also got off the ground during the war years with a recording by the Andrews Sisters on Decca Records.

Among show music aficionados, Fain is remembered for his 1951 show, "Flahooley," with lyrics by Harburg. Although it ran only 60 performances, its score is ranked high, and the out-of-print first-run Capitol Records cast album—which was re-

program license.

Both ASCAP and BMI, the other major rights society, maintain there are two performing rights involved in basic and pay cable services, including the transmission of programs to cable systems and the retransmission to subscribers. But BMI does not operate under a consent decree; hence, Dolinger's decision in the Turner case will not directly affect that society's effort to license cable system operators.

Conversely, BMI's own deals with cable program suppliers have negatively affected the other rights society. In Dolinger's order setting the final ASCAP fee for Showtime from 1984-88, he cites BMI agreements ranging from 9 to 13 cents per cable subscriber. Noting that the ratio between those fees and the 25 cents-per-sub fee sought by ASCAP would be much higher than the ratio between ASCAP and BMI rates in other fields, he settled on the figure of 15 cents per sub for ASCAP.

released in the '70s—is prized among collectors of show albums.

Even during the early rock'n'roll years, Fain's songs broke through. In one instance, rock'n'roller Pat Boone had a big hit with a Fain-Webster song, "April Love" (Dot), from the 1957 film of the same name. Johnny Mathis, who was bucking the rock trend in the late '50s and early '60s, hit the charts with two other film title songs on Columbia, 1958's "A Certain Smile" and 1961's "Tender Is The Night," with lyrics by Webster.

When the Songwriters Hall Of Fame was formed in 1969, Fain was among the first elected members.

Fain was a board member of ASCAP, the performing rights society, having been first elected in 1979.

A son, Frank, survives him.

'BATMAN' SLOWDOWN

(Continued from page 4)

comfortable with our buy. It's still No. 1 in sell-through, though it has slowed down. We expect it to pick up the last two weeks [of December]."

"I don't know of any retailers sitting on a lot of quantity," says Jeff Tuckman, VP of advertising and promotion at Baker & Taylor. "I know that was Warner's concern, if they flooded the market they would have too many tapes out there. But I think they've done an excellent job in controlling the marketplace."

"There have been some reorders the past week, which indicates to me that product glut is starting to level off," says Larry DeVuono, VP at Sight & Sound Distributors. "I do have floor stock. I don't anticipate ordering any more," he says, noting that he wants to stay within the allowed 20% return umbrella.

At WaxWorks/VideoWorks, another distributor, VP of sales Kirk Kirkpatrick, says, "We're OK," reporting the firm shipped 87% of its

'It depends on the competition'

original order. "I can't tell you we have a backlog in the pipeline. Of course, our pipeline isn't as big as Comtron or Wal-Mart."

Numerous sources echo Feinstein and Shackman in hoping the title takes off again, including Joe Bressi, VP at 242-store Camelot Music, operating in 30 states. "There's a lot of business to go," he says, but adds that right now "taper isn't the word, it's precipitous. It blasted out the first week. Quite honestly, we've dropped our price from \$19.95 to \$15.95."

Contrasts continue between sales and rental with 62-store Music Plus in Los Angeles reporting "rental is OK, although we didn't put in all that much," says Mitch Perliss, director of purchasing. Sales, however, have plunged "enormously" in the third week.

As reported earlier, many dealers, especially small-size specialty chain operators, report receiving multiple calls from Warner Home Video representatives (Billboard, Dec. 9). "I was on the phone an hour with my representative," says Tom Daugherty, head of two-unit North Of Hollywood, Hayden Lake, Idaho. "[Warner is] trying to put a finger on how it's doing. It's hardly crap, it just ain't happening with us because of all the discounting. And we're merchandising it—we have Batman watches, buttons, and bubble gum. But up here, Shop-Co has it at \$14.86 and K mart is at \$16.88."

Numerous smaller retailers, like Daugherty, insist they are actively merchandising "Batman" and are hoping to do better in sell-through generally. "Sell-through is the wave of the future—I believe it," says Vincent Insalaco, head of 12-store Family Video Centers, Little Rock, Ark. He reports Arkansas-based Wal-Mart has "Batman" at \$14.98. "I don't think the studios are approaching sell-through correctly for us, giving it to the discount houses. We are set up to buy for rental, they're more used to a margin of 3%-5%. What we might need is a two-week head start, as Allan Caplan has suggested," says Insalaco of Applause Video's chairman.

Nelson's 3rd-Quarter Profits Exceed Projections

BY DON JEFFREY

NEW YORK NHI Nelson Holdings Entertainment Ltd., buoyed by a strong performance from its film and home video division, has reported a much higher-than-anticipated profit for the third quarter.

For the period ended Sept. 30, Nelson posted a \$3.8 million net profit, compared with a \$3.9 million loss in the same period last year. Revenues jumped 30% to \$30.3 million.

Karen Firestone, manager of Fidelity Select Leisure Fund, a mutual fund that includes Nelson stock, says she was "surprised" to see the third-quarter profit. "I thought it was great," she says, but adds as a note of caution: "In film companies there's a huge degree of variability in quarterly earnings. Just because they have a profit doesn't mean their cash flow is enormous now."

The company says in a statement that "this profitable quarter is the direct result of Nelson's strategy of securing its own supply of A titles, while reducing

overhead and interest expense."

Selling, general, and administrative expenses on filmed entertainment fell to \$5.49 million in the third quarter, from \$8 million in the year-earlier period. Interest

'This is the direct result of securing a supply of A titles'

expense declined to \$1.39 million, from \$2.59 million.

Nelson Entertainment Home Video's biggest hit on videocassette during the quarter was "Bill And Ted's Excellent Adventure," which reportedly sold more than 200,000 units.

The company is looking forward to strong fourth-quarter sales with the Dec. 14 release on videocassette of "When Harry Met Sally . . ." one of the biggest box-office hits of last summer. That title, along with the blockbuster "Batman," signals a new trend: the sped-up release of hit movies on

home video.

Firestone says of "When Harry Met Sally . . .": "Studios will push up video releases to coincide with the selling season."

What makes Firestone and others in the investment community excited about Nelson is its deal with Castle Rock Entertainment, the movie production company headed by Rob Reiner, for video rights to 14 films, of which "When Harry Met Sally . . ." is the first. "When Nelson secured the rights, I'm sure Castle Rock wasn't a known commodity," says Firestone. "That relationship is much more valuable now."

Nelson also owns 68% of a Toronto-based videocassette vending company, Nelson Technology Limited, which dispenses videotapes for rental or sale from machines in convenience stores. Of the vending subsidiary, Firestone says, "That's kind of a wild card. It doesn't cost so much, and if it were sold or discontinued, it wouldn't make an enormous impact on the balance sheet. But that could become a competitive market if it

proved to be a profitable business."

For the third quarter, vending operations took in \$865,000 in revenues, up from \$434,000 a year earlier. But the company reports that by excluding the vending subsidiary's numbers, total net income for the quarter would have been \$4.89 million, indicating an operating loss of more than \$1 million for the partly owned subsidiary.

For nine months, NHI Nelson's total revenues amounted to \$68.5 million, a decline from \$71.3 million last year. Net income for the period was \$1.54 million, compared with a \$3.57 million loss in the first nine months of 1988.

In other news, the company's stockholders recently voted to approve a one-for-10 reverse split of shares and to change the corporate name from Nelson Holdings International Ltd. to NHI Nelson Holdings International Ltd. NHI is the holding company for Beverly Hills-based Nelson Entertainment Group, which includes the home video company as well as film and television production companies.

GOODTIMES ROLLS OUT RACKJOBING BIZ

(Continued from page 4)

tle concern over any potential conflict caused by a label and a rackjobber coming under the same corporate umbrella. While it will be rackjobbing product from the same supplier base as companies like Handleman and Video Channels, Great American will not be directly competing with that market thrust.

"Video Channels, while it has some product in [nonvideo] retail outlets, has been mostly in video specialty stores," says Baker. "The market thrust for Handleman has been in large chains and they're not restricted to video only; they handle music and computer programs as well. The real focus of our target strategy is different."

He notes that Handleman currently owns a label, Video Treasures, which offers budget programming, yet continues to buy from GoodTimes. "I don't see that it's a problem. We might buy Video Treasures product if it's something that fits in [with Great American's program range]."

Great American will handle both theatrical and nontheatrical releases. "We're looking to penetrate the non-video specialty stores that have not yet been involved in the business or who have been buying GoodTimes product direct and are looking to get involved with a sister company that offers titles that GoodTimes doesn't now supply," says Baker.

Cayre foresees no difficulty in the New York-based Great American ac-

quiring titles for its rackjobbing service. "We opened up a separate company and set up systems and controls for that company," he says. "The purpose of doing this was to put out titles other than our own. We created an appetite [in nonvideo stores] for product."

Great American will offer first-quarter releases from major studios, according to Cayre. "The titles are going to be front-line product at sell-through prices," he says. Pricing will be in the \$10 and above range.

"At this point, as a start-up, we're doing a lot of things at once," says Baker. "One job is to set up locations and another is to set up sources of supply from movie studios and companies like IVE and Media Home Entertainment." He adds that, while negotiations are going on, no deals have been signed.

Baker notes that the timing involved in creating Great American is related to the fact that major studios have begun bringing product out at much lower price points, in the \$14.95-\$19.95 range. "That's a big business opportunity that we see [for sell-through], and the front-line stores are starting to move in that direction."

The establishment of Great American is part of GoodTimes' plan to expand its position in the home video sell-through industry. By the end of 1989, Cayre expects the company's video sales to increase 62% over last year's level.

BLOCKBUSTER GROWTH MAKES LANDLORDS WARY

(Continued from page 1)

shows no signs of slowing its growth. In fact, it plans to add another 400 units next year. Wally Knief, a company spokesman, asserts Blockbuster is in sound financial shape and that its real estate critics "don't know what they're talking about."

Regarding the rapidity of the company's expansion, Knief points out, "Nobody has ever done this before. It took McDonald's 14 years to get this big," while Blockbuster has been at it

for about three years.

However, it is the company's headlong plunge into uncharted waters that is fueling much of the doubts about its future.

In New York, Michael Hirschfeld, chief marketing officer for Hubereth & Peters, says landlords are reluctant to do business with Blockbuster because "the video sector [in New York] is so overbuilt and Blockbuster and RKO [Warner Video] are bent on

beating each other over the head. The rumors are that Blockbuster is tremendously overextended and have made some poor site selections."

Faith Consolo, a VP with Garrick-Aug Associates Store Leasing Inc., also in New York, says Blockbuster is "overextended. There are a lot of landlords who won't take them. People are really nervous." She adds the Manhattan market is "video'd out" (Continued on page 81)

Cayre, who adds, "If we can't use our own [additional] capacity, then we'll think about selling our services, but I don't foresee that happening."

Assistance in preparing this story was provided by Paul Sweeting in New York.

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PARAMOUNT, RCA/COLUMBIA INDIE DEALS

(Continued from page 1)

ment's new releases, as well as its catalog, as part of a five-year agreement between the companies. The deal will add 24-36 new titles to Paramount's release slate annually, according to Prism president Barry Collier.

Meanwhile, RCA/Columbia is scheduling as many as 100 titles for release next year, according to sources familiar with the company's plans. That would be well above the 20-25 titles the major studios have been releasing in each of the past few years. The exact number may be contingent on RCA/Columbia's completion of a widely rumored distribution deal with Trans World Entertainment.

RCA/Columbia president Paul Culberg has confirmed an unusually heavy release slate for 1990, but de-

clines to put a specific number on it. He also declines to comment on the Trans World deal.

\$5 MIL LINE OF CREDIT TO PRISM

Under its agreement with Paramount, Prism will continue to acquire and develop programming. Paramount will be responsible for all sales and marketing. In addition, Paramount will extend a \$5 million revolving line of credit to Prism to be used for acquisition of films. Paramount will receive warrants to purchase up to 500,000 shares of Prism stock at \$5 per share. Prism currently has 2.2 million shares outstanding, meaning Paramount would own roughly 23% of the company if it exercises those warrants.

"The addition of the Prism titles will increase our market share," Par-

amount senior VP/GM Eric Doctorow said at a press conference here to announce the deal. "We are exploiting an asset that has not been fully exploited—our distribution capability." Doctorow said Paramount will "make [itself] available to other companies where we feel it is appropriate. But we are not putting a 'for rent' sign on our distribution system."

He did disclose whether any specific, additional distribution deals are in the works. Last year, Paramount signed a distribution agreement with Full Moon Entertainment, giving the studio a minimum of nine films over two years.

RCA/Columbia has been aggressively acquiring product from independent producers for release on video in 1990 and beyond, according to

industry sources. That product, plus a substantial portion of the Columbia Pictures library that has never been exploited for video, will provide the bulk of the increase in RCA/Columbia's release schedule.

"I think what you're seeing is a realization of the proper semantic," Culberg comments. "Instead of looking at us as manufacturers, the name we've generally been given, we should be looked at as distributors. That's what our parent companies have essentially become. That's what we do."

AN EARLIER STRATEGY

Ironically, the expanded release schedules planned by major suppliers represent something of a return to the strategy pursued by most of the studios in the early days of the industry. In the early to mid-1980s, it was not uncommon for the majors to release eight to 10 movies a month, as they worked their way through their parent companies' libraries and picked up outside product for video distribution.

As independent video suppliers proliferated, however, and the amount of product released to the market each month increased, the studios began to scale back their own release slates.

"I think it is true that the majors are moving back toward releasing more product," Culberg says. "You can look at certain companies no longer being effectively in the marketplace. Nelson is very light, Prism has had limited success, Vestron and DEG are gone or almost gone. All of that lends credence to the idea that the marketplace can handle more product than the remaining companies are currently putting out. It makes sense for us to step up our own releases."

One problem that has plagued independent suppliers is their lack of clout with independent distributors. Faced with hundreds of new titles from dozens of suppliers each month, distributors have grown more selective about what they will carry. With their ready supply of hit A titles, the studios are able to command a level of attention from distributors not conferred upon the indies.

Prism's Collier acknowledges that distribution problems were a significant factor in the company's decision to sign the agreement with Para-

mount. "The road is a tough one for an independent," he says. "Can you survive [without a distribution deal]? Yes, you can. But can you thrive? I'm not so sure."

Prism's biggest-selling title shipped about 35,000 titles, according to Collier, and the company has had only a handful of titles sell more than 30,000 units. Prism sales in 1989 will be down "slightly" from 1988 revenues of \$22 million, adds Collier.

WHAT'S IN IT FOR PARAMOUNT?

Those numbers, however, have caused some in the industry to wonder what Paramount gets out of the deal. "Say they release 20 [Prism] titles in a year," one competitor says. "If those titles sell an average of 15,000 pieces each, that's 300,000 units. At [a studio price of] \$50 a piece, that's \$15 million. If you assume Paramount is taking a 20% distribution fee, that's only \$3 million to Paramount."

Doctorow acknowledges that Paramount will be "staffing up [its] field operations, adding people" in anticipation of the increased product flow. He refuses, however, to reveal the distribution fee involved in the Prism deal.

"It's simply a case of looking at our distribution capability as an asset," he says. "Distribution is becoming a more precious resource. We are positioned to offer distribution services to independent companies, and that's what we're doing... We didn't need the Prism deal."

Questions have also been raised about RCA/Columbia's strategy. "I don't understand why they would want to distribute so many titles," one competitor says. "Why wouldn't you want to concentrate on your own product? I can't imagine why their parent company would want them spending their time handling all that outside product."

Culberg counters that at least some of the increase in RCA/Columbia's 1990 product flow will come from its own catalog. "The Columbia library is the last, large, unexploited library," he says. But he echoes Doctorow in stressing the value of a major studio's distribution capability. "Any well-positioned major that does not carefully review its options for distributing exploitable product is doing itself a disservice," he says.

RAP TOUR PROMOTERS SEE VENUE RESISTANCE

(Continued from page 1)

venues and communities to allow them in the buildings."

The problem is not restricted to the Bible belt or other traditionally conservative regions, as concert sites in New York are among those that have been accused of putting up significant roadblocks to booking rap shows.

The genesis of the growing venue concerns seems to be a stabbing death last year during a rap show at Nassau Coliseum in Uniondale, N.Y. (Billboard, Sept. 24, 1988). In the wake of that incident, Trans America canceled blanket insurance coverage for shows produced by G Street Express in Washington, D.C., the show's promoter.

Although G Street Express has since obtained coverage, the fallout of that cancellation has cast a pall over rap shows, resulting in many venues imposing stringent conditions or refusing to host the shows at all.

Some artists are planning to fight back against the rising tide. In New York, an attorney representing several major artists is preparing a suit against one large venue, charging it with a de facto ban against rap. The suit is expected to be filed by the end of the month.

To combat the touring problems, some agencies are placing rap acts in packages with nonrap groups, thus avoiding the perception of a pure "rap" show.

Lee Stulman, an agent with General Talent International in New York, agrees that touring is getting tougher. "Insurance costs are definitely up," he says. "Buildings and communities are much less receptive to rap than they once were. I don't know if the violence is up; there was more a few years ago, but the perception of violence is up, and people perceive rap as a negative."

Stulman says venues that restrict rap shows are "easily a third," and "might be more than a third. It was a war to get a building to take Eazy-E and N.W.A."

"We saw this coming a year ago, and we put out a package with Tone Loc, M.C. Hammer, and Guy. We put Guy as the headliner because the perception of everyone is that the show is whoever is the headliner; it just happens to have a couple of rappers. We're doing much, much more of that. With KRS-1 and Boogie Down Productions, we're putting it out as a reggae show because he has a lot of reggae in his music."

Luther "Luke Skywalker" Campbell, head of Skywalker Records, says some buildings increase insurance and security rates to keep rap shows out. Skywalker says the inability to book in certain markets ultimately hurts his record sales.

"You don't get the advertising, the hype, the group out there selling to the people who are actually buying the record," Campbell says. "If you're doing a bigger venue and doing a large amount of people and there's another group on the show, you can't sell your type of music to their people if you're not on the bill. It hurts you on a large scale. When you get in the clubs, you can only do 1,000 people. You really want to do the 15,000-seat places."

Campbell suggests rappers can cool the passions of communities against their art by "avoiding places like Philadelphia and Oakland where they have a real bad gang problem and a lot of fighting going on in these buildings. When something does happen, it blows out of proportion. There's a lot of buildings where things don't happen, but when they hear about one place getting crazy, it spreads all over."

John Bolin, director of the 13,500-seat Carolina Coliseum in Columbia, S.C., says the building has had "a moratorium" on rap shows for the last 10 months. "The kids got real crazy on us," Bolin explains. "The kids were having trouble in town, neighborhood problems, and they were clashing at football and basketball games. We felt it would be unsmart to do shows until things have cooled."

Bolin says the venue did four to six rap shows a year before the moratorium, and says he "will talk right" to promoters interested in returning to the Coliseum. "We're not shutting down forever," he says. "Maybe we're too cautious, to a fault."

The 17,800-seat Nassau Coliseum has not had any rap shows since the 1988 stabbing incident, according to Hilary Hartung, director of marketing for the venue. "I suspect it's by mutual choice," she says, adding that the venue "looks at every concert individually. We check with all arenas before a concert comes here to check incident reports for damage or unruly crowds. It could be heavy metal concert or rap concert."

Norm Smith, assistant general manager at the 14,600-seat San Diego Sports Arena, says rap shows there

"have to be discussed on an individual show basis." The arena, which has hosted two rap shows this year, requires additional security and metal detectors at entrances before agreeing to permit rap shows.

"We had some problems with [a rap show] a few months ago," Smith says. He attributes the venue's caution to the influence of discussions building management has had with other arenas regarding problems at rap shows. "Basically, it's the climate of the times," Smith says.

Gary Wyse, GM of the 7,500-seat Toledo Sports Arena in Toledo, Ohio, says he's "aware there are some buildings that are taking steps to reduce their risk exposure," but says his venue's stringent rules—in effect since 1981—have eliminated most of the problems associated with shows at other venues.

"We started with metal detectors at all events eight years ago," Wyse says. "We were one of the first in the country to use them. We've got our patrons trained very well, and they know improper social conduct will be dealt with severely and quickly."

But Wyse notes that there will be fewer rap packages going out in the future because of the restrictions at other venues.

Don't miss this week's **RAP SPOTLIGHT**, following page 44.



MCA RECORDS will pay "significant" royalties—at a 10% rate, comparable to contemporary levels—to veteran blues and R&B artists for catalog they recorded for **Chess** and **Checker** during the '50s and '60s. MCA becomes the first label that did not originally own the catalogs to offer a royalty, and the second, after **Atlantic Records**, to offer the monies to seminal blues and R&B giants. The royalties will be paid on product sold since MCA took over the Chess and Checker catalogs in 1985. It will also wipe out production debts that the labels charged against the artists during those decades. Artists who will benefit include **Chuck Berry**, **Muddy Waters**, **Howlin' Wolf**, **Willie Dixon**, **Etta James**, **Harvey Fuqua**, **Eddie Boyd**, **Memphis Slim**, **Lowell Fulson**, **John Lee Hooker**, **Percy Mayfield**, **Otis Rush**, **Koko Taylor**, and **Jimmy Witherspoon**.

RICK TO DEES-MOUNT DIR? At least two radio syndicators say they are interested in acquiring the rights to "**Rick Dees Weekly Top 40**," the popular countdown rival to "**American Top 40**" and "**Casey's Top 40**." Those syndicators say Dees' contract with **DIR Broadcasting** is up

(Continued from page 82)

for negotiations soon. **DIR**, however, claims that Dees has about a year remaining on his contract.

IT'S THEIR TURN: **BMG Music Publishing's** U.K. set-up has made its first acquisition, **Handle Music**, with more than 450 copyrights, including works by **Phil Fearon**, **Pepsi & Shirley**, **Bernie Frost**, and producer **Pip Williams**, whose new **Status Quo** album on **PolyGram** kicks off the deal. The deal is parent **BMG's** ninth in a 1989 spree.

CLOSED SHOP: **Fitzgerald-Hartley**, the L.A.-based management firm, has closed its Nashville office. **RCA's Restless Heart** and **Foster & Lloyd** left the agency prior to the announcement of the closing. **MCA's Vince Gill** remains on the roster and will be worked out of the L.A. office.

CLOSER THAN CLOSE? **GRP Records**, currently being distributed through **MCA** branches, may be an even more intimate part of the **MCA** family if current talks get real serious.

ISGRO, ANDERSON INDICTMENTS TRACE PAYOLA TO LABEL DOORSTEP

(Continued from page 1)

of court.

Despite the furor, indies were again in wide use in the industry as of last year, although they were less frequently hired directly by the labels and more often by artist managers. The promoters also now work for fees which are a fraction of what they commanded in the mid-'80s (Billboard, Oct. 15, 1988).

Most industry observers agree that the indies will remain a fixture on the terrain, despite any doubts that the new indictments may cast on their activities.

On Capitol Hill, there are no moves to reopen investigations into illegal promotion practices, although the new chairman of the FCC, Alfred C. Sikes, has issued a statement saying the commission will conduct an investigation to see if action is warranted against the licensees of the radio stations specified in the Los Angeles indictment.

The defendants in the current case in L.A. maintain their innocence. At his arraignment Dec. 4 in Los Angeles, Isgro pleaded not guilty to 51 counts against him, and Monka also pleaded not guilty to the seven counts against him.

A trial date of Jan. 23 was set; U.S. District Court Judge James M. Iderman will preside.

Anderson's arraignment is scheduled for Monday (11). A prepared statement issued by his lawyer, W. Michael Mayock, says that Anderson "intends to vigorously defend his un-

blemished and successful 25-year career in the music business against the unwarranted charges in his indictment."

The principal charges against Isgro as laid out in the indictment include:

- Nineteen counts of using the mails to defraud five indie promotion clients—Columbia Records, MCA Records, Warner Bros. Records, RCA Records, and PolyGram Records—in 1985. (The counts allege that Isgro engaged in "a scheme and artifice to defraud" the labels from 1980-86, but that the acts of commission actually took place in 1985.)

- Sixteen counts of making undisclosed payments of cash and/or cocaine to personnel at four radio stations—KIQQ Los Angeles, KYNO-FM Fresno, Calif., KMGX Fresno, and KAMZ El Paso, Texas—between January and May 1985.

- Six counts of filing false federal income tax returns from 1984-87.

- Two counts of obstructing justice—one for allegedly destroying records and documents in April 1986, the other for persuading his bodyguard, David Michael Smith, to disobey a subpoena and flee the grand jury's jurisdiction in January 1987.

- Individual counts of conspiracy to distribute a controlled substance, conspiracy to commit payola, and violation of the Racketeer Influenced and Corrupt Organizations (RICO) Act.

Isgro and Anderson are named

jointly in four counts. One charges them with a conspiracy to defraud Columbia Records in a kickback scheme, in which Isgro allegedly paid Anderson more than \$70,000 and attempted to cover up the payment through the arrangement of a fictitious "loan." The other three counts charge them with mail fraud.

Isgro and Monka are jointly charged with one count of conspiracy in an alleged money laundering scheme in which money to be used in payola payments and kickbacks was moved through a shell corporation, Star Promotions Inc., set up by Monka. The indictment charges that money was also laundered through a Northern California company, Marlene's.

Monka, who a government source says has a prior conviction in California on a drug possession charge, also faces six counts of filing false tax returns from 1984-87.

Named as unindicted co-conspirators are promoters and Isgro associates Ralph Tashjian and William Craig; Isgro's accountant, William Sokol; his former attorney, Dennis Di Ricco, who was indicted in December 1987 for filing false tax returns for a corporation in which Isgro and Tashjian were investors; and Anderson's wife, Mary Bartlett Anderson.

Tashjian and Craig, who were originally indicted for a large number of payola-related offenses but ultimately were convicted on greatly reduced charges in return for their coopera-

tion with federal investigators, are expected to testify for the government at Isgro's trial. Tashjian is scheduled to be sentenced Dec. 11.

David Michael Smith, who reportedly was placed in the federal witness protection program last year, is also expected to testify against his former employer.

If convicted, Isgro could receive a maximum sentence of up to 200 years in prison and a \$1.4 million fine. Anderson faces as much as 20 years in prison and up to \$13,000 in fines. Monka could receive up to 23 years in prison and \$1.3 million in fines.

Some in the music industry are waiting for the other shoe to drop and expect charges to be lodged against other people in the music business.

"Sure, there's concern there'll be more indictments," says one senior label executive. "You can't help but take notice of this. When you see people taken away in handcuffs, it's got to shake you up."

A high-ranking promotion executive says, "I think everybody's watching things very carefully. There's certainly been a lot of discussion and innuendos flying around that this is really just the beginning of something."

"But on the other hand," he continues, "my feeling is that—and I'm really not privy to it, or close to the situation—but my feeling is that I think they've got what they want. I think the feds have gotten to who they want to get right now."

However, he adds, "There's a lot of talk out there that Isgro certainly feels that he is being made a scapegoat of what is really just part of an entire system that's been ongoing for a long time. And that he is not going to go down alone—whatever that means."

At least one national promotion executive welcomes the indictments.

"I'm kind of pleased about it. I'm pleased because I don't need that scary stuff around my life and around what I do. I'm not wild about the dark side and how they operate, and I don't ever want to be involved in it."

"That scary, slimy end of the business—I'm glad to see it cleaned up. I'm really impressed by what these investigators managed to do."

Another major label source says, "I think people are looking at it and concerned about [the indictments]. I think there's more coming down, and people are worried about where the

next load will land."

However, the source adds that the independents remain in force in the business, although their activities are better camouflaged.

"Indies are not as powerful and can't do what they used to do," the source says. "Things are also a lot cheaper. That's about it. There's not as many [indie promoters] out there, but there's enough. Where the big difference is that the managers, publishers, and booking agencies handle most of the money now. In a way, it's the same shit, different bag."

"Things are cleaner now than they were [in 1986]," another label observer says. "Most of the people sitting in the chairs are different."

Cory Robbins, president of Profile Records, was a beneficiary of the 1986 indie promotion scare, taking advantage of the lower prices for hiring indies to work Run-D.M.C.'s "Walk This Way" onto the charts.

Robbins does not see the new round of indictments as having any impact on the business, terming it "old news."

Another promotion executive also minimizes the impact of the indictments and suggests that early stories indicating widespread corruption were blown out of proportion.

"When the story broke, it hinted at corruption at God knows how many stations," he says. "Basically the things that were found were found a year or two ago."

"The indictments are a culmination of three years. You had all the grand juries and the task force. You had the trades and newspapers. We were under the microscope for six months after the [NBC] report. And [these indictments] are what we've got after that."

In Washington, FCC chairman Sikes said the commission will "not tolerate drug traffickers among its licensees" and reiterated that the payola provisions of the Communications Act "are criminal violations and serious offenses." Sikes added that the FCC will be "following this matter closely to see if there is licensee involvement."

Although various station staffers are named in the grand jury indictment, there is as yet no mention of any owner involvement in the alleged misconduct.

Assistance in preparing this story was provided by Bill Holland in Washington, D.C., and Dave DiMartino in Los Angeles.

BLOCKBUSTER GROWTH MAKES LANDLORDS WARY

(Continued from page 79)

and that, in general, landlords are a little nervous about leasing to video stores.

Four other landlords and leasing representatives for companies based in Virginia, New Jersey, Baltimore, and California echo Hirschfeld and Consolo, but they decline to do so for attribution. For instance, a leasing representative for a New Jersey-based developer says he is negotiating a deal with Blockbuster despite his misgivings about the chain's financial strength.

"We don't know how long [Blockbuster] is going to be around," he says. "It's a nervous situation for me. I am not spending any money in putting the deal together." Six months ago, when he was looking for a video tenant, he passed on calling Blockbuster because he said he had "bad feelings" about the company. But when the space continued to remain vacant, he decided to contact Blockbuster.

A lot of the confusion in real estate circles is attributed to the fact that Blockbuster puts deals together for company stores, while a bunch of its franchisees also seek locations on their own. All such sites have to be approved by the parent, but negotiations generally are handled by the franchise operator.

A president of one Baltimore-based shopping center management company says negotiating with Blockbuster is like dealing with a split personality. "I don't think they know what they are doing," he says. "It's like the left hand doesn't seem to know what the right hand is doing."

Most real estate people interviewed, even those who view the company as a favorable tenant, say the company has a tendency to overpay for locations. But not all agreed

with that assessment. A Louisiana-based leasing agent describes Blockbuster as a tough negotiator with strong requirements for sites.

A lot of real estate people are waiting for the video bubble to burst, says one developer. "Electronics retailers went through the same process. They were all banging one another over the head until Circuit City won and then the shakeout began."

On the other hand, four landlords with companies based in Florida, Indianapolis, Louisiana, and California dispute their counterparts and say Blockbuster is an excellent and highly desirable tenant. For instance, James F. Singleton, partner in Centres Properties, which owns four shopping centers in Indianapolis, says, "I can't say enough good things about Blockbuster. We did the first Blockbuster deal in Indianapolis and [the chain] singlehandedly put our center on the map. They pay the rent on time. They subsequently did 10 or 12 more stores in town, taking prime locations. These people are paying attention to the store. They've got the town by the gonads."

A consultant based in Michigan offers this perspective: Blockbuster has received a lot of bad publicity because of "phony baloney" bookkeeping. "If you are in the South and have as much vacancies as they have [in shopping centers], Blockbuster is wonderful and you will rent to Blockbuster," he says. "In the Northeast, where vacancy rates are lower, a shopping center owner can afford to be nervous about them and more selective in choosing tenants."

Blockbuster spokesman Knief labels all talk about the company being overextended or making weak real estate decisions as completely unfounded. "When we went to the ICSC

meeting in Las Vegas [the biggest shopping center convention in the world], we had 6,500 landlords come over to our booth to try and get us as tenants," he says. Why would all those landlords want to do business with them, he asks, if Blockbuster wasn't a highly desirable tenant?

As for the Bear, Stearns & Co. report that questioned Blockbuster's bookkeeping methods, Knief says the stock market has rejected the financial company's conclusions. When that report was issued, he notes, the company's total capitalization dropped "\$250 million in two days." After Blockbuster officials appeared at a securities analysts meeting to dispute the report, the stock regained its previous strength, says Knief.

Gary N. Jacobson, an analyst with Kidder, Peabody & Co. in New York, agrees with Knief. He describes Blockbuster as a sound company and strongly recommends that investors buy shares in the company.

Mirian Meglan, an analyst with New Orleans-based Johnson Rice & Co., says the "company's stores generate very strong cash flow" and she has no concern about its ability to service debt.

But Keith Benjamin, an analyst with Silberberg, Rosenthal & Co. in New York, says he "doesn't like" Blockbuster. "The cash flow from their current operations is not enough to fund growth... They rely on numerous equity offers and bank lines to make up the difference. If somebody gets nervous and the next bank line doesn't come through, they have a problem."

Landlords dislike negative cash flow and a leveraged entity, says Benjamin. "Blockbuster certainly is leveraged... If I was a landlord, I would look at the leverage," he says.

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2nd Band Aid Applied To Ethiopian Famine

LONDON Prompted by another major Ethiopian famine crisis caused by harvest failure and the continuing civil war, record stars have rallied round to rerecord "Do They Know It's Christmas," the Band Aid song that topped the Christmas chart in 1984 and climbed to No. 3 again the following year when reissued.

The session was filmed for a 'Band Aid 2' video

The stellar lineup for the new version comprised Kylie Minogue, Jason Donovan, Bros, Chris Rea, Jimmy Somerville, Lisa Stansfield, Wet Wet Wet, Big Fun, Pasadenas, Sonia, London Boys, Cliff Richard, Bananarama, and D-Mob.

The single was recorded Dec. 3 at the Stock, Aitken, Waterman triumvirate's PWL studios in south London, which were under siege by excited fans who had found out about

the session.

The recording, available in 7-inch vinyl and cassette formats, has been rush-released by PWL with PolyGram distribution throughout Europe except the Benelux countries, where it is being handled by PWL's own newly established company. PolyGram has distribution rights for many other world markets; no deal has been firmed up for the U.S. and Japan.

The session was attended by Band Aid originator Bob Geldof, who had requested producer Pete Waterman to arrange the recording after hearing about the renewed famine crisis in Ethiopia. At Geldof's request, all proceeds from the record will be donated to the Disaster Emergency Committee for Ethiopian Famine Appeal. The session was filmed for a "Band Aid 2" video to be released soon.

This time record retailers will not be asked to waive their profit margin on sales of the single, which it is hoped will raise \$1.5 million for Ethiopian famine relief.

"It's unrealistic to ask stores to waive their piece of what could be a very big record," comments PWL executive David Howells. "However, we certainly won't be turning away any donations they care to give us."

The rerecording has sparked speculation about another mammoth concert in 1990 along the lines of the outstandingly successful Live Aid events at Wembley here and Philadelphia in 1985.

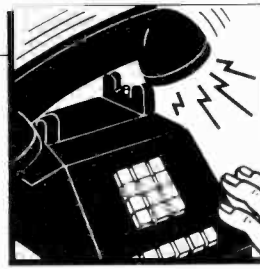
Waterman has this idea in mind, and says: "If the artists are right, we can do it."

The revival of the Band Aid song, recorded and mixed for release within three days, comes when there are growing fears of "charity fatigue" taking hold of the general public, which has been asked to help victims of a series of natural and man-made disasters in recent times.

The skepticism has been fueled by the recent World Bank report on Africa stating that, despite massive aid in various forms, much of the continent is at the same or a lower standard of living as it was during the colonial era.

Where Ethiopia is concerned, the report implies that a considerable proportion of famine relief funds has been misappropriated to finance the debilitating civil war or to swell private numbered bank accounts abroad.

INSIDE TRACK



Edited by Irv Lichtman

NOONAN DEPARTURE: Billboard will soon be bidding a fond farewell to associate publisher/research & development **Thomas "Tommy" Noonan**, who at the close of December will end a combined total of 29 years at the magazine to form his own independent marketing firm in Los Angeles. Noonan will join forces in January with **John Barbis** and **Don Wright** of independent marketing firm **B&W** to form **BNW Entertainment**. The address of the new company, which will specialize in both promotion and marketing, is Suite 407, 8833 Sunset Blvd., Los Angeles, Calif. 90069. Noonan, known to many as "Mr. Billboard" on the West Coast, enjoyed a dual stint at the magazine from 1949-1965 and 1975 to the present; in the interim, he served as an executive at **Columbia**, **Motown**, and **Polydor**, among other labels.

SHORT-TERM MEMORY? **Memory-Tech**, the **Mitsubishi**-owned CD replication facility in Texas, is negotiating sale of part or all of its shares with a number of potential buyers, according to **Toru Hori**, VP of administration and finance with the plant. Unconfirmed sources have it that **Denon's Dick Meixner**, in conjunction with a consortium from **Sage Broadcast**, a Hartford, Conn., firm, is discussing a purchase. Denon itself is not considered a bidder. At press time, Meixner and representatives from Sage were both traveling and unavailable for comment. Earlier this year Mitsubishi bought out **Electro-Sound's** 40% share in the facility, which was a mutual arrangement that both companies felt would benefit the plant. According to Hori, the buyout of **Electro-Sound** was not conducted with plans of later selling the **Memory-Tech** plant.

NEW MECHANICAL RATE: As the Consumer Price Index rises, so does the U.S. mechanical royalty rate, as worked out by publishers/writers and labels in 1987. Starting Jan. 1, the rate moves from 5.25 cents per track or 1 cent per minute of recording time to 5.7 cents or 1.1 cents per minute of recording time. The new rate is applicable to all recordings made and distributed on or after Jan. 1, regardless of the date upon which the license was issued or the recording was first released, unless special contractual provisions apply.

ON THE MOVE: **Joe McEwen** has left his post as A&R director at **Columbia Records** to join **Sire Records** as VP of A&R. Acts McEwen has signed at **Black Rock** include **Regina Belle**, **Dirty Dozen Brass Band**, and **Shawn Colvin**.

OVER HERE: One of **EMI Music** president **Jim Field's** top execs, director of business affairs **Guy Marriott**, will be making the move from the U.K. to the Big Apple in the new year. When he has crossed the Atlantic permanently, Marriott will be officially named senior VP and general counsel for **EMI Music Worldwide**.

READ ABOUT IT: Former **Billboard** black music editor **Nelson George** has earned an **ASCAP-Deems Taylor**

award for outstanding print and media coverage of music for 1988. George did the trick with his "The Death Of Rhythm And Blues" (**Pantheon Books**). Also at ceremonies at **ASCAP's** New York headquarters Dec. 4, another award winner was the late **Russ Sanjek**, for his volume work "American Popular Music And Its Business" (**Oxford Univ. Press**). Sanjek was a longtime VP of **ASCAP** rival **BMI**.

ACTS LINED UP for special nights at the upcoming convention of the **National Assn. Of Recording Merchandisers** in Los Angeles March 10-13 include **Taylor Dayne** and **Jeffrey Osborne** for the best-seller awards show and **Harry Connick Jr.** and **Michael Bolton** for the scholarship dinner.

AN OUT-OF-COURT settlement has been reached in a copyright infringement suit filed by performance rights group **BMI** and **General Cinema Theatres Inc.**, which operates 300 theater complexes with more than 1,400 screens in 31 states. Essentially, it means that **General Cinema Theatres** has now been licensed by **BMI** to pay for music it plays in its lobbies and in between screenings of its features. **ASCAP** says it has had a performance license with **General Cinema Theatres** for more than a decade.

RUDOLPH'S YULE LOG: **St. Nicholas Music**, the company formed by writer **Johnny Marks** to house his Christmas songs, makes a 1989 report on the catalog's best-known song, 40-year-old "Rudolph The Red-Nosed Reindeer": The original **Gene Autry** hit on **Columbia** has sold 12.5 million copies, there have been 500 versions recorded, and, globally, the song has sold some 150 million copies. **CBS-TV** airs the "Rudolph" special for the 26th consecutive year Dec. 15. After **Marks'** death in 1984, his sons **Michael** and **David** took over the **St. Nicholas** operation.

VSDA REGIONALS: The **Video Software Dealers Assn.**, which recently announced its plans to run its regional trade shows under the national organization's auspices, will hold its first such gathering Feb. 25-28 in Reno, Nev. Dates and locations on five other shows are expected to be finalized by the end of this month. Non-VSDA members will be allowed to attend the regional show for the first time; exhibitors will have the option of single event or multiple show booth rates, according to a **VSDA** spokesman.

PUBLICITY-GO-ROUND: Two major jobs on the L.A. label publicity front will be filled this month. On Dec. 11, **Susan Clary** will move from the presidency of the video promotion firm **Vis-Ability** to become VP of West Coast publicity at **RCA**, replacing **Paula Batson**, who left last month to join **MCA**. Clary previously held down publicity jobs at **EMI**, **Arista**, and **Slash**. Meanwhile, **Howard Paar** will leave his post as VP at **Norman Winter's PR** shop to become national director of publicity at **PolyGram**, replacing **Sue Sawyer**, now at **Virgin**. No date is firm yet for Paar's move, but he should be installed by midmonth. Also look for **Virgin's Audrey Strahl** and **Gerre Hall** to join **Phil Quartararo** at **Charisma**, **Mark Kates** and **Hugh Surratt** to amble over from **Geffen** with **Marko Babineau** for the new **Asylum**, and **Brian Koppelman** to work A&R for the as-yet-unnamed label helmed by **Irving Azoff**.

(Continued on page 80)

Lou Reed Sues Concert Sponsor Over Injury

BY CARLO WOLFF

CLEVELAND Rock star Lou Reed, who was said to have broken his right ankle when a metal step collapsed at Nautica Stage in the Flats entertainment area here last summer, has sued show sponsor **Belkin Productions**.

Filed in Cuyahoga County Common Pleas Court Dec. 5, the suit says Reed sustained the injury Aug. 19 when he left the stage in the outdoor amphitheatre after a sound check. He was treated at a local hospital, then flown to New York by private jet, says his lawyer, **Donald P. Traci**.

Reed was forced to cancel not only the show but the rest of his tour, as well as many other scheduled dates, including one on "The Arsenio Hall Show," says Cleveland attorney **Traci**.

Traci claims the injury cost Reed substantial revenues from forfeited performance dates, promotional income, and lost record sales. The suit also seeks damages on behalf of Reed's wife, **Sylvia**, for loss of her husband's support and care. No dollar amount is given.

The suit claims **Belkin** and his **Stage Partners**, which arranges musical events at **Nautica**, had to provide a safe place to perform.

Traci says it is unlikely a hearing will be held in the case for several months.

Reed, meanwhile, performed in New York recently with longtime colleague **John Cale** at a tribute to **Andy Warhol**.

Neither **Jules** nor **Mike Belkin** could be reached for comment at press time.

Warner Bros./Nashville Establishes Christian Label

BY EDWARD MORRIS

NASHVILLE Warner Bros. Records here has established a contemporary Christian music label and expects to have albums on the market by the second quarter of 1990. **Sparrow/Starsong** will distribute the label to Christian bookstores.

Already signed to the as-yet-unnamed label are the Grammy-winning group **Take 6**, **Margaret Bell**, and **Donna McElroy**.

Neal Joseph, former VP of A&R for **Word Inc.**, has been named VP/GM for the new enterprise.

Eddie Reeves, VP/GM of **Warner Bros. Records/Nashville**, says the

new label may sign as many as three more acts next year. He notes that those acts already signed will continue with the work they already have under way and that Warner will not assign them new producers: "The starting of our label doesn't affect their creative world in any way."

The new label, **Reeves** stresses, does not arise from market research. "[Warner/Nashville head] **Jim Ed [Norman's]** agenda is that when he hears musical excellence in the Nashville community—or in anything that comes to us—he wants to get involved and do something about it."

Reeves notes, for example, that the Nashville division has signed such

artists as **Mark O'Connor** and **Jim Horn**, even though their music is basically jazz.

Take 6, now on **Reprise**, had its first album licensed to **Reunion Records** for marketing to Christian buyers, **Reeves** says, adding, "There was a possibility that **Take 6's** second record would have been on **Reunion**, and if it had, we probably wouldn't have started a label. But a series of events took place that caused **Reunion** not to have the record—by agreement of all the parties. And we had to sit down and decide whether we were going to make a new distribution agreement with another Christian record company or start

our own operation."

He says that the new label will have a staff of "three or four" during the early part of next year. "We're not going to jump in with both feet and huge capital expenditure and try to be the biggest Christian label out there."

Although there were several Christian/secular label setups during the early part of the '80s—among them **MCA/Songbird** and **CBS/Priority**—**Warner Bros.** is currently the only Nashville secular major with a gospel division. **RCA** is working **Paul Overstreet's** country product through **Word Records** to the Christian market.

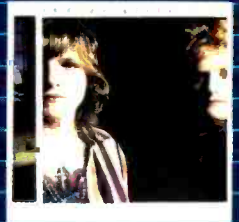
IN CREDIBLE



Babyface, Tender Lover

T H I N G S

Indigo Girls, Closer To Fine



H A P P E N

Bad English, Bad English



W H E N

Alice Cooper, Trash



Y O U ' R E

Gloria Estefan, Cuts Both Ways



M O V I N G

Stevie Ray Vaughan, In Step



I N T H E

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