

Billboard

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NEWSPAPER

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Art Blakey
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CBS Records Gets New
'Sony Music' Moniker

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

OCTOBER 27, 1990

Hard Choice For Soft AC: How 'Hip' Should Format Be?

BY SEAN ROSS

NEW YORK—As listeners who grew up with rock'n'roll enter the soft AC format's target demo, PDs say their longtime image artists—Barbra Streisand, Neil Diamond, and Barry Manilow—are being usurped in music testing by the relatively hipper likes of Gloria Estefan, Phil Collins, and Billy Joel. The younger listeners also mean that '60s oldies—including some very up-tempo ones—are among soft AC PDs' best-testing titles.

Those results, which have become noticeable over the last six-18 months, depending on the market, have created a gulf between groups of soft AC programmers. While most admit to seeing some change in their research, some feel soft AC should change to serve the new listeners coming into the demo, while other PDs fear that their staple artists are being discarded too quickly.

Although soft AC has evolved considerably since the mid-'80s, dropping

much of the Frank Sinatra/Nat King Cole MOR it played initially, the recent changes are surprising, simply because Streisand and Diamond were once considered so important that even some brighter ACs that played little of their music still used them in TV ads.

"We have [only] three Barbra Streisand songs on our playlist,"

(Continued on page 16)

Country Road Leading To Heavy Sales New Talent Guides Genre Up Pop Charts

BY EDWARD MORRIS

NASHVILLE—Fresh talent, a hot awards show, and soft competition from other formats have combined to pump up retail sales of country music.

Country's higher profile and cross-over sales potential is reflected throughout Billboard's Top Pop Albums chart this week. The leader of

the pack is Garth Brooks, whose "No Fences" album on Capitol jumps to No. 15, the best showing for a country artist since the "urban cowboy" phenomenon of the early '80s.

Retailers and rackjobbers report sizable jumps in sales on a number of country albums following the Country Music Assn.'s awards show, broadcast Oct. 8 on CBS-TV. The show had higher ratings than either

ABC-TV's "Monday Night Football" or NBC-TV's prime-time movie.

The show certainly helped Brooks, although his album was already bulleted at No. 19 on the pop chart before the national TV exposure. Nominated for five CMA awards, he won two—the Horizon, for career achievement, and best music video, for "The Dance." He also performed his recent No. 1 country hit, "Friends In Low

(Continued on page 82)

Labels Disagree On CD-Box Solution

BY SUSAN NUNZIATA
and CRAIG ROSEN

NEW YORK—With a National Assn. of Recording Merchandisers packaging committee meeting only two weeks away, a rift is emerging between major record companies on the CD packaging issue.

While the majority of big-label distributors favor some outer package other than the CD longbox, CEMA

would like retailers to consider a jewel-box-only solution; MCA is not opposed to that route if no acceptable alternative carton is found; and BMG sees the alternative box as a way-station to a jewel-box-only world.

Robert Simonds, chief financial officer at Rykodisc and founder of the Ban The Box Coalition, says he has noticed "a split among the major labels as to whether they'll go to a closed jewel box, an open jewel box,

or some other alternative package."

Buttressing his point, Tom McGuinness, senior VP of marketing with CBS, says, "At this point in time, most people are still leaning toward an alternative package, but I don't think all six of the major companies are in agreement on that. Some have started to think about just the jewel box." Referring to the early November meeting of the packaging com-

(Continued on page 93)

'Tracy' On Its Way
To Video Stores As
\$92.95 Rental Title

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Concert Tape Sparks
Debate At Crew Trial

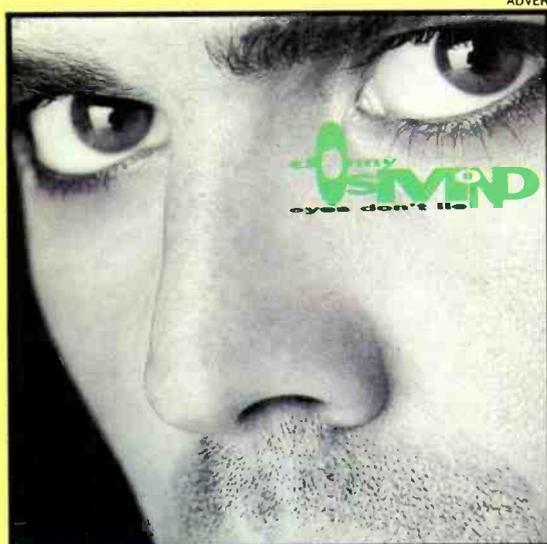
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Goldsmith Welcomes
U.K. Superagency

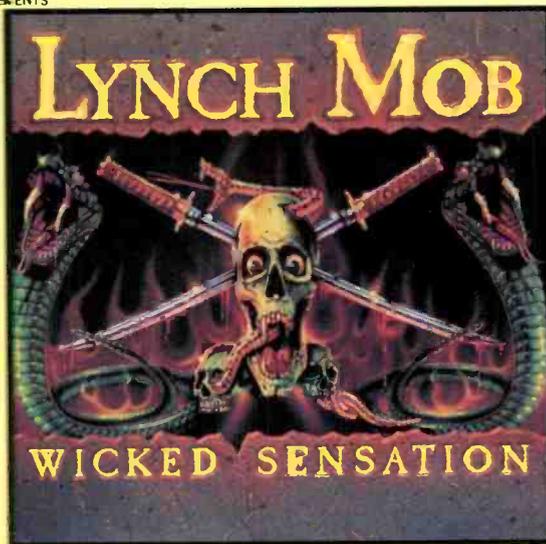
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No. 1 IN BILLBOARD

★ BLACK CAT JANET JACKSON	HOT 100 SINGLES
★ PLEASE HAMMER DON'T HURT 'EM M.C. HAMMER	TOP POP ALBUMS
★ SO YOU LIKE WHAT YOU SEE SAMUELLE	HOT R&B SINGLES
★ PLEASE HAMMER DON'T HURT 'EM M.C. HAMMER	TOP R&B ALBUMS
★ FRIENDS IN LOW PLACES GARTH BROOKS	HOT COUNTRY SINGLES
★ NO FENCES GARTH BROOKS	TOP COUNTRY ALBUMS
★ PETER PAN	TOP VIDEO SALES
★ GLORY	TOP VIDEO RENTALS



Rumor is not fact. The only constant is change. Believe what you hear. And hear what DONNY OSMOND has seen. **Eyes Don't Lie.** The new album. Feel the heat of his new single and video "My Love Is A Fire." DONNY OSMOND. On Capitol.



LYNCH MOB WICKED SENSATION Guitar wizard George Lynch has fallen in with a dangerous crowd on his first solo release since leaving Dokken. The single, "Wicked Sensation," is already an AOR smash. On Elektra Cassettes and CDs.

Leonard Bernstein, Giant Of Music, Dies In N.Y. At 72

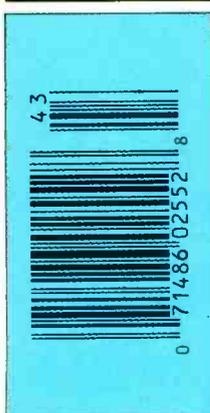
BY SUSAN ELLIOTT

NEW YORK—Leonard Bernstein, one of this country's great heroes and arguably its most versatile and talented musician, died Oct. 14 in New York of a heart attack caused by progressive lung failure. He was 72.

Bernstein had been ill for some time. Just days earlier, on Oct. 9, he had announced his retirement from performing, citing progressive emphysema and a pleural tumor.

Throughout his long and incredibly fruitful career as a conductor, com-

(Continued on page 87)



TESTAMENT

The new album **SOULS OF BLACK** 82143-4

Featuring the title track, "Souls of Black." PRCD 3579

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Management: Elliot Cahn and Jeff Saltzman for Cahn-Man.

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ENERGY,
MILESTONES
AND
INSPIRATION.



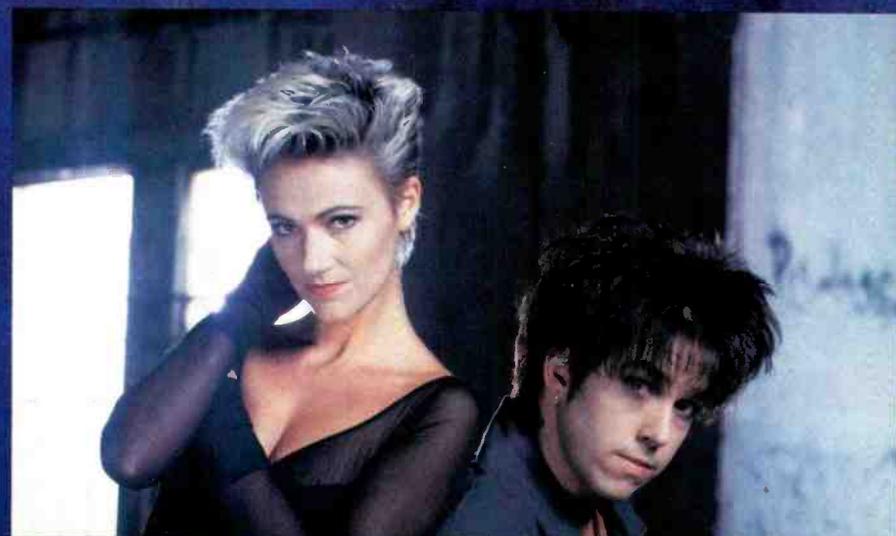
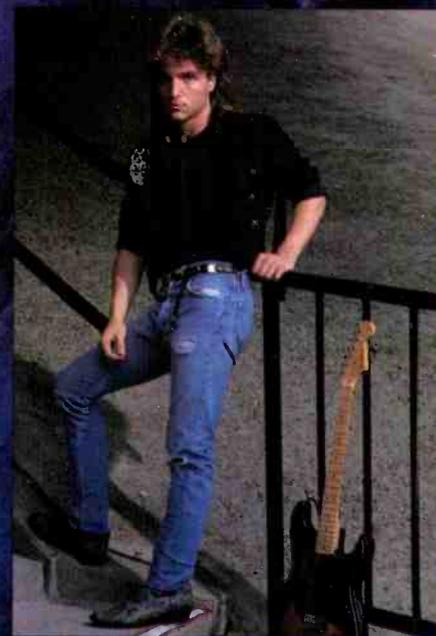
**P R E T T Y
W O M A N
S O U N D T R A C K .**

Double platinum in the U.S. and world-wide sales of over four million copies have made "Pretty Woman" the biggest selling soundtrack of the year.

**R I C H A R D
M A R X .**

With eight top five singles including three #1 hits and world-wide sales of his first two albums at over eight million copies, Richard Marx has established himself as one of the truly great singer/songwriters in rock music today.

R O X E T T E . This super star duo has achieved world-wide acclaim for their album "Look Sharp" which produced two #1 singles and amassed world-wide sales of over 4.5 million copies. Look for a new album in February followed by their debut world tour.



QUEENSRÛCHE. From "Operation Mindcrime," one of the most highly acclaimed albums of the 80's, to "Empire," one of the most anticipated albums of 1990, QueensrÛche has redefined the spirit of rock music. After only two weeks, "Empire" exploded into Billboard's Top 10 albums. U.S. sales are currently over 800,000 copies. Watch for the Empire world tour starting in Dublin October 29th.



current smash single "More Than Words Can Say." Watch for Alias on tour with REO Speedwagon opening in Chicago, October 29th.

DIANNE REEVES. A consistent favorite of critics, Dianne Reeves continues to

captivate audiences everywhere performing songs from her #1 Contemporary Jazz album "Never Too Far." Look for Dianne Reeves in "Guilty By Suspicion" a new film starring Robert DeNiro opening in December.



CARON WHEELER. The voice and co-writer behind the mega-hits "Back To Life" and "Keep On Movin'" steps into the light on her own with the stunning debut album "UK Blak." Already hailed by critics throughout the world, "UK Blak" features the smash first single "Livin' In The Light."



NAJEE. The bright and innovative musicianship featured on his #1 Contemporary Jazz album "Tokyo Blue"



continues to win fans around the world. With combined U.S. sales of over 1.5 million from his first three albums, Naje is recognized everywhere as one of today's premier saxophone virtuosos.

VIXEN. The world-wide sales success of their self titled debut album has earned Vixen a spot as one of rock's premier bands. Once again, Vixen is breaking sound barriers with a hard rocking tour and the hard driving new album "Rev It Up," featuring the haunting new single and video "Love Is A Killer."



ALIAS. First they took rock radio by storm, now these former members of Sheriff and Heart are rocketing up the Top 40 and album charts with their

RED HOT CHILI PEPPERS. With an unflinching belief and strong commitment to building and breaking new artists, EMI's efforts raised the Red Hot Chili Peppers' previous album sales high from 80,000 copies to 550,000 copies of "Mother's Milk."



MOST DEFINITELY CONTINUED...

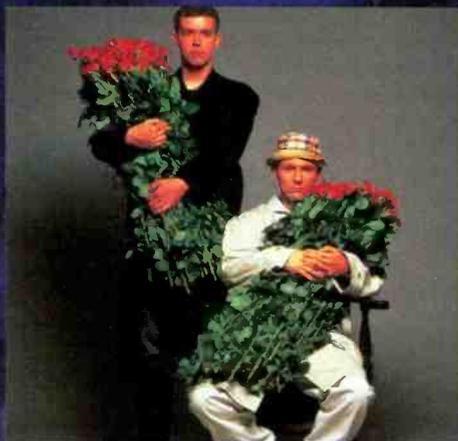
WITH ALL THIS YET TO COME...

ROBERT PALMER.

Following the 2 million plus world-wide success of "Heavy Nova," one of the great original superstars of our time is back with his compelling new album, "Don't Explain." 18 new songs including some surprises and the hypnotic first single and video "You're Amazing."



HUEY LEWIS AND THE NEWS. Joining the ranks of the most popular and best selling recording artists in music history, Huey Lewis and The News achieved combined sales of over 18 million copies world-wide of their consecutive Grammy award winning albums "Sports" and "Fore!". Now, Huey Lewis charges into the nineties with his long awaited EMI debut album.



PET SHOP BOYS.

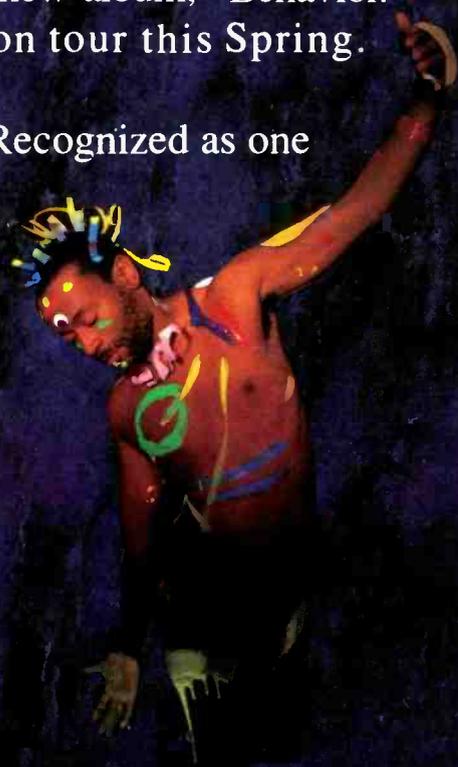
This international superstar duo best known for a string of mega-hits, including "West End Girls," "What Have I Done To Deserve This," "It's A Sin" and "Always On My Mind" are on the way to their greatest success to date with the current first single, "So Hard" from the new album, "Behavior." Look for Pet Shop Boys on tour this Spring.



THE O'JAYS.

The original creators of the Philadelphia sound have earned a cornerstone in music history with giant hits such as, "Back Stabbers," "I Love Music" and "She Used To Be My Girl." Now, the O'Jays explode into the '90s with their new album "A Whole 'Nutha Thing." 11 new songs featuring the electrifying first single "Don't Let Me Down" and the moving "Emotionally Yours" written by Bob Dylan and produced by Narada Michael Walden.

BOBBY McFERRIN. Recognized as one of the most original artists of our time, Bobby McFerrin has earned a vast and loyal following from his Grammy award-winning album, "Simple Pleasures." Always changing, McFerrin has conjured up a spellbinding new album called "Medicine Music" and is currently on tour with his acclaimed group, Voicestra.



GEORGE THOROGOOD. Raw and brazen rock 'n' roll is the trademark of this world renowned singer/guitarist and his band, The Destroyers. With a huge and loyal fan base, George Thorogood consistently sells out arenas everywhere and combined U.S. sales of his four EMI albums are well over 3.5 million copies. Watch for his scorching new album produced by Terry Manning of ZZ Top fame.



The EMMI logo is presented in a stylized, blocky font. The letters 'E', 'M', and 'I' are white with a dark blue outline, while the letter 'M' is solid dark blue. The logo is set against a dark blue rectangular background that is centered on the page.

EMMI

INTO THE 90'S

A LABEL

WELL ON THE WAY TO ACHIEVING
EVERY MILESTONE IMAGINABLE

Distributed by *Cemb* where Multi-Platinum is becoming a habit

Jazz Great Art Blakey Dead At 71

Drummer Fostered Wealth Of Musicians

BY JEFF LEVENSON

NEW YORK—Art Blakey, one of jazz's most influential drummers and headmaster of the Jazz Messengers, a small-group finishing school that for 35 years almost routinely turned out alumni superstars, died Oct. 16 of lung cancer at St. Vincent's Medical Center in New York. He was 71.

He had been in ill health for a number of months but refused to retire from the bandstand; true to his legend as an iron man, he continued to perform until he was hospitalized.

Blakey was an important instrumentalist who helped shape the direction of modern jazz. His style of play was incendiary, oftentimes explosive,

especially during the heyday of the early Messengers, when he and his cast of energetic youngbloods helped ignite the hard-bop movement of the mid-'50s. Pianist Horace Silver, his co-leader in that original band, admired Blakey over the years for his ability to "carry his players. He was strong as acid and he could swing an entire group. He gave the guys in his band free rein to be themselves. He just got behind them and goosed them, made them play up to their potential."

Blakey's aptitude for recognizing talent, then nurturing it to full bloom, was well known in jazz circles. Players who passed through his ranks invariably earned the musician's stamp

of approval; many led distinguished careers as formidable soloists or leaders in their own right. A partial list of the players he hired includes trumpeters Lee Morgan, Clifford Brown, Kenny Dorham, Freddie Hubbard, Donald Byrd, Woody Shaw, Terence Blanchard, and Wynton Marsalis; saxophonists Hank Mobley, Benny Golson, Lou Donaldson, Jackie McLean, Johnny Griffin, Wayne Shorter, and Bobby Watson; and pianists Bobby Timmons, James Williams, Joanne Brackeen, Cedar Walton, Mulgrew Miller, and Benny Green. All blossomed under his direction.

Upon hearing of Blakey's death, Marsalis said, "He understood the responsibilities that come with mature artistry, chief of which is the development of an informed progeny. His life was given to educating younger musicians and entertaining his ador-

(Continued on page 87)

CBS Records To Become Sony Music Entertainment

BY PAUL VERNA

NEW YORK—CBS Records Inc. will change its corporate name to Sony Music Entertainment Inc., effective Jan. 1, according to a statement from CBS. The company says the names of its U.S. labels—Columbia, CBS, Epic, Associated, and WTG—will not be affected.

The change is required under the terms of Sony's \$2 billion buyout of CBS in January 1988, which gave Sony the rights to use CBS Records as a stand-alone name for three years.

CBS also announced its acquisition from EMI Music of the Columbia Records trademark for use in all overseas territories except Japan and Spain, where Nippon Columbia and BMG, respectively, hold the rights to the name. Although this deal was confirmed by an EMI spokesman in May, until now CBS had not com-

mented on the transaction, which reportedly took place almost a year ago (Billboard, June 2).

No indication was given as to what labels the Japanese and Spanish affiliates will adopt in January. So far, Japan has been using CBS/Sony and Spain has used CBS.

The acquisition by CBS of the Columbia name allows for all Columbia Records artists, including Billy Joel, Bruce Springsteen, Barbra Streisand, and Michael Bolton, to appear on the Columbia label in all foreign territories except Spain and Japan, beginning Jan. 1.

CBS Records Europe president Jorgen Larsen says, "The advantage of having the same label around the world means that we can take specialist product from a country like the U.S. without having to press it up ourselves. On the other hand, it will be harder to distinguish between our own home-produced product and parallel imports."

According to Bob Altshuler, senior VP of corporate information at CBS Records, the Epic logo will continue to appear on all domestic and foreign product released by that label.

When CBS Records changes to Sony Music Entertainment, other domestic CBS divisions will also undergo name changes. The CBS Records Division, headed by Tommy Mottola, becomes Sony Music; CBS Music Publishing switches to Sony Music Publishing; CBS Records Distribution to Sony Music Distribution; CBS Music Video Enterprises to Sony Music Video Enterprises; CBS Special Products to Sony Music Special Products; and the company's manufactur-

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CLASSIFIED/REAL ESTATE

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AVA Saga Brings Power Suit Weiss Charged With Libel, Slander

BY PAUL SWEETING

NEW YORK—John Power, founder and president of the American Video Assn., has filed a libel and slander suit against Michael Weiss, the man who replaced Power at the helm of the buying group before being ousted in July.

The suit, filed Oct. 10 in Superior Court of Arizona in Maricopa County, charges Weiss with having published "defamatory and false infor-

mation" about Power to AVA's board of directors in an effort to persuade the board to stop payments to Power due from Power's sale of AVA to its members in 1988.

The suit also charges that Weiss "released or caused to be released" to the press material concerning the same allegedly "defamatory and false information." Several publications are listed in the complaint as having received such material from

(Continued on page 93)

Arbitron, Birch Expanding Market Coverage Birch Adds 20 Markets, Both Increase Frequency

BY PHYLLIS STARK

NEW YORK—Radio's two major ratings services, Arbitron and Birch, have announced plans to expand their reach.

Twenty-two Arbitron markets that were previously measured only in the spring will now be measured twice annually, starting with the fall 1990 survey. Another 20 markets will be added to twice a year in the winter 1991 Arbitron survey.

Competitor Birch Scarborough Research has announced an expansion of its measurement service to include 20 markets not previously surveyed. Birch will now measure a total of 268 markets, including 166 that are continually measured, three that are measured twice yearly, and 99 that are measured once a year.

Arbitron now measures a total of 262 markets. With the expansion, this will include 79 that are measured four times a year, 113 that are measured twice yearly (spring and fall), and 70 that are measured in the spring only.

Representatives of both companies say they expanded their services in response to agency and advertiser requests. Bill Livek, Birch's president and CEO, says that, due to these pressures, "both companies have been filling in more gaps, Arbitron with frequency [of measurement] and us with small markets we

were not measuring."

"The number of changes happening in the radio business in the course of a few months is rather dramatic in some markets," says Rhody Bosley, Arbitron's VP, sales and marketing/radio station services. "It's advantageous for both the radio stations and the media buyers [to increase measurement]. Those measured only once a year

find it is hard on their business."

Katz Radio Group VP director of research Gerry Boehme disagrees with Bosley that expanding the frequency will help stations financially, although he agrees with Livek that having a ratings book in a previously unsurveyed market is advantageous for radio.

"They say more books mean more

(Continued on page 35)

Billboard Adopts 'R&B' As New Name For 2 Charts

NEW YORK—Billboard charts have ceased using the term "black music," effective with this issue. The charts have been renamed Hot R&B Singles (page 26) and Top R&B Albums (page 28).

The change comes after several months of informal discussions with black executives in the music industry. While there is no consensus against the use of the term "black music," it is apparent that, for many, it is becoming less acceptable to identify music in racial terms.

Billboard will use the term

"R&B" as a broad umbrella to refer to a variety of musical styles, including such contemporary genres as rap, hip-hop, and funk.

Such usage—already adopted by several major record labels—is compatible with the desire in the black community to redefine the terminology that society applies to the black cultural heritage. In addition, R&B as a label is less likely to create expectations about the race or ethnic origin of the music's creators.

It should be clear that Billboard never meant the term "black" to

(Continued on page 35)



GEORGE MICHAEL
THE MAN AND HIS MUSIC

JOURNEY BEHIND THE SCENES, INTO

THE HEART AND SOUL OF GEORGE MICHAEL—

WITH THE NEW ONE HOUR HOME VIDEO THAT

EXAMINES EVERY FACET OF HIS PHENOMENAL

CAREER. FEATURING GEORGE'S OWN

ACCOUNT OF THE ORIGIN OF WHAM!,

THE RECORD-BREAKING SUCCESS OF "FAITH,"

AND THE CREATION OF HIS NEW MASTERPIECE,

"LISTEN WITHOUT PREJUDICE."

"GEORGE MICHAEL," A RARE AND REVEALING LOOK

AT HIS MUSIC... AND BEYOND.

ON CMV HOME VIDEO.



AVAILABLE ON HI-FI VHS VIDEOCASSETTE.

SUGGESTED PRICE: \$19.98

DISTRIBUTED BY CBS RECORDS.

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Jasmine Guy

(3/2/1-26021)

You know her as an actress. Her leading roles on the television series "A Different World" and her performances in both Eddie Murphy's box office smash "Harlem Nights" and Spike Lee's "School Daze" have established her as one of entertainment's brightest young stars. You know her as a dancer. She's performed with the internationally acclaimed Alvin Ailey Dance Company. Now, her dynamic debut as a singer will convince you that there's no world this remarkable artist can't conquer.

The New Album

Available On Warner Bros. Cassettes, Compact Discs and Records

Featuring The Single That's Really Taken Off... "Try Me" (4-19758)

Single Produced and Arranged by FULL FORCE for FULL FORCE Productions



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Katrin Thanks Everybody Everybody. Katrin Quinol of RCA recording group Black Box stops by the RCA office to thank the staff for their support. The group's single "Everybody Everybody" is in the top 10. Shown from left: Randy Goodman, VP of product development, RCA; Quinol; Joe Galante, president, RCA Records Label; and Butch Waugh, VP of promotion, RCA.

EXECUTIVE TURNTABLE

BPI COMMUNICATIONS EUROPE. Pat Rod is named director of marketing and sales in the company's London office. She was director of the international division of The Hollywood Reporter.

RECORD COMPANIES. Island Records Ltd. in London appoints Alan McBlane and Nick Angell to the board of directors. They are, respectively, marketing manager and head of A&R at the company.

Roger Lewis is named director of the classical division of EMI Records (U.K.) in London. He was head of the Radio 1 music department at the British Broadcasting Company (BBC).



LEWIS



EINCZIG



O'SULLIVAN



DALY

Steve Einczig is named VP of marketing, West Coast, for Epic Records in Los Angeles. He was director of product management, West Coast for the company.

Cliff O'Sullivan is named VP of marketing at Chrysalis Records in New York. He was VP of product development, West Coast, at PolyGram.

George Daly is named VP of A&R for Zoo Entertainment in Los Angeles. He was president of George Daly Productions.



CARLTON



BERGER



ROBINSON



HOLMES

Ray Carlton is named head of pop promotion for Giant Records in Los Angeles. He was national field director of promotion for RCA Records.

Mark Berger is named VP of business affairs of Morgan Creek Music Group in Los Angeles. He was director of business affairs for Capitol Records.

Heidi Ellen Robinson is named VP of media relations for Def American Recordings in Los Angeles. She was senior VP of Jensen Communications.

Eulis Cathey is named director of A&R and promotion at PolyGram Jazz in New York. He was Great Lakes regional promotion manager of black music at Virgin Records.

Faith Henschel is named director of alternative marketing for Elektra Entertainment in New York. She was director of alternative promotion for Capitol Records.

PUBLISHING. David Connelly is named assistant to the president at MCA Music Publishing in Los Angeles. He was senior business development analyst in the corporate planning department of MCA Inc.

RELATED FIELDS. Cecil Holmes is named senior VP of General Entertainment Management in New York. He was VP of A&R, black music at Columbia.

'Tracy' Vid Gets 'Rent & Sell' Plan Buena Vista Offers Rebates, New Boxes

■ BY JIM McCULLAUGH

LOS ANGELES—Buena Vista Home Video's decision to position "Dick Tracy," which arrives Dec. 19, as both a rental and a sell-through title, is drawing a positive reaction from dealers, who say they favor this newer "rent and sell" ap-

proach on blockbusters.

The major studios appear to be emphasizing rental first and the subsequent selling off of "previously viewed" copies of A titles lately, presumably to drive the rental market and to cultivate a sell-through mentality at the video specialty store level.

Video specialists say they enjoy getting the rental edge over mass merchants and racks on a title that could have gone direct to sell-through as a low-priced release.

CBS/Fox Video will mount a similar strategy in the first quarter for a trio of titles led by "Die Hard 2" (see separate story, this page). BVHV, however, becomes the first major supplier to offer consumers a \$3 rebate and a new cassette box for buying a previously viewed copy.

Walt Disney Studios' Touchstone Films' "Dick Tracy"—one of last summer's megablockbusters and one of a handful of 1990 films to break the coveted \$100 million box office barrier—was definitely a potential fourth-quarter direct-to-sell-through title.

But a sell-through strategy was not adopted, says Bill Mechanic, president of international theatrical distribution and worldwide video for BVHV, because the fourth quarter was already "too crowded" with sell-through titles.

"A lot of those pictures will suffer," he says, "and being the last one in would not have been wise." Two of the major fourth-quarter sell-through titles—"Pretty Wom-

(Continued on page 92)

CBS/Fox Giving Jan. Titles A 'Previously Viewed' Push

NEW YORK—CBS/Fox Video is looking to blitz the video rental business in January by releasing three A-level titles in the same month under an omnibus marketing program designed to promote both rentals and sales of previously viewed cassettes.

The three titles are "The Adventures Of Ford Fairlane" (street date Jan. 3), "Young Guns II" (Jan. 17), and "Die Hard 2" (Jan. 31).

The first two titles will be priced at \$92.98 and "Die Hard 2" will list for \$94.98, marking the first time

CBS/Fox has used that price point.

"Die Hard 2" had long been thought a candidate for the \$99.98 price point pioneered by Paramount with "The Hunt For Red October." CBS/Fox's decision to price the title at \$94.98, coming just days after Disney Home Video announced that "Dick Tracy," another leading \$100 candidate, will be priced at \$92.95, provides further evidence that most major studios remain cautious about raising the price of rental titles above the \$95 level. (For more

(Continued on page 86)

2 Live Crew Trial Begins On 'Nasty' Note Use Of Concert Tape As Evidence Incites Debate

■ BY JOHN LANNERT

FORT LAUDERDALE, Fla.—After Broward County Judge June Johnson dealt the prosecution a blow by disallowing a transcript of a tape of 2 Live Crew's performance, defense attorneys in the band's obscenity trial here moved to throw out the prosecutors' principal piece of evidence—a barely intelligible tape recording of the concert that landed band members Luther Campbell, Chris Wongwon, and Mark Ross in jail.

2 Live Crew lawyer Bruce Rogow said Oct. 16 that the recording, made by undercover Broward County sheriff's deputies during the rap group's show at a Hollywood, Fla., nightclub in June, was electronically "tainted" by sheriff's officers and prosecutors.

Broward sheriff's deputy Eugene McCloud told Rogow that he had taped the group's concert with a hand-held tape recorder concealed in

his shirt pocket. He said he had taken the tape to three different audio stores to "enhance it" so the group's lyrics could be heard more clearly.

Prosecutors Leslie Robson and Pedro Dijols called Rogow's accusation "unfounded" and "superfluous trash."

As the 35-minute tape—played without the jury present—rumbled through the adults-only courtroom, many of the spectators shook their heads and chuckled at the nearly undecipherable barrage of screams and screeches.

Johnson was set to rule on Rogow's motion later in the trial. She disallowed the prosecutors' transcripts of the concert tape because she said it would distract the jury from judging the show itself, rather than the words.

But Johnson said that four songs played from 2 Live Crew's banned album, "As Nasty As They Wanna Be,"

that were performed at the concert could be admitted as evidence.

Johnson had earlier ruled that spectators must be 18 to be admitted into the courtroom. Bailiffs checked

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Special-Interest Videos Will Vie For AVC Awards

LOS ANGELES—A total of 82 made-for-video titles have been nominated in 21 categories for the fourth American Video Conference Awards.

The AVC Awards—which recognize outstanding achievement in special-interest video production—are a highlight of the American Video Conference, to be held Nov. 7-9 at the Westwood Marquis Hotel & Gardens here. A complete list of the nominees appears on page 59.

The awards will be presented Nov. 7 at a gala dinner, sponsored by Federal Express, at the Westwood Marquis.

The AVC is co-sponsored by the American Film Institute and BPI Communications—parent company of Billboard, The Hollywood Reporter, Back Stage, and American Film. The conference attracts producers, suppliers, and retailers in the field of special-interest video.

For gala tickets and AVC registration information, call Anita Daly at 212-353-2752 or 212-473-4343.

Station Owners Price, Jacor Struggle Under Heavy Debt

NEW YORK—Debt problems for radio station owners continue to mount, as Price Communications Inc. faces possible bankruptcy because of inability to meet interest payments on its junk bonds.

In a filing with the Securities and Exchange Commission, New York-based Price said that if 90% of its junk-bond holders did not agree to swap their high-interest bonds for new, lower-yield securities, the company "may have to seek" Chapter 11 bankruptcy protection from creditors.

Price has \$283 million in junk-bond

debt outstanding, and the credit rating on those bonds was recently downgraded to single C, the lowest rating above default.

The company, which operates six radio stations, has liabilities totaling \$347 million. Assets amount to only \$165 million.

For the six months that ended June 30, Price reported a \$20.6 million loss on \$23.5 million in revenues.

The company's stock has bottomed out recently at 50 cents a share in trading on the American Stock Exchange. Its 52-week price high is

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Did Starr Sell A Stake In New Kids?

Bostonian Says He Swapped Cash For Share

BY GREG REIBMAN

BOSTON—A dispute over rights to the multiplatinum group New Kids On The Block has surfaced in U.S. Bankruptcy Court here, amid allegations linking Maurice Starr, the New Kids' creator and co-manager, to a reputed mobster.

The claim—which Starr adamantly refutes—applies to Starr's share of the New Kids only and does not implicate the New Kids themselves, CBS Records, Starr's acknowledged partner, Dick Scott of Dick Scott Entertainment Inc., or any other parties.

In court papers filed in connection with a Chapter 7 bankruptcy, Boston businessman Jeffrey D. Furst claims Starr gave him a 25% interest in New Kids in 1988 in exchange for a \$175,000 start-up loan used to launch the group. The documents also allege

that Furst's partner, convicted racketeer James M. Martorano, was also given a 24% share of the group as part of the same deal.

"This is the biggest lie in the world," Starr says. "I've been shot at by people a lot of times in my life. But this has really come out of the clear blue sky."

Starr admits having borrowed money from Chestnut Hill Investment Corp., of which Furst was a part owner, in October 1988. But Starr says the money was for a mortgage and has since been paid in full.

"It had absolutely zero to do with the New Kids. I never had a deal with Furst or Martorano regarding the New Kids," he says. "It was a completely legitimate mortgage through [Chestnut Hill]. I went to several banks but [Furst] seemed to be able to get the money a little bit quicker."

But Furst's lawyer, Michael P. Pagnozzi, says the property in question was worth "at most \$75,000" and that it was secured by Furst and Martorano on the basis of a verbal partnership regarding New Kids On The Block.

In addition, a Massachusetts state trooper and a county sheriff have submitted affidavits saying that Starr introduced them to Furst as his partner in the New Kids. The trooper, David Jemmott, swore in the affidavit that he had witnessed Starr and Furst shake hands on a "50-50 partners" deal concerning New Kids but, in a Boston Globe interview, has since denied witnessing any such deal.

At an Oct. 16 court hearing, Starr agreed through his attorney, Jay M. Fialkov, to freeze real estate holdings and to place any future New Kids-related income and some current holdings into an escrow account until a Nov. 15 hearing.

Fialkov insists the escrow agreement was reached only to allow for

(Continued on page 87)



Your Vote Is Your Voice. Capitol Records executives sponsored a voter registration drive at the label's Hollywood headquarters in support of the industry's Rock The Vote coalition. Assisted by the League Of Women Voters, Capitol arranged a voter registration area in the building's lobby. As a further incentive, Capitol held a drawing for two \$250 door prizes for employees: one for newly registered voters and one for those who could prove they were previously registered. The drive resulted in the registration of almost 200 new voters. Shown in back row, from left, are Capitol Records executives Art Jaeger, executive VP; Marcia Edelstein, VP of creative services; Step Johnson, senior VP/GM, black music division; Cheryl White, senior staff assistant; Barbara Lewis, VP of black music promotion; and Tommy Steele, art director. In front row, from left, are Jean Higgins, senior director of artist development; and Joy Houston, a representative from the League Of Women Voters.

Supreme Court Lets Ruling On RICO Vid Seizure Stand

BY BILL HOLLAND

WASHINGTON, D.C.—The U.S. Supreme Court on Oct. 16 let stand a case involving the constitutionality of Racketeer Influenced and Corrupt Organizations Act statutes employed in obscenity cases and the forfeiture of nonobscene assets.

In the case, more than \$1 million in assets of a northern Virginia adult book store were seized during the prosecution of the business after four videotapes and six magazines worth \$105 were judged obscene.

Anti-porn groups hail the Supreme Court's refusal to review the case, but First Amendment groups are stunned.

Barry Lynn, legislative counsel for the American Civil Liberties Union, calls the let-stand action by the High Court "extreme, draconian, and terrifying."

Lynn says, "I'm surprised some of the conservatives [on the Court] didn't say, 'Now, wait a minute, what about the presumptively constitutionally protected material aspects?'"

Charles Rutenberg, of the Video Software Dealers Assn.'s Washington counsel, says, "It has a chilling effect you wouldn't believe. We've al-

ways argued that RICO should not be used in obscenity cases. That some of the more liberal justices went along with this is worth noting, too."

Justice Byron White was the only dissenting member of the court, and his comments concerned only legal detail.

The Supreme Court's review refusal comes a week after the Justice Department announced the first in a series of indictments targeting adult video suppliers of what it calls "nationally distributed hardcore films" (Billboard, Oct. 20). Justice Department and FBI sting operations in the sweep are not currently using RICO, but, rather, only federal obscenity statutes.

In 1987, the U.S. District Court in Alexandria, Va., convicted the owners of the adult bookstore in the federal government's first use of the racketeering law to prosecute an obscenity case.

Last April, the 4th U.S. Circuit Court of Appeals in Richmond, Va., upheld the convictions and forfeiture, which drove the owners out of business.

It ruled that the RICO provisions do not violate the First Amendment,

(Continued on page 93)

NARAS Mulls Creation Of Latin Academy In Mexico

BY RAMIRO BURR

SAN ANTONIO, Texas—NARAS officials met with top record label heads, Latin artists, and other industry professionals Oct. 10 in Mexico City to discuss the possibility of establishing what NARAS president Michael Greene calls an "international recording academy."

According to Greene, the proposed academy would be similar in organizational structure to NARAS in the U.S. "We want to set up this group with the same standards of excellence as in the States," he says. "The academy would function

like NARAS here, with emphasis on education and professional development."

According to Greene, the proposed Latin academy would look at such industry issues as "intellectual property protection, radio format restrictions, parallel imports, and copyright protection."

Greene, who was joined at the meeting by former NARAS chairman Michael Melvoin and NARAS VP/GM Rob Senn, met with the heads of several major labels, including PolyGram, Peerless, and Ariola/BMG, at Mexico City's Nik-

(Continued on page 37)

Hammer 'Hurts' Madonna, Michael Albums; 'Black Cat' Purring At Top Of Singles Chart

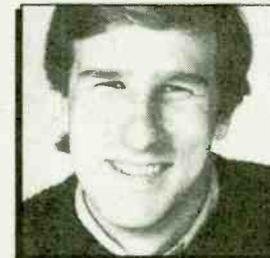
WHO WOULD HAVE thought, when the year began, that M.C. Hammer would keep the latest albums by both Madonna and George Michael out of the No. 1 spot? After all, Hammer's previous album, "Let's Get It Started," stopped at No. 32 on the Top Pop Albums chart, while the previous releases by Madonna and Michael both had long runs at No. 1. But that's just what has happened. Hammer's "Please Hammer Don't Hurt 'Em" has logged 20 weeks at No. 1, turning back challenges from Madonna's "I'm Breathless" and Michael's "Listen Without Prejudice, Vol. 1," both of which stalled at No. 2. Only three other nonsound-track albums in the rock era have logged as many as 20 weeks at No. 1. Michael Jackson's "Thriller" is out front with 37 weeks; Harry Belafonte's "Calypso" and Fleetwood Mac's "Rumours" are next with 31 weeks each.

Hammer's latest challenger is AC/DC, which leaps from No. 6 to No. 2 with "The Razors Edge." The Aussie metal band topped the chart for three weeks in 1981-82 with "For Those About To Rock We Salute You."

Two other metal albums explode in their second week on the chart. Iron Maiden's "No Prayer For The Dying" vaults from No. 47 to No. 21; Megadeth's "Rust In Peace" leaps from No. 51 to No. 23. "No Prayer" is likely to become Iron Maiden's first top 10 album. The British band peaked at Nos. 11 and 12 with its two previous releases. "Rust" is already Megadeth's highest-charting album to date.

JANET JACKSON's "Black Cat," the sixth single from her smash album "Rhythm Nation 1814," jumps to No. 1 on the Hot 100. It is the second time that the sixth single from an album has topped the pop chart. Paula Abdul's "Opposites Attract," the sixth single from "Forever Your Girl," rang the bell in February.

For many years there was a point of diminishing returns with follow-up singles. But radio programmers no longer seem to care if a single is the first from an album or the sixth: If they like it they'll add it. "Black Cat" shot to No. 1 in just seven weeks. That's as fast as the album's third single, "Escapade," and just a week off the pace of its first, "Miss You Much."



by Paul Grein

FAST FACTS: The Vaughan Brothers' "Family Style" jumps from No. 14 to No. 8 on the pop albums chart, two months after the death of Stevie Ray Vaughan. Two other posthumous albums register strong gains: Keith Whitley's "Greatest Hits" jumps from No. 82 to No. 69, and blues legend Robert Johnson's "The Complete Recordings" leaps from No. 199 to No. 135.

Too Short's "Short Dog's In The House" jumps from No. 23 to No. 20 in its fifth week. It is the fourth X-rated rap album to reach the top 30 in three months. Ice Cube's "AmeriKKKa's Most Wanted" peaked at No. 19 in July, Luke Featuring The 2 Live Crew's "Banned In The U.S.A." reached No. 21 in August, and N.W.A.'s "100 Miles And Runnin'" hit No. 27 in September.

Only one act has two albums in the top 50 on this week's pop chart. New Kids On The Block? Paula Abdul? Try Garth Brooks. The new country star jumps to No. 15 with his new album, "No Fences." Last year's "Garth Brooks" rebounds to No. 50.

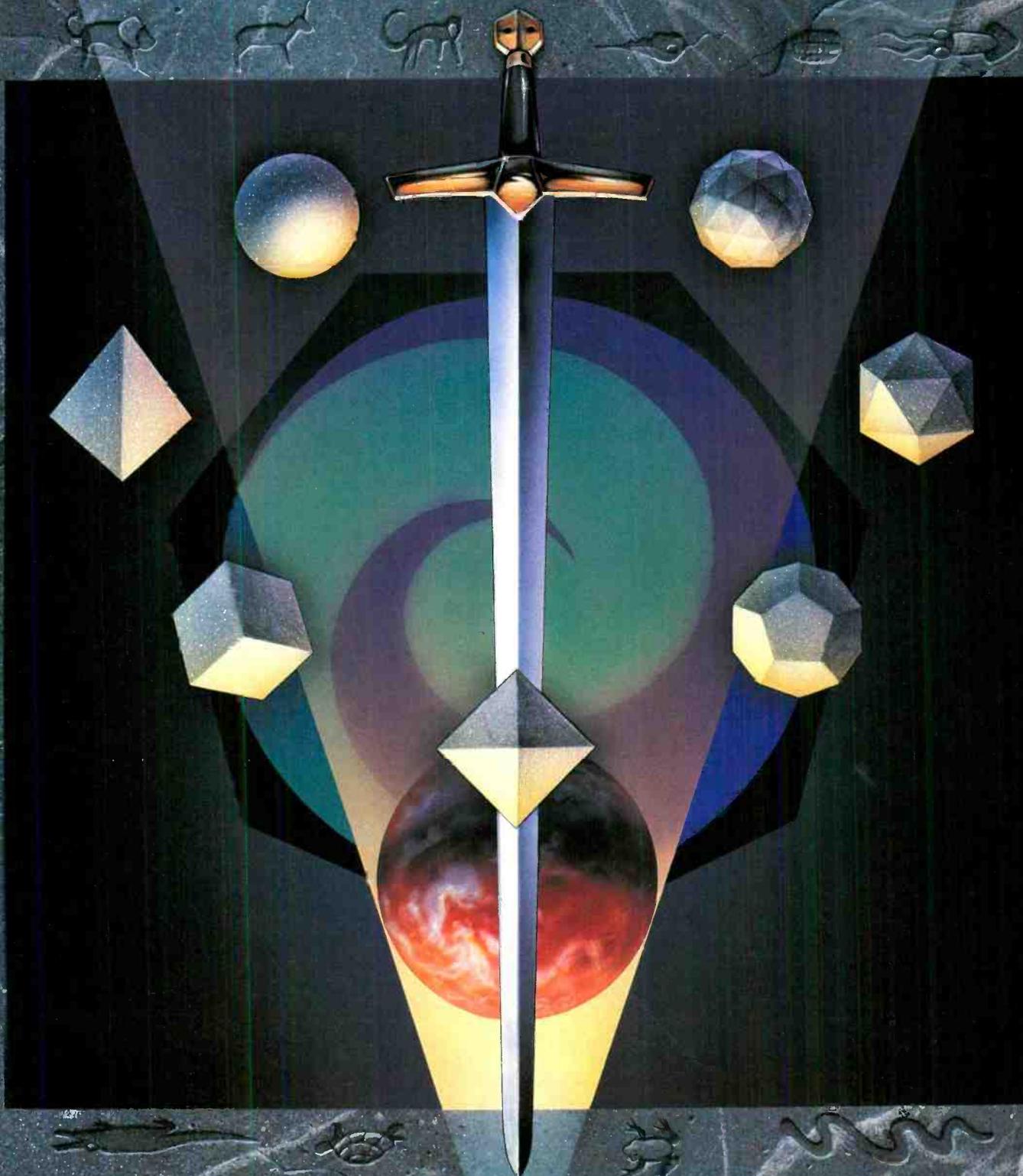
Mariah Carey's "Love Takes Time" leaps to No. 1 on the Hot Adult Contemporary chart and sprints to No. 5 on both the Hot 100 and the Hot R&B Singles charts. It is likely to become Carey's second straight single to top all three charts, following "Vision Of Love." Carey's eponymous debut album has been listed in the top five on the pop chart for 11 straight weeks.

Wonders never cease: David Cassidy lands his first top 40 solo hit since 1972 as "Lyin' To Myself" jumps from No. 44 to No. 36 on the Hot 100.

WE GET LETTERS: James A. Geoghan of Manhasset, N.Y., notes that "Black Cat" is Janet Jackson's first top 10 hit not created by writer/producers Jimmy Jam & Terry Lewis. Jackson wrote the song and co-produced it with Jellybean Johnson.

Tony Cardone of Camden, N.J., notes that Smokey Robinson's "The Way You Do The Things You Do" is the first Motown classic to reach the top 40 on the Hot 100 in four different decades. UB40's current version jumps to No. 35. The Temptations' original version hit No. 11 in 1964; a 1978 remake by Rita Coolidge reached the top 20, as did a 1985 version by Daryl Hall & John Oates with David Ruffin & Eddie Kendrick.

TOTO



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Toto's remarkable legacy includes two double platinum albums, six Grammy Awards, and Top-10 hits like Africa, Rosanna, Hold The Line, and I'll Be Over You, plus four new songs, including the single, Out Of Love—a future classic that introduces lead singer, Jean Michel Byron.

Already an international smash, the new album, “Toto Past To Present 1977-1990,” is Gold and Platinum all over Europe, and nearing the million mark in worldwide sales.

That's because Toto fans are everywhere—and they want the music with a hit past... and a hit future.

THE NEW ALBUM AND CMV HOME VIDEO. *Featuring all the Toto classics, plus the new single, Out Of Love. On Columbia.*

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3rd Floor
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telex 66-4969
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402 Utsunomiya Building
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Shibuya-ku, Tokyo 150
011-81-3-498-4641
fax 011-81-3-581-5822

COMMENTARY

Artist Can Be Held Liable Without Contract BEWARE OF PROMISES TO PERFORM

BY PETER HERBERT

The old saw "there's no business like show business" is peculiarly applicable to the contractual world of performing artists, who often find themselves rendering services before their business managers and lawyers have finished negotiating and drafting the written contract for those services.

As a general rule, where the parties to a contract intend its signing to be the act that triggers their contractual commitments, they are not bound to the contract until that formality occurs. This intent is usually found in the language of the contract itself, which typically states that the contract is not effective until signed by both parties.

However, the nature of show business is such that a performing artist may be faced with sudden, unexpected, or inflexible deadlines with respect to a concert or theatrical performance, a motion-picture shooting schedule, the delivery of television programs to network, etc. In such a situation, the artist may have to complete his or her performance before the business managers and lawyers have finished negotiating and drafting the written contract that was intended to define the rights and obligations of the parties. Obviously, in such instances, the signing of the written contract is not the event that, in the view of the contracting parties, would give rise to contractual obligations.

This conflict between the language of the contract and the parties' own actions creates a legal issue as to whether, and when, a binding agreement was created, resulting in one party's liability to the other in the event of nonperformance.

The recent case of Elvin Associates

vs. Aretha Franklin has added a new wrinkle to this issue. Franklin had initially agreed to star in the theatrical production "Sing Mahalia Sing," based on the life of the legendary gospel singer Mahalia Jackson. While she participated in many of the pre-production activities, ultimately she failed to attend rehearsals and, without explanation, abandoned the project. This resulted in the show's cancellation, loss of employment to mem-

bers of the cast, and substantial losses to the finances and reputation of the producer.

When sued by the producer, Franklin asserted that the written contract drafted by the lawyers expressly provided that no agreement would come into existence between the parties until she countersigned the document, which she had never done. In the face of that contract language, the court was understandably reluctant to find the existence of a binding agreement. Nonetheless, the court found Franklin liable to the producer by invoking the doctrine of "promissory estoppel," a legal theory that is a favorite of law professors but is infrequently

applied in the real world of business and business litigation. The court concluded Franklin was legally liable for her promise because 1) she had made an unequivocal promise to appear in the featured role; 2) the producer had relied upon that promise as the basis of his decision to mount the production; 3) Franklin had been aware at all times that the production was going forward; 4) Franklin had failed to warn

lin were permitted to disavow the promise upon which the entire theatrical production had been built. Thus, even though no contract had been formed between the parties, Franklin was prevented by law from denying her promise and was required to reimburse the producer for his losses. However, unlike the remedy for breach of contract, which would have permitted the producer to recover his lost profits, the legal recovery under the theory of promissory estoppel is limited to restoring the injured party to the financial status quo that existed prior to his reliance on the promise. In the Aretha Franklin case, the amount recovered was \$235,000. That sum represented the debts that the producer incurred in bringing the show to the point of final cast rehearsals and the unpaid bills that remained due and owing at the close of the production.

The lesson to be learned here is that promises by artists to perform entertainment services can result in substantial liability for the artist's nonperformance. That can be the case even where no contract has come into existence, if the other party has reasonably relied on that promise. To avoid such unanticipated legal and financial exposure, an artist's representative should make it clear to all third parties that expressions of interest should not be construed as promises of performance.

What if the artist or his representative discovers that others are purporting to act in reliance upon an alleged promise of the artist? In that case, he or she should promptly send written notice to all interested parties that they act solely at their own risk until such time as the artist executes a written agreement providing for the specific services to be rendered.



'Promises to perform can result in a substantial liability for nonperformance'

Peter Herbert, of the New York law firm Cowan, Liebowitz & Latman, was the trial attorney for the plaintiff in Elvin Associates vs. Aretha Franklin.

the producer that he was proceeding at his own risk until a written contract for her services was fully negotiated, drafted, and signed; and 5) Franklin's participation in preproduction activities—including imparting her childhood memories of Mahalia Jackson, selecting musical material, rehearsing the vocal compositions, persuading the producer to hire her backup singers as members of the cast, and selecting cities to be included on the tour—all had served to reassure the producer that she would honor her promise to perform.

Given these facts and circumstances, the court concluded that a grave injustice would result if Frank-

lin were permitted to disavow the promise upon which the entire theatrical production had been built. Thus, even though no contract had been formed between the parties, Franklin was prevented by law from denying her promise and was required to reimburse the producer for his losses. However, unlike the remedy for breach of contract, which would have permitted the producer to recover his lost profits, the legal recovery under the theory of promissory estoppel is limited to restoring the injured party to the financial status quo that existed prior to his reliance on the promise. In the Aretha Franklin case, the amount recovered was \$235,000. That sum represented the debts that the producer incurred in bringing the show to the point of final cast rehearsals and the unpaid bills that remained due and owing at the close of the production.

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LETTERS TO THE EDITOR

BLUES FOR STEVIE
The news of Stevie Ray Vaughan's death was like getting blind-sided by a freight train. It hurts just to think about it.

Stevie could make subtle magic with his jazz interludes or ignite your adrenaline with that rockin' blues guitar boogie. One of his releases—"Soul To Soul"—says just what he accomplished.

Vaughan opened up the tap of rock'n'roll wide and let the feelings flow. You couldn't help but move to his music. Now that we are left without him, we must move on with what he has left us.

God bless him. He was one of the best!

Robert Cavalier
Greenbrae, Calif.

POP NEEDS 'HYPE'

As a composer and producer of music, I, like John Axelrod, "believe the music is worth fighting for" (Billboard, Commentary, Sept. 22). Yet, when discussing the specific issue of popular music, we must realize that "hype" is an integral component.

Hype and pop music are necessarily intertwined. It would be illogical to think that a great album or single can exist in a vacuum or for the pleasure of a small audience of listeners and simultaneously be considered popular music.

Without the necessary "hype" (whether from a label's planned promotions, the ravings of the Parents' Music Resource Center, or otherwise), there cannot be pop music. A great melody, groove, or sample is not sufficient (for better or worse) to gain the mass appeal required to create a truly popular song. Pop music and hype are logically inseparable.

Ben Decter
Instinct Records
New York

WHO MADE THOMPSON OUR CONSCIENCE?
I read the Oct. 6 Commentary by Jack Thompson and, as someone who has been involved with music all my life, had to respond.

Who appointed this man to be the conscience for the entire U.S. populace? The fact that he thinks he can make decisions for all of us is evidence of the contempt that he must feel for the public. I personally feel that his arrogance is the height of obscenity.

I think the press Thompson has

been getting lately has gone straight to his head. He makes it sound as if we have no choice but to acquiesce to his demands, facing all manner of dire consequences if we don't—the worst being that the government will come down on his side. (Forgive my sarcasm, but if it is the same people who did such a bang-up job on the Joe Isgro case, I say bring 'em on.) Jack Thompson has deluded himself into believing that his way is the only way and I would love to see the industry reveal him for what he is—a small-town lawyer with a serious jones for publicity.

And if Thompson wants my "obscene" albums, I ask that he let me buy them first. At that point, he is more than welcome to come over to my house and try to take them away from me.

Don Waller
New York

EDUCATE THE KIDS

Thank you for letting Jack Thompson present his views in "Clean Up Record Lyrics—Or Else" (Billboard, Oct. 6). All points of view must be considered to reach a lasting solution.

School Entertainment & Activities Program (SEAP) has taken the music industry's new talent to schools in support of education for 16 years.

And we are happy to say our JAM (Joining Academics with Music) Mini-Concerts sell product, too. Recently, however, we had to pass on talent because of lyrical content. Obscenity is, of course, defined by individual conscience. But SEAP's first responsibility is to students.

As competition gets greater, the industry must look for new areas in which to break talent. America's schools, with their overcrowding, program cuts, and shrinking budgets, are prime venues. There is money to be made supporting education; it is a true win-win situation. We would like to discuss these opportunities with the industry and downplay the finger-pointing. Besides, we all share the responsibility for what students are exposed to.

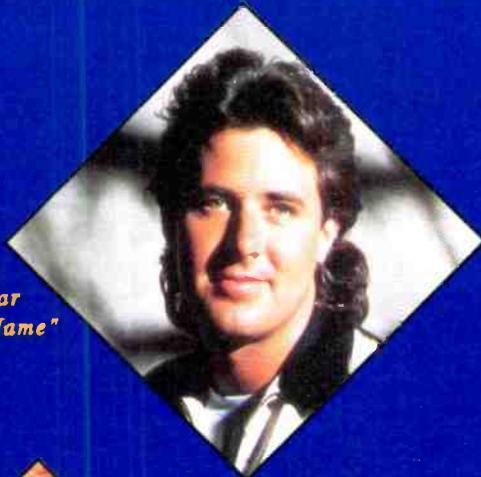
Lovelace Lee II
VP, Communications
School Entertainment
& Activities Program
Los Angeles

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

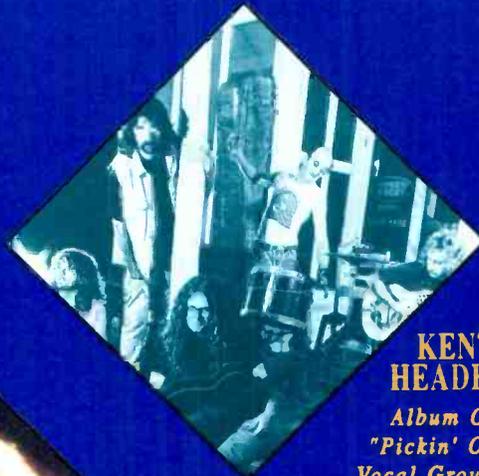
BMI 50th ANNIVERSARY

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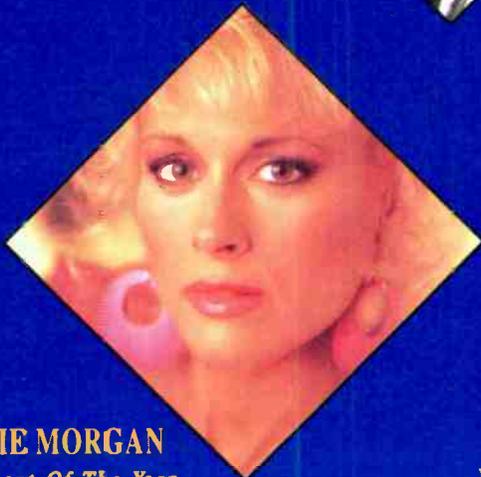
We Proudly Salute These Members
Of The BMI Family On Their
Country Music Association Awards



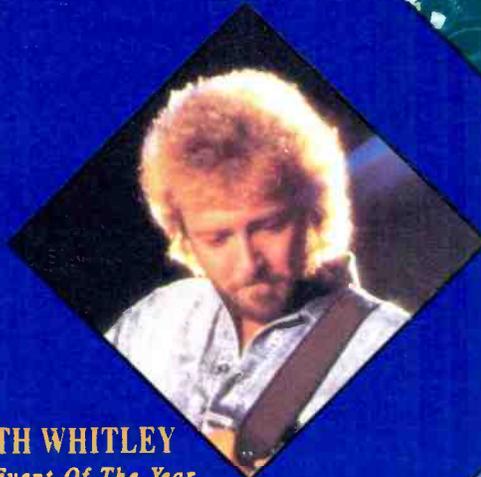
VINCE GILL
Single Of The Year
"When I Call Your Name"



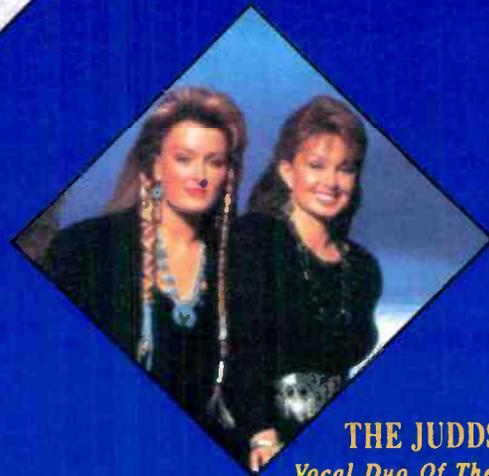
**KENTUCKY
HEADHUNTERS**
Album Of The Year
"Pickin' On Nashville"
Vocal Group Of The Year



LORRIE MORGAN
Vocal Event Of The Year



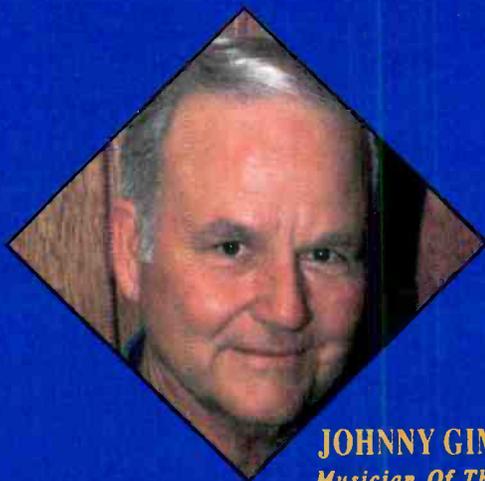
KEITH WHITLEY
Vocal Event Of The Year



THE JUDDS
Vocal Duo Of The Year



TONY BROWN
Producer
Single Of The Year
"When I Call Your Name"



JOHNNY GIMBLE
Musician Of The Year

WINNERS

Radio

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Country Gold Outlets Lean Current Cite New Traditional Rise, Title Burnout

BY SEAN ROSS

NEW YORK—As the "classic country" approach grows from an obscure AM subformat to one heard on 40-50 stations nationwide, including some FMs, older country gold is being downplayed in favor of '80s gold, recurrents, and even current material from neo-traditionalist artists at many outlets.

KCWW Phoenix's Traditional Country & Western network, which currently boasts 28 affiliates through its distribution agreement with Satellite Music Network, has, in recent months, gone from 70% gold to 60% gold and backed off many of its older and secondary titles in an apparent bid for more FM affiliates.

Oldies-based KVET Austin, Texas, expanded its current list from 20 to 40 records as a result of its recent move to FM. AM outlet KUSA St. Louis made a similar move at the beginning of the year, changing its handle from "country oldies" to "classic

country." And new classic country outlets like WBVE Cincinnati and KLAC Los Angeles have been adamant from the start about playing currents and gold.

The most-cited reason for these changes is that the success of Garth Brooks, Randy Travis, Alan Jackson, et al. has made it possible for stations to have the traditional country franchise in their markets without having to depend entirely on oldies.

"We had an initial upturn, but it wasn't growing anymore," says KUSA OM Bill Coffey. "We did a significant TV campaign, but we didn't see any return from it. We got to the point where we had to do something different or go away.

"We tried cutting the playlist, but we had too much repetition—how many times can you hear 'Stand By Your Man' in one week? On a pop oldies station, it might make sense to [pare the playlist down], but they don't make the kinds of songs that pop oldies stations play. Whereas they do make these.

"I can't think of a year where there's been as much new blood in country music. That had some impact too. After last year's Country Music Assn. awards, our listeners were calling and complaining that they felt out of touch because they didn't recognize any of the winners," he says.

KUSA was, at one time, part of a rare country oldies rivalry with WIL-AM. Yet since WIL went adult standards and KUSA's music changed, "we haven't had one complaint call from our previous listeners," Coffey says.

KVET OM Bob Cole and MD Steve Gary have similar stories. When KASE/KVET's simulcast deal with crosstown KHFI gave it access to two FM stations, Cole decided to take KVET 50% current, playing not only the neo-traditional artists, but also the harder-rocking Kentucky Headhunters, Carlene Carter, and Marty Stuart. The only things it cedes entirely to KASE are the more AC-leaning records.

"Oldies creates the 'oh, wow' effect, but it's from a vociferous minority," says Cole. "When you're looking for a niche on AM, you go for the 'oh, wow' factor... but it's not what people want to hear most of the time."

Even if KVET had not moved to FM, Cole says, "at some point we would have reached a point where we had to become more competitive and we would have done what we're doing now. Moving on FM forced us to do it because we realized there was more potential there. As an AM, we had resigned ourselves to some of the limitations of the dial."

Cole hopes that KVET can have an eight share within two books and eventually reach double digits, something unheard of for a top-100-market classic country outlet. (Nearby KKYX San Antonio, Texas, has re-

cently gotten a lot of attention just for being in the fives.)

Although Cole still has two all-oldest hours in afternoon, there are other hours in which KVET doesn't go back beyond the early '70s (see music monitors). There is still some Hank Williams Sr., Webb Pierce, and Lefty Frizzell on KVET, but its '40s gold is gone, some of which happened with the FM change because of the songs' technical limitations, Gary says.

KLAC OM Bob Guerra says that, from his station's launch in January, "We didn't feel there was a large enough core for a pure oldies format and the core was probably going to be a little too old anyway." But even his station has made changes. When PD Gene Bridges came in, the playlist went from 10 currents—that a conservative gold-based AC might play—to 20.

KLAC has also weeded out a number of gold titles. "Something like 'Rocky' by Dickey Lee may have been a No. 1 record, but it didn't stand up to consistent airplay. We're becoming more selective. And we're ready to do some auditorium testing that will allow us to narrow it down even further," he says.

Concern about the age of the hardcore oldies listener has also figured into the recent changes in the year-old TC&W format. "I would expect that with a heavy oldies base, this is a 45-plus format. We're looking to make it more of a 25-54 format," says new OM Jim Murphy.

But Murphy says TC&W probably will not go more current than it has already. He also plans to eliminate the sweeps where you can hear either two-three hardcore oldies in a row or two-three songs that would be part of most mainstream FM country playlists. "We'll be taking steps to make sure there's a more consistent sound," he says. "The network won't sound like any other station in America. People in Denver don't need two KYGO-FMs and in L.A., they don't need two KZLAs."

Although WBVE consultant Mike Chapman also made a point of establishing early on that "classic country" didn't necessarily equal oldies, WBVE remains relatively heavily oldies-oriented, compared with some of its competitors. Gold is 70% of its mix—80% in some hours—and the current list has actually been tightened recently, not expanded.

WBVE switched from mainstream country to classic in May. Since then, it has gone 1.9-2.5-1.9, although rival WUBE's numbers have slipped also, something that PD Diane Palmer attributes to the strength of Cincinnati Reds baseball on full-service AM WLW. She believes that WBUE, which is also going through a sale, has the potential eventually to do a three share.

Palmer says you need some gold
(Continued on page 16)

Spectrum-Fee Specter Fades; FCC To Rein In Sunshine Act?

BY BILL HOLLAND

WASHINGTON, D.C.—Broadcasters seem to have survived a threatened spectrum tax of 5% on gross revenue, one of many proposals that were being considered by still-budget-stymied lawmakers to raise government revenue.

At press time, Democrats and Republicans, still in a monthlong ideological fight over budget cuts and tax changes, were still in partisan camps and unresolved as to the final budget plan. But insiders say the spectrum fee is out.

Staffers say the plan is probably dead for this Congress, but warn there is a slim chance the deadlock will force lawmakers to consider it again. However, both budget committees have already met and targeted other proposals without introducing a spectrum fee.

The National Assn. of Broadcasters' Jim May calls the bypass a "conditional victory" for broadcasters, but points out that administration and Hill negotiators could still drag the fee into the still-amorphous "miscellaneous" category.

LESS FCC SUNSHINE?

There is a move on at the FCC to reform in-house rules at the top, which, commissioners say, could produce sharper, better-considered results for the public interest.

High on the suggestion list is a call to modify the Watergate-era Sunshine Act, which, in the case of the FCC, forbids more than two

commissioners from meeting privately. The most recent call comes from commissioner-turned-law partner Patricia Diaz Dennis, who chaired an Oct. 13 American Bar Assn. meeting on reform of the act.

New FCC commissioner Ervin Duggan raised the subject in an Oct. 12 speech to the FCC Bar Assn. He also called for less concentrated power in the chairman's office and more independence for

WASHINGTON ROUNDUP

FCC bureau and office chiefs.

Other commissioners say they share Dennis and Duggan's opinions, but that it would be up to the Congress to make changes, perhaps after the bar associations make their recommendations.

DUGGAN'S PARTY TAINTED

The FCC's Duggan, who turned 51 in late June, recently revealed he got an unexpected birthday surprise when his staff presented him with a cake and deli platter from a local caterer. "They gave me a surprise birthday party, and the surprise was salmonella," he says. Duggan was bedridden for 10 days. The caterer and the D.C. Health Department traced the problem to an employee who had cracked some raw tainted eggs, then handled the roast beef.

Untruths & Consequences: Press Wary Of Being 'Duped'

BY PHYLLIS STARK

NEW YORK—Duping the media seems to be a favorite pastime of radio stations, judging from a rash of recent stunts. But how does it impact a station's long-term relationship with the press?

Last month, a columnist for Denver's Rocky Mountain News refused to use a station's call letters in a story after his paper and others were duped into covering a publicity stunt by KQKS (KS104). KS104 hired an actor to hit the streets with a live cow in tow and hand out cash to passers-by. Since the actor did not identify himself as a station employee, the local media had a field day with the "good Samaritan" story. The following day, they discovered that the "cash cow" was just another radio stunt.

Other common radio stunts include putting a new jock on a billboard reading "I need a job" for a few days before "hiring" him, or issuing a bogus "apology" for nonexistent comments on the morning show. Earlier this year, a reporter for the Chicago Tribune was duped into writing about a WLUP-AM talk host who announced he was quitting because he had been receiving death threats. This, too, turned out to be a hoax.

Reporters who cover radio consider events like these to be part of the beat. Many have been fooled in the past, and even those who have not say they are lied to by broadcasters

on a regular basis. "Anybody who thinks there isn't an adversarial relationship between [radio and the press] is naive," says New York Post radio reporter Jill Brooke. "It's not buddy-buddy."

The word "cynical" comes up frequently in conversations with daily-newspaper radio reporters. Robert Feder, the Chicago Sun-Times TV/radio columnist, says, "I have become extremely cynical. I go into most things having to do with radio promotions thinking that it's a stunt and not taking it at face value." Michael Zahn, who covers radio for the Milwaukee Journal, says, "If I wasn't cynical before I started covering radio, I certainly am now."

Reporters have different explanations for why duplicity and anonymous publicity stunts are so prevalent in radio. "Now radio is being covered a lot more seriously by reporters," says Brooke. "In the past, [radio stations] have had so little dealings with the press that they don't know the rules. GMs and PDs think they're making the rules, but they're wrong."

Zahn says the dishonesty factor is partially due to radio's lack of stability. "In radio, people come into the market and do things with the thinking that they'll be gone in six months. They live strictly for the moment," he says.

Zahn, who says he personally has
(Continued on page 17)

Country Gold Music Monitors

Here are samples of four "classic country" outlets.

SMN TC&W

Don Williams, "Back In My Younger Days"; Reba McEntire, "One Promise Too Late"; George Strait, "Love Without End, Amen"; Eddy Arnold, "Make The World Go Away"; Randy Travis, "He Walked On Water"; Nat Stueckey, "Plastic Saddle"; Lee Greenwood, "Holdin' A Good Hand"; Mel Tillis, "Heart Over Mind"; Mel McDaniel, "I Wish I Was In Nashville"; Merle Haggard, "Today I Started Loving You Again"; Paul Overstreet, "Richest Man On Earth"; George Jones, "Loving You Could Never Be Better"; Wynn Stewart, "It's Such A Pretty World Today"

WBVE CINCINNATI

George Jones, "The Race Is On"; Dolly Parton, "Jolene"; Roger Miller, "Chug-A-Lug"; Johnny Rodriguez, "Love Put A Song In My Heart"; Whitley & Morgan, "Till A Tear Becomes A Rose"; Charley Pride, "Kiss An Angel Good Morning"; Conway Twitty, "Between Blue Eyes And Jeans"; Brenda Lee, "Big Four Poster Bed"; Mel Street, "Smoky Mountain Memories"; Michael Martin Murphy, "Cowboy Logic"; Hank Williams Jr., "All My Rowdy Friends Have Settled Down"; Dave & Sugar, "Queen Of The Silver Dollar"; Vince Gill, "When I Call Your Name"; Faron Young, "Wine Me Up"; Mickey Gilley, "You Don't Know Me"; Ricky Skaggs, "Uncle Pen"; Patty Loveless, "Blue Side Of Town"; Tompall & the Glaser Bros., "Lovin' Her Was Easier"

KVET AUSTIN, TEXAS

Charley Pride, "Is Anybody Goin' To San Antonio"; Ricky Skaggs, "Let It Be You"; George Strait, "Drinking Champagne"; Don Williams, "Walkin' A Broken Heart"; Mickey Gilley, "Stand By Me"; Vern Gosdin, "This Ain't My First Rodeo"; Conway Twitty, "I Can't Stop Loving You"; Alabama, "There's A Fire In The Night"; Waylon Jennings, "Where Come Don't Grow"; Merle Haggard, "Twinkle Twinkle Lucky Star"; Foster & Lloyd, "Is It Love"; Anne Murray, "Could I Have This Dance"; Willie Nelson, "Let It Be Me"

KUSA ST. LOUIS

Tompall & the Glaser Bros., "Lovin' Her Was Easier"; George Strait, "Am I Blue"; Ray Charles, "I Can't Stop Loving You"; Hank Locklin, "Let Me Be The One"; Highway 101, "The Bed You Made For Me"; Garth Brooks, "Not Counting You"; Alabama, "Jukebox In My Mind"; Eddy Raven, "Operator Operator"; Patty Loveless, "Blue Side Of Town"; Mel McDaniel, "Take Me To The Country"; Ronnie Milsap, "I'm A Stand By My Woman Man"; Conway Twitty, "Hello Darlin'"; Porter Wagoner, "Misery Loves Company"; Travis & Jones, "A Few Old Country Boys"

Fulton vs. Dees—A Lawsuit, Not A KIIS; R&B/Gold Format Scores Major-Market FM

LIZ FULTON, weekend news anchor at N/T KFI Los Angeles, has filed an age and sex discrimination lawsuit against her former partner and KIIS L.A. morning man Rick Dees and KIIS parent company Gannett. The complaint was filed in L.A. superior court by attorney Gloria Allred. Fulton is seeking unspecified damages and also charges Dees and Gannett with breach of contract and invasion of privacy.

Fulton claims she was often the butt of Dees' sexual jokes and that he referred to her as Liz "Rug Burns" Fulton. The suit also alleges that Dees appeared on a TV talk show in 1988 with a buxom blonde in a bikini that he claimed was Fulton.

Fulton came to KIIS in 1979, two years before Dees' arrival. After leaving the station in 1984, she returned in 1987 and was there until last April when she was replaced by KXXX San Francisco's Ellen K.

In other legal news, Angelia Fuller, the woman whose foot was allegedly run over by a KBEQ (Q104) Kansas City, Mo., station vehicle last November, has filed suit against Q104 and driver Laven Freeman for \$400,000 in punitive damages and an unspecified amount for negligence. Q104 is still in its 30-day response period; GM Bob Laurence had not seen the suit at press time.

Just as KHYI (Y95) Dallas withdrew a similar plan last year, top 40 WLAN-FM Lancaster, Pa., is reconsidering its plan to sell record-length commercials to the label community at \$1,000 for 10 plays. WLAN's proposal, conceived by station co-owner Frank Altdorffer, received no takers and generated a lot of heat in the industry. The airplay would not have been reflected on WLAN's playlist.

PROGRAMMING: NEW MOTOWN GOLD

New developments in Detroit's five-way oldies race this week: CKMR (More 94) has dropped all its rock oldies and gone to an R&B/oldies format consulted by WRRM Cincinnati PD Pat Holliday, who, you may remember, programmed More 94 in a previous incarnation as CFX and its AM, CKLW. Look for a name change shortly.

KHMX (Mix 96.5) Houston OM Jeff Scott is the new PD at AC KSRR (93 Star) San Antonio, Texas. Rick Upton, who stayed around when the station abandoned its top 40 KITY incarnation, will continue to do afternoons. KHMX PD Guy Zapoleon is now looking for a new OM and still needs a morning team. Also, KHMX's Terri McGuire goes across town to KRBE for weekends.

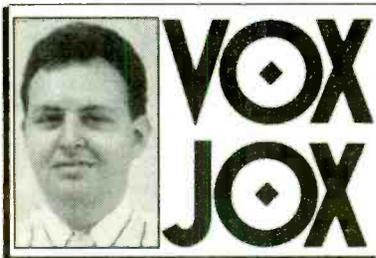
At urban KHYS Houston, APD Ross Holland should officially be PD as you read this. Former night jock Jammin' Jimmy Olson was also set to return to the station... APD Terry Alexander is now handling PD duties at urban KHUL Memphis.

New PD Rod Peters spent only two weeks at urban KDKO Denver; production director/p.m. driver Terry Hutt is now acting PD... At urban/AC WRBD Fort Lauderdale, Fla., morning man Julian "Dr. J" Wright is upped to PD/MD. Ross Allen becomes production/promotions direc-

tor. Across town, WAXY part-timer Dean James is the new PD at country KFKF Kansas City, replacing Jim Murphy.

Urban WJMO-FM and urban/AC WJMO Cleveland, which had been partially simulcast, have split off entirely with WJMO-FM now leaning more dance. On the FM, Ron Davis moves from afternoons to mornings. Doc Reno goes from middays to p.m. drive, and part-timer Freddie James replaces him. On the AM, Ray Cooper is doing mornings. Part-timers Mike Valentine and Lisa Albert go to afternoons and nights, respectively. Both stations are looking for PDs.

With WABB-FM Mobile, Ala., PD



by Sean Ross with Craig Rosen & Phyllis Stark

Leslie Fram's departure for WAPW (Power 99) Atlanta, WAPI (I95) Birmingham, Ala., VP of programming Mark St. John now has those duties for both stations' parent company Dittman Broadcasting. At WABB, MD Kevin Peterson is now acting PD. APD Will Pendarvis is handling music.

WAYL Minneapolis, which had been simulcasting classic rock KLXK, is now a Satellite Music Network Z-Rock affiliate, picking up the format that used to be carried by KJJO-AM there. FM OD Joe Krause will oversee both stations... Former KFUE-FM St. Louis morning man Bob Evans is the new OM at classical WRR Dallas.

Former WABC New York PD John Mainelli is now working with Bill McMahon's Seattle-based Mediavision Ltd., consultancy. He can be reached at 212-557-0094... At AC WXXM (Mix 98.9) Columbus, Ohio, MD/morning man Mike Evans adds PD duties... At N/T WKDA Nashville, reporter Cindy Francis is the new PD and ND replacing Ann Marie Deer. At co-owned WKDF, John Nagarya gets the official MD nod.

Former KKFR Phoenix MD/midday jock Jim Morales is the new OM for country/AC combo KCMJ-AM-FM Palm Springs, Calif., replacing Jill Fox... AC WKKP Lansing, Mich., goes adult top 40 under PD Dennis Martin and new APD/MD/night jock Alex Tear... WOMP-FM Wheeling, W.Va., MD Chuck McGee adds PD stripes... WKXJ (97KX) Chattanooga, Tenn., will launch Nov. 5 as adult top 40 under PD Jay Hastings, last PD at similarly formatted WKQD Huntsville, Ala. OM Bob Mayben and p.m. driver Trent Waters are also from WKQD. Hastings needs record service; call 615-837-5544.

Lots of changes this week in Austin, Texas. Scott Gillmore from Benchmark Communications is the

new GM at KGSR replacing Brian Beasley. Also, PD Bill Harmon is out. And combo FMs KVET and KASE get separate PDs. Bob Pickett, APD for both stations, is now PD for KASE. Ken Jumper, KASE midday man, becomes PD for that station. Bob Cole remains OM for both and GM for the KVET Network.

Meanwhile, Selby Edwards is out as PD/middays at crosstown KHFI (K96.7) and can be reached at 512-328-2890. His replacement is former KQFX acting PD Roger Allen. Also, MD/night jock Clayton Allen is out. The new APD is p.m. driver Ric Gonzales. Randy Marx joins as production director from WZUU Raleigh, N.C. Jay Michaels goes from middays to nights. Kelli D'Angelo is now doing middays.

And in the ongoing saga of the KHFI calls, Cole says that Arbitron has told him that KVET-FM, which is still legally KHFI, will get full credit for those letters. KQFX, which picked up KHFI's old top 40 format but not, thus far, its letters, will get credit for the K98 slogan.

PEOPLE: REESE EXITS Q105

Citing family problems, WRBQ (Q105) APD Dennis Reese has resigned after several weeks on the job to return to Miami, leaving Edens VP Garry Wall in need of somebody with strong music-scheduling skills. Also at Q105, Kent Voss, last with KZOK Seattle, will rejoin former partner Mike Elliott in mornings.

Amidst rumors that the station will change formats when its new owners take over around the end of November, urban KDAY Los Angeles morning man Greg Mack has gone across town for similar duties at KJLH. Former KJLH OM Marco Spoon has joined for nights as Lisa Canning goes to mornings. KDAY has settled its union contract, although current owners Heritage Media claim that would have happened regardless of what new owner Fred Sands plans to do with the current format.

Former KMJJ Shreveport, La., PD Quinn Echols is back in Dallas doing part-time at urban KJMZ (100.3 Jamz)... Tony Coles is officially named APD/MD at urban WVKO Columbus, Ohio; he'd been handling those duties for the last several months. Also, part-timer James Evans is upped to ND.

At adult alternative KHHH Denver, sales staffer Karen Allen is upped to APD/middays. And MD Lori Cobb returns from Drake-Chenault... Hartford, Conn., radio veteran Ted Dalaku joins AC WZMX for nights; he previously worked for rivals WTIC and WWYZ... Former WRQX Washington, D.C., morning man David Lawrence ends up across the hall doing middays on N/T WMAL.

Paul Castronovo is out as morning man of WZRR Birmingham, Ala.; production director Dave Edmonds will handle mornings for the near future... Former WGTR Miami morning man Skip Herman has joined the morning show at classic rock WNCX Cleveland.

Former WPLJ New York morning partner Rusty Humphries joins

newsline...

THE RADIO ADVERTISING BUREAU is preparing a new \$450,000 marketing campaign to target automotive industry dollars as well as an anti-newspaper campaign. RAB is also planning a radio marketers' hall of fame.

JOE BATTAGLIA, GM of WWDJ New York, is upped to VP/national sales and promotion for parent company Communicom Corp. of America. WWDJ LSM Ed Abels is now station manager/LSM. PD Frank Reed is upped to OM.

GARY DAVIS, CFO for Beasley Broadcasting, adds executive VP stripes.

DAVID MAJECKO is the new VP/COO for Great Trails Broadcasting and VP/GM of its WING/WGTZ Dayton, Ohio, replacing David Leonard, who is leaving broadcasting. Majecko was GM of WFLZ Tampa, Fla.

JEFF SKINNER is the new GM of KMTW Las Vegas, assuming duties that had been held by Rich Meecham, GM of co-owned KKLZ. He was previously with Fey Concerts in Denver.

WESTWOOD ONE CUTS NET LOSS: Helped by unexpected recent gains in network radio operations, Westwood One Inc. cut its net loss in the third quarter by nearly two-thirds. For the period ending Aug. 31, WW1 reports a net loss of \$3.1 million, compared with a \$9 million deficit in the year-earlier quarter. Revenues climbed 7.5% to \$38.8 million. WW1 also says quarterly operating profit (before taxes and interest payments) jumped to \$2.49 million, compared with only \$120,000 in the year-earlier period. WW1 stock, which has traded as high as \$11 a share, recently closed at \$2.125.

DON JEFFREY

KEGL Dallas as morning producer. Also, KEGL overnighter Evan Mitchell exits... Tom Kohl, most recently p.m. driver at adult standards WOKY Milwaukee, goes to mornings at soft AC WEZW... Former WLOL Minneapolis night jock J.J. Fly has shown up on rival KDWB-FM doing fill-in and using the name of a former KDWB PD—Buzz Bennett.

At top 40 WNVZ (Z104) Norfolk, Va., MD/p.m. driver Beaver Cleaver is out; his replacement is night jock Ellis B. Feaster. Jeannie Fever goes from overnights to nights; part-timer Mike "The Spike" Allen replaces her. Across town, Jim Darby from WXYU Lynchburg, Va., is the new morning man at country WGH-FM.

Look for WQYK Tampa, Fla., morning man Dan Stevens on the Nov. 1 episode of "Divorce Court" as a "degenerate construction worker" who endangers his son in a construction accident while intoxicated... WGCI-FM Chicago is looking for a production director; T&R to PD James Alexander.

Joe Blaney goes from nights at WLXW Waukegon, Ill., to mornings at top 40 WFHN (Fun 107) New Bedford, Mass., replacing Greg Evans... Toddzilla from SMN's The Heat

network joins WKQB (Q107) Charleston, S.C., for afternoons, replacing Dr. Barry Hill, now in mornings.

Jamie Markley is the new MD at album WWCT Peoria, Ill., replacing Mark Bretsch, who becomes promotion director at classic rock WGRX Baltimore. Bretsch's assistant, Carolyn Whitledge, assumes his promo duties... Bob McGhee is out of MD/p.m. drive at album WVRK Columbus, Ga.

KROQ Los Angeles intern Chris McConnell is the new night jock at album KFMM Steamboat Springs, Colo., replacing John Michael Reedy... WZZQ Terre Haute, Ind., PD Scott Murray is the new morning man at WGLF Tallahassee, Fla.; Paul Davis moves to middays.

Sorry to report the death of two radio veterans this week. Bobby "The Wizard" Wayne, 47, died of a heart condition Sept. 27 in Sarasota, Fla. He had been doing weekends for WSRZ-FM there, but was best known for his work at WCBS-FM New York in its album rock days. Veteran Denver radio/TV personality Tony Larson, 58, died of a heart attack Oct. 12. Larson had just been named ND of KDEN. He had last worked as a private investigator specializing in child abuse cases.

STATION OWNERS PRICE, JACOR FACE HEAVY DEBT

(Continued from page 9)

\$6.25.

Price owns WOWO-AM-FM Fort Wayne, Ind.; WPBG/WIRK West Palm Beach, Fla.; and WKWB/WKSE Buffalo, N.Y.

In related news, another publicly owned radio station operator, Cincinnati-based Jacor Communications Inc., is also struggling to restructure its heavy debt burden.

Jacor says it will seek an extension of an Oct. 29 deadline for raising \$15 million in new equity as part of that restructuring. In a statement, Jacor acknowledges that "there can be no assurance that a further extension or elimination will be granted."

Jacor had been granted until Oct. 29 to meet payments to bond- and warrant-holders.

The company's stock recently closed at its 52-week low of \$1.875 after reaching as high as \$6.50 during the past year.

Jacor operates 13 radio stations: WMJI Cleveland; WLW/WEBN Cincinnati; WYHY (Y107) Nashville; WMYU (U102) Knoxville, Tenn.; WQIK-AM-FM Jacksonville, Fla.; KOA/KRFX Denver; WFLA/WFLZ Tampa, Fla.; and WPCH/WGST Atlanta. Recent proposed deals to sell WMJI and WYHY fell through.

DON JEFFREY

Album Rock Tracks™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
Compiled from national album rock radio airplay reports.					
★★ NO. 1 ★★					
1	1	1	4	CONCRETE AND STEEL WARNER BROS. LP CUT	ZZ TOP 3 weeks at No. 1
2	3	4	8	HIGH ENOUGH WARNER BROS. 4-19595	DAMN YANKEES
3	2	2	8	SUICIDE BLONDE ATLANTIC 4-87860	INXS
4	10	16	4	HARD TO HANDLE DEF AMERICAN 4-19668/GEFFEN	THE BLACK CROWES
5	7	9	13	CLIFFS OF DOVER CAPITOL LP CUT	ERIC JOHNSON
★★★ FLASHMAKER ★★★					
6	NEW ▶		1	SHE'S MY BABY WILBURY LP CUT/WARNER BROS.	TRAVELING WILBURYS
7	5	6	5	THUNDERSTRUCK ATCO LP CUT	AC/DC
8	4	3	7	MANSION ON THE HILL REPRISE 4-19560	NEIL YOUNG & CRAZY HORSE
9	9	11	5	LOVE IS THE RITUAL A&M 1525	STYX
10	14	17	8	CAN'T FIND MY WAY HOME SIMMONS LP CUT/RCA	HOUSE OF LORDS
11	15	—	2	TRAVELLING RIVERSIDE BLUES ATLANTIC LP CUT	LED ZEPPELIN
12	13	21	3	KING OF DREAMS RCA 2703	DEEP PURPLE
13	12	14	7	SEVEN TURNS EPIC LP CUT	ALLMAN BROTHERS BAND
14	8	7	5	TICK TOCK EPIC 34-73576	VAUGHAN BROTHERS
15	17	19	6	I'M SEVENTEEN COLUMBIA 38-73500	TOMMY CONWELL/YOUNG RUMBLERS
16	20	27	4	SOMETHING TO BELIEVE IN ENIGMA 44617/CAPITOL	POISON
17	11	13	7	THE FORECAST MERCURY 878 118-4	THE ROBERT CRAY BAND
18	24	25	7	STILL GOT THE BLUES CHARISMA LP CUT	GARY MOORE
19	6	5	8	TYPE EPIC 34-73575	LIVING COLOUR
20	19	23	8	CHERRY PIE COLUMBIA 38-73510	WARRANT
21	22	22	5	UNBELIEVABLE COLUMBIA LP CUT	BOB DYLAN
★★★ POWER TRACK ★★★					
22	30	39	4	MILES AWAY ATLANTIC 4-87824	WINGER
23	21	18	12	WHILE MY GUITAR GENTLY WEEPS ARISTA LP CUT	THE JEFF HEALEY BAND
24	28	34	4	MIRACLE MERCURY 878 392-4	JON BON JOVI
25	27	29	6	LAST PLANE OUT REPRISE LP CUT	TOY MATINEE
26	25	28	6	EMPIRE EMI LP CUT	QUEENSRYCHE
27	31	37	3	THE OBVIOUS CHILD WARNER BROS. 4-19549	PAUL SIMON
28	32	36	4	HEARTS ARE GONNA ROLL ATLANTIC LP CUT	JOHNNY VAN ZANT
29	23	20	13	FLY TO THE ANGELS CHRYSLIS 23527	SLAUGHTER
30	37	41	5	GIVE IT TO ME GOOD MECHANIC LP CUT/MCA	TRIXTER
31	38	48	3	LOVE IS A ROCK EPIC 34-73540	REO SPEEDWAGON
32	36	—	2	KEEP ON LOVING ME BABY VIRGIN LP CUT	COLIN JAMES
33	35	38	5	NEVER ENOUGH ELEKTRA 4-64928	THE CURE
34	18	10	8	YOUNG LUST MERCURY LP CUT	BRYAN ADAMS
35	26	15	12	BOYS CRY TOUGH ATCO LP CUT	BAD COMPANY
36	16	8	11	DAYS LIKE THESE GEFFEN 4-19677	ASIA
37	42	—	2	STRANDED CAPITOL 44621	HEART
38	40	40	9	I WOULD LOVE TO RELATIVITY LP CUT	STEVE VAI
39	39	43	3	WHAT'S HAPPENED TO YOU MCA LP CUT	THE CALL
40	44	44	3	FALLING TO PIECES SLASH 4-19563/REPRISE	FAITH NO MORE
41	NEW ▶		1	BIRTHDAY CAPITOL LP CUT	PAUL MCCARTNEY
42	33	32	5	BACK 'N BLUE EPIC LP CUT	CHEAP TRICK
43	NEW ▶		1	MY HEAD'S IN MISSISSIPPI WARNER BROS. LP CUT	ZZ TOP
44	NEW ▶		1	IF YOU NEEDED SOMEBODY ATCO LP CUT	BAD COMPANY
45	29	12	13	A NIGHT ON THE TOWN RCA LP CUT	BRUCE HORNSBY & THE RANGE
46	47	—	2	CANDY VIRGIN 4-98900	IGGY POP
47	50	—	2	BEEN CAUGHT STEALING WARNER BROS. 4-19574	JANE'S ADDICTION
48	NEW ▶		1	LOVE CAN MAKE YOU BLIND ARISTA LP CUT	EVERY MOTHER'S NIGHTMARE
49	NEW ▶		1	TELEPHONE SONG EPIC LP CUT	VAUGHAN BROTHERS
50	NEW ▶		1	FIRE ON THE CROSS RCA LP CUT	BRUCE HORNSBY & THE RANGE

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. © Copyright 1990, BPI Communications, Inc.

RADIO

SOFT AC CHANGES

(Continued from page 1)

which would have been unheard of a year ago," says WYLT Raleigh, N.C., PD Gary Nolan. "And we were testing in the age demo and the life group that you would think would like the old soft AC standards.

"We haven't changed our musical direction or the way we test, but it really is true that these artists aren't testing as well as they used to, particularly their secondary material. 'Evergreen' and 'Mandy' still do very well, but the secondary titles have come crashing down."

Conversely, WLIT Chicago PD Mark Edwards says, "With Gloria, Phil Collins, or Billy Joel, we're starting to see records that were fringe, either because of tempo or because they weren't big hits, do much better because of the artist."

One soft AC PD notes that Estefan's "1-2-3," a much bouncier record than what most soft ACs play, finished in the top 20% on his most recent auditorium test, even though he had never played it.

SHE DRIVES ME WIMPY?

When PD Don Kelley went from hot AC WWMX Baltimore to the much softer WMJX Boston, he tested a lot of unlikely material because, "I had seen at harder AC that adults liked these songs very much, but we hadn't looked at them before because we'd been so conservative musically. Not all of them tested well, but some of them did."

Phil Collins' "In The Air Tonight" did well with WMJX's soft AC audience. So did another song that most soft ACs will not touch, the Fine Young Cannibals' "She Drives Me Crazy." "It had never been played in the format, but you could sit in the auditorium and watch the room light up when the hook was played," Kelley says. (Conversely, WYLT's Nolan says, "You can hear people in the testing room groan when the Manilow hooks are played.")

Soft AC programmers interviewed for this story all agree that support for the new clump of artists comes primarily from listeners who were raised on rock and have grown into soft AC's target audience; the increase of support for such acts cannot be attributed to a change in the tastes of older Manilow or Streisand fans.

"People who liked Manilow 10 years ago were on the cusp of rock'n'roll," says Bolton Research's Lou Patrick. At one time, he says, (Continued on next page)

COUNTRY GOLD OUTLETS

(Continued from page 14)

depth to "superserve a core audience that has been neglected for a long time... You can't be classic country if you're not playing Hank Sr., or Ernest Tubb on occasion."

Some country programmers have said the relatively small number of current country listeners who grew up listening to the format creates a problem. Palmer admits her audience may not necessarily know some of the gold. But, she says, "That's not a negative. It's a positive. Younger listeners call me after they hear the original 'Statue Of A Fool' and ask me what else I've got by Jack Greene."

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MUSIC

Modern Rock Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
Compiled from commercial and college radio airplay reports.					
★★ NO. 1 ★★					
1	4	7	5	BEEN CAUGHT STEALING WARNER BROS. 4-19574	JANE'S ADDICTION 1 week at No. 1
2	2	1	5	MERRY GO ROUND SIRE 4-19548/REPRISE	THE REPLACEMENTS
3	1	2	6	NEVER ENOUGH ELEKTRA 4-64928	THE CURE
4	3	3	10	I'M FREE BIG LIFE 877 568-4/MERCURY	THE SOUP DRAGONS
5	7	8	7	ICEBLINK LUCK 4.A.D. 44618/CAPITOL	COCTEAU TWINS
6	8	6	6	CANDY VIRGIN 4-98900	IGGY POP
7	5	5	8	SUICIDE BLONDE ATLANTIC 4-86139	INXS
8	10	—	2	HELLO I LOVE YOU ELEKTRA LP CUT	THE CURE
9	6	4	8	TYPE EPIC 34-73575	LIVING COLOUR
10	13	12	5	CRYSTAL CLEAR COLUMBIA LP CUT	THE DARLING BUDS
11	20	—	2	DON'T ASK ME VIRGIN LP CUT	PUBLIC IMAGE LTD.
12	24	—	2	HAMMER AND A NAIL EPIC 34-73607	INDIGO GIRLS
13	9	9	9	TOM'S DINER A&M 1529	D.N.A. WITH SUZANNE VEGA
14	19	18	4	SPECIAL ONE 4.A.D. 44-73534/COLUMBIA	ULTRA VIVID SCENE
15	14	11	8	HIPPYCHICK SAVAGE 4-96428/ATCO	SOHO
16	12	13	5	GOOD MORNING BRITAIN SIRE 2-21775/REPRISE	AZTEC CAMERA
17	17	17	5	HEART LIKE A WHEEL A&M 1520	THE HUMAN LEAGUE
18	28	—	2	DIG FOR FIRE ELEKTRA 2-66596	PIXIES
19	25	26	3	CELEBRATE ATLANTIC LP CUT	AN EMOTIONAL FISH
20	18	19	6	SO HARD EMI 56195	PET SHOP BOYS
21	NEW ▶		1	SHE'S IN A TRANCE ELEKTRA LP CUT	THE HEART THROBS
22	22	22	4	ALL FOR LOVE & LOVE FOR ALL FONTANA LP CUT/MERCURY	THE LILAC TIME
23	27	—	2	GOLDEN BLUNDERS DGC LP CUT	THE POSIES
24	11	10	11	THE ONLY ONE I KNOW BEGGAR'S BANQUET 2690/RCA	THE CHARLATANS UK
25	15	14	10	IT'S TOO LATE VIRGIN LP CUT	BOB MOULD
26	NEW ▶		1	BEEEN THERE DONE THAT OPAL LP CUT/WARNER BROS.	ENO/CALE
27	NEW ▶		1	RASPBERRY BERET GIANT LP CUT/REPRISE	HINDU LOVE GODS
28	30	25	3	WHAT'S HAPPENED TO YOU MCA LP CUT	THE CALL
29	NEW ▶		1	THEN BEGGAR'S BANQUET 2451/RCA	THE CHARLATANS UK
30	16	16	9	DOWN ON THE RIVERBED SLASH LP CUT/WARNER BROS.	LOS LOBOS

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

SHOULD YOU DUPE THE PRESS?

(Continued from page 14)

never been duped although his paper has, also blames the reporters, not the stations, for the problem. "When a paper gets duped by a radio promotion, my opinion is the paper has been doing a crummy job covering radio," he says. "Anyone who follows radio can see through this stuff. They know that radio is an industry of flimflam."

Philadelphia Inquirer radio reporter **Joe Logan** was nearly taken in by **WUSL** (Power 99), which announced earlier this year that it had

But does it hurt the relationship between stations and the press? The reporters say the answer is yes. "When you try to fool the paper, you reduce the credibility of the industry, and that does hurt radio when [it is] trying to do a legitimately good thing," Zahn says. "Editors tend to have long memories about these things."

But Zahn also says he cannot let it affect his relationships with stations too much. "If I refused to speak to every station that tried to dupe me," he says, "I would have about 30 stations that I couldn't call."

Feder admits that radio's lack of honesty has caused him to occasionally not take legitimate radio announcements seriously. When **Tom Joyner** first announced that he would be doing airshifts in both Chicago and Dallas and commuting between the two, Feder dismissed it in his column as an "idiotic" stunt. Now, he says, "it has come back to haunt me" as Joyner celebrates his five-year anniversary as a flyjock.

But Feder, too, is matter-of-fact about the issue of duplicity. "It comes with the territory," he says. "Everything that goes on in radio is designed to manipulate listeners, the press, or the way ratings work."

Susan Bickelhaupt, who covers radio for *The Boston Globe*, says that both she and the rival *Boston Herald* were duped last March when **WAAF** Worcester, Mass., pulled the above-mentioned billboard stunt. When she called **WAAF's** GM to verify the story after it "hired" the man pictured as needing a job on the billboard, she was further misled. "I made it clear to the GM that I really didn't like it and would have to consider what I wrote about them in the future," she says. "I didn't mean that as a threat. I just meant that I cover radio and I take it seriously."

But Bickelhaupt considers the experience a mixed blessing. "It's made me weigh any radio promotions that come up, so maybe it's a good thing. In the entertainment business, you can't be wide-eyed and naive. I think a bit of skepticism is healthy."

Logan says that although he has a "pretty good relationship with most of the stations here, I'm sure they try to mislead me on a regular basis. I don't take it as hard as I used to. It's really a game between me and them."

IDEA MILL: RENT A HUSBAND

KKRZ (Z100) Portland, Ore., is giving away one husband to five women. To win the services of morning man **Brian Caukins** as "rent-a-husband," listeners describe the chores they want done, such as cleaning the roof and gutters, cleaning out the garage, and refinishing the furniture. Rival **KMJK** (Magic 106.7) hosted a makeup-application contest for female drivers. Participants drove a BMW through an obstacle course while applying makeup. Drivers were judged on best time and makeup application. Two winners received a makeover, massage, facial, champagne lunch, and a year's supply of makeup.

In **WFLZ** Tampa, Fla.'s current "radio roulette" game, staffers are pulling over drivers and giving away between \$10 and \$50 for each radio button set to the Power Pig. If any button is set on crosstown rival **WRBQ** (Q105), however, the person gets nothing.

KBTS (B93) Austin, Texas, morning man **Mike Butts** did his part to get guns off the streets by asking listeners to turn in their firearms in exchange for \$100. Several different types of guns, including rifles, shotguns, AK-47s, and semi-automatics, were collected and turned over to the Austin police depart-

ment... After the premiere of ABC-TV's "Cop Rock," **WMMR** Philadelphia morning man **John DeBella** invited real-life cops to call in and sing on the air.

KMGI Seattle and a group called "Operation Cookie" are collecting homemade cookies for the troops in Saudi Arabia. The station is encouraging offices to compete against each other in cookie-collection drives. A local packaging company is donating the labor to wrap the cookies. Also, **WPST** Trenton, N.J., morning man **John French** has launched a campaign to collect Nerf balls for the troops. Listeners are encouraged to write personal messages on the balls before dropping them off at **WPST**.

PRO-MOTIONS

Oldies **WODS** Boston promotion director **Holly McFague** exits to form a special-event production company. Call GM **Dave Van Dyke** at 617-426-2200... Former N/T **WWDB** Philadelphia promotions director **Scott Bluebond** is looking for a new opportunity. Reach him at 215-527-8466.

Maureen Matthews has been named marketing director at top 40 **WZOU** Boston, replacing **Gordon O'Hara**. She has been consulting the station for the past year and previously was national PD of Unistar's Niche 29... **Judy Kaneko** has been named promotions director at urban **KSOL** San Francisco. She previously held the same position at crosstown adult alternative **KBLX**... **Julia Myers-Bartley** has been named advertising and promotion assistant at country **WYNY** New York.

BILLBOARD RADIO
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by Phyllis Stark

"suspended" its morning team because of certain on-air remarks. **Logan** says that after **WUSL** GM **Bruce Holberg** told him "there is a policy of silence on this whole matter," he did some further digging and discovered that no one in the market—or even people within the station—seemed to know what the morning team had said. He later discovered that the jocks were simply in Atlanta at a convention. But even though **Logan** broke the story as a hoax, "they got the publicity because I was still writing about it," he says.

Most reporters seem to have learned to accept this aspect of their beat. "At first, I was annoyed and deeply disappointed," Zahn admits, but now he considers it "a given in the industry. I've never been lied to as much as I have covering the [radio] industry. It's not a business, it's a carnival." New York *Newsday's* **Paul Colford** says covering the industry has made him "polish his antenna."

SOME SOFT AC STATIONS GETTING 'HIPPER' TO SERVE NEW BREED OF LISTENERS

(Continued from page 16)

"Air Supply was more compatible with the Platters [a group soft AC played heavily in the mid-'80s]. Now **Phil Collins** is more compatible with the Beatles.

"When you think of how the format was divided up before, people under 40 had more votes. Now, people under 40 are getting to vote. They had tolerated the Platters and Perry Como before; now they're getting their say."

'SOFT OLDIES'

That also explains the rise of '60s oldies, including up-tempo Motown, Beach Boys, Beatles, etc., in soft AC music tests. It might not be surprising that the Temptations' "My Girl" finishes near the top for most PDs, but "Ain't Too Proud To Beg" is an even bigger record for **WYLT's** Nolan.

WMJX's Kelley notes that only two Neil Diamond songs test well for him—"Cherry Cherry" and "Solitary Man." Patrick adds that "even some titles as far out as 'The Shoop Shoop Song' are coming into the soft AC arena."

Patrick thinks soft AC "is developing an oldies segment. Oldies stations

can be a little too up-tempo, which may work in soft AC's favor." Indeed, **WLIT's** sister station, **KXEZ** Los Angeles, recently began positioning itself as "soft oldies." While soft AC has traditionally been gold-based, **KXEZ** is the first major outlet to use "oldies" in its chief positioner.

THE WINDOW VS. THE BULGE

Even with the changes in music-test results, which even the more conservative PDs are seeing to some extent, there exists considerable controversy about how far soft AC should evolve. The PD for whom "1-2-3" tested well says he will have to spend several months brightening his music before he can play it. Patrick notes that hearing **Estefan's** voice and that song's hook is not the same as hearing the entire record, which has some hard guitar—at least by soft AC standards. And Kelley still saves "She Drives Me Crazy" for weekends.

Those considerations are part of a larger concern about the extent to which soft AC should open the demographic window to new listeners, rather than "following the bulge" and catering to current 25-54 listen-

ers as they age.

"If you look at it as a long-term investment, you should open the doors and windows and let people move through," says Patrick. "Our feeling is that we can't follow the bulge anymore," says **WBUF** Buffalo, N.Y., PD **Dave Mason**. "If we're going to be 25-54 with a strong 35-40 core, we have to reach out to these people and see what they're looking for."

But other soft AC PDs respond that if soft AC caters to younger listeners, it will forfeit its franchise, especially with new activity on the right due to the recent glut of easy listening-to-soft-AC conversions.

"Gloria **Estefan** did very well in our last music test, but I still don't think you can base the whole format on her," says **Mason's** rival, **WJYE** PD **Joe Chile**. "I would not totally discard **Air Supply** or **Bread** or the **Carpenters**. To just decide that you're not going to play this format's staple artists is slitting your own wrists."

WLTE Minneapolis PD **Gary Balaban** says that while some soft AC staples are fading, i.e., **Manilow** or the **Carpenters**, "Kenny Rogers, Neil Diamond, **Barbra Streisand**, and **Anne Murray** are still very strong for us.

"We still have to be the softest station on the dial. If that means forsaking some songs that test well because the audience thinks they're too close to a competitor's sound, I won't play them... If somebody tries to dive underneath me, I won't let them. There's always somebody more up-tempo on top of you. So if somebody's under you, you become isolated with no particular advantage for the listener."

Similarly, **WDOK** Cleveland PD **Sue Wilson**, who also does well with **Streisand** and **Diamond**, says, "We have several ACs here that are harder, so we still have to be an alternative. '1-2-3' might test for me, but I wouldn't play it."

WLIT's Edwards responds, "The definition of 'soft' really has to be a brand claim that the station makes. If you play '1-2-3' after 'You Don't Bring Me Flowers,' you're still soft AC. If it comes after 'Vogue,' you're not soft."

Similarly, **WMJX's** Kelley claims, "The usage of this station is the same as it always has been. Only the type of songs that fit the mold are changing, and we're trying to keep up with that."



Hot Hits in Tokio

Week of October 7, 1990

- 1 Praying For Time George Michael
- 2 Tell Me Where You're Going Silje
- 3 Black Cat Janet Jackson
- 4 Giving You The Benefit Pebbles
- 5 Romeo Dino
- 6 Bird On A Wire The Neville Brothers
- 7 If Wishes Came True Sweet Sensation
- 8 Everybody Everybody Black Box
- 9 Next To You Aswad
- 10 Love And Affection Nelson
- 11 Manatsu No Kojitsu Southern All Stars
- 12 Love Takes Time Mariah Carey
- 13 Together Patti Austin
- 14 Livin' In The Light Caron Wheeler
- 15 Have You Seen Her M.C. Hammer
- 16 Thieves In The Temple Prince
- 17 Ai Wa Katsu Kan
- 18 Groove Is In The Heart Deee-Lite
- 19 Suicide Blonde Inxs
- 20 Can't Stop Falling Into Love Cheap Trick
- 21 Sayonara Wo Matteiru Dreams Come True
- 22 Close To You Maxi Priest
- 23 Jerk Out The Time
- 24 Tonight New Kids On The Block
- 25 My Girl Koolhaq
- 26 I Love You Take 6
- 27 Oh Girl Paul Young
- 28 Lies En Vogue
- 29 Elvis Is Dead Living Colour
- 30 Vision Of Love Mariah Carey
- 31 Civil War Guns N' Roses
- 32 Release Me Wilson Phillips
- 33 Do Me Bell Biv DeVoe
- 34 So Close Daryl Hall & John Oates
- 35 Heart Like A Wheel The Human League
- 36 Looking For Atlantis Prefab Sprout
- 37 Ooops Up Snap
- 38 Unchained Melody The Righteous Brothers
- 39 Talk To Me Anita Baker
- 40 Something Happened On The Way To Heaven Phil Collins
- 41 This Is The Right Time Lisa Stansfield
- 42 Time Of The Season Brent Bourgeois
- 43 Violence Of Summer Duran Duran
- 44 Babies Having Babies Terry Tate
- 45 Heaven Knows Lalah Hathaway
- 46 Fairweather Friend Johnny Gill
- 47 Las Vegas Deacon Blue
- 48 My, My, My Johnny Gill
- 49 Slow Motion Gerald Alston
- 50 Waiting For You Kristen Vigard

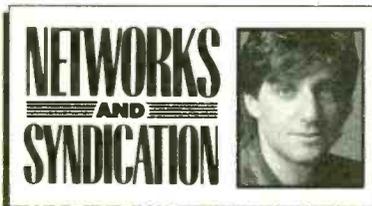


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A Russian-Language Countdown? 'Nyet' Problem, Says WW1's Host

LOS ANGELES—Nearly a year ago, Chicago-born Stuard Detmer landed the job as host of "USA Top 20," the ground-breaking Westwood One countdown show that is broadcast across the U.S.S.R.

Detmer, now 27, used a double-major in economics and Russian from Vanderbilt Univ. as a steppingstone to several jobs ranging



by Craig Rosen

from personal assistant to a Russian artist living in the U.S. to a stint on a Soviet fish-processing vessel in Alaska. When studying in Leningrad in 1985, he saw Soviet President Mikhail Gorbachev step out of his limousine and start shaking hands with people in an area known as Uprising Square. "It was really quite a sensation that the Soviet leader would get out and start schmoozing with the public," he recalls.

The fact that U.S.-based radio shows are heard in the Soviet Union has also created a sensation. In February, WW1 began broadcasting the biweekly "USA Top 20," and the monthly American music retrospectives "America On Record" and "American Musical Classics." At the same time, Radio Express started offering ABC's "American Top 40" to Soviet radio (Billboard, Jan. 27).

While working in the Moscow office of StoryFirst, a company that distributes American entertainment

and which set up the deal between WW1 and the Soviet-run Gostelradio, Detmer landed the job as host of "USA Top 20." "I just happened to be the closest Russian-speaking American at hand when the suggestion [to have an American host] was brought up," he says.

Detmer's only previous radio experience was hosting a late-night jazz show on college radio, but as Bert Kleinman, who produces "USA Top 20" and "Casey's Top 40," pointed out, he had the advantage of growing up listening to countdown radio programs and knew how they should sound.

In January, Detmer made a trip to WW1's Culver City, Calif., headquarters to meet Kleinman and Casey Kasem and watch "Casey's Top 40" being taped and edited. On a return visit in October, Detmer brought along Gostelradio's deputy in chief for musical broadcasting, Nelli U. Alekperova. The duo watched the taping and editing of Kasem's show and visited WW1-owned KQLZ (Pirate Radio) Los Angeles.

These days, Detmer's friends jokingly refer to him as "the Casey Kasem of the Soviet Union." The description isn't too far off base. While Detmer has yet to build the reputation that Kasem has in his two decades of counting down the hits, "USA Top 20" has a bigger potential audience. The show is capable of reaching 200 million listeners in the U.S.S.R.

While listeners don't recognize Detmer's voice on the street, he is building some name recognition. While in the hospital under anesthesia, his wife repeatedly called out "Stuard." The next morning, other patients asked if she was calling the "Stuard" who was the host of "USA Top 20" and were surprised to learn that was indeed the case.

Although there are other contemporary-music shows on the Soviet airwaves, "USA Top 20" has an edge by being more current. The music and production elements for the show are assembled at WW1 on digital audiotape and expressed

along with the script to Gostelradio in Moscow. There, the script is translated into Russian, which sometimes turns out to be quite a job.

"Translating things like 'Pump Up The Jam' requires a certain

amount of creativity," Detmer explains. "So we'll say something like, 'It literally means, "to make the music louder," but in Russian it means, "crank it up."'"

Some things, however, simply (Continued on page 20)

Billboard's

PD of the week

Bob Case
KZZP Phoenix

SIX MONTHS AGO, it might have been hard to take KZZP Phoenix PD Bob Case seriously when he claimed that the on-air problems at his radio station had been fixed, and that it would just take a while longer for the audience to come around. KZZP had gone 7.0-2.9 12-plus in the space of six months following the firing of long-time morning man Bruce Kelly and a disastrous move toward AC. In the spring, KZZP changed the music, began spending heavily, and only went 2.9-3.1.

But in the recently released summer Arbitrons, KZZP was at a 4.3 12-plus. That puts it within striking distance of KOY-FM (Y95), which held at a 4.7, and ahead of KKFR (Power 92), which went 4.2-4.1. In mornings, KKFR had a 3.8 to Kelly's 3.9 at Y95. In 18-34, it was tied with KKFR for the format lead. In teens, it was up from around a 10 share to almost an 18 vs. Y95's 23 share.

Most of what happened to KZZP in the last year, Case says, can be explained in terms of what happened with mornings. "We felt really strongly that Kelly's morning show was not hip. It was old and tired, and we desperately needed a fresh approach on the station. Our perceptual studies showed us that people had just checked out of the morning show and were bored with us.

"The question was whether to fix it or blow it up and deal with a year of terrible ratings because we were getting rid of a guy who had been here for five years and done fairly well in his day. Dave Ryan [morning anchor at co-owned WNCI Columbus, Ohio] was definitely on the come. And because WNCI had a Morning Zoo, they felt they could replace him without too much erosion.

"In November, we decided to make the morning-show change and it was at that time that WNCI decided to release Ryan, but not until they had a replacement. We went on the air and just played music in morning drive for four months; we had to do that to be fair to WNCI because they had more to lose.

"From November to March, we did no promotion. We gave away no money. There were no billboards, no TV spots, nothing but the music... During the summer, we really promoted heavily. There was a constant barrage of cash and prizes and morning-show stunts. There was a huge showing of billboards for the morning show during the summer and it shows in the numbers."

The morning change itself, Case says, created so many problems that it is hard to be sure how much KZZP's other controversial moves figured into the station's travails. The "no rap, no hard rock" slogan that KZZP used briefly last fall "wasn't on long enough to have any listener impact. It caught the industry's ear more than our listeners. There isn't any retention of that slogan in the market."

As for KZZP's ultimately unsuccessful decision to take Kelly to court over the name and other elements of his morning show, something that some Nationwide insiders think drew more bad publicity than the firing itself, Case says, "It took Y95's eye off the real problem, which is the fact that their morning show is not as exciting as our morning show.

"Radio is a bigger deal in Phoenix than in other markets. When the ratings come out here, they're in the lifestyle section and not buried in the radio column... When we fired Kelly, we knew we were going to turn him into a martyr and get bad press. But once people got over the fact that poor old Bruce was fired from his job, it was still the same boring show."

What has gotten KZZP the most attention since Ryan's arrival is its "Menu Of Madness" stunts, similar to those popularized by Jacor's WYHY (Y107) Nashville

and WFLZ Tampa, Fla., earlier this year. On the morning of this interview, a female KZZP listener had gone into the locker room at a local gym and ended up in the shower with a man who began singing to her. There was also a woman who re-created the orgasm scene from "When Harry Met Sally..." at a local restaurant and the man who sat in the trunk of his wife's car at a gas station and pounded on the lid until the gas station attendant finally opened the trunk.

For the fall book, KZZP is running the direct-mail "Music Variety Money Game" and reading hourly names for \$1,000 as well as \$100 for the winner's favorite charity. The rest of its promotion is still centered on mornings.

The phrase "music variety" is almost as omnipresent on KZZP as its longtime slogan, "The No. 1 Hit Music Station." Musically, KZZP has been through several distinct changes since a year ago. After softening dramatically during the "no rock, no rap" period, it toughened up for several months. Then, when WNCI PD Dave Robbins began working with KZZP, it became more conservative again.

Case sees KZZP as "solid mass-appeal top 40, the way top 40 was designed to be. We still play Chicago oldies [something that had gotten the station a lot of negative attention last fall], but we also play Bon Jovi and M.C. Hammer and Richard Marx. I don't know if it was a case of what we put in, as much as what we took out. Last fall, we thought rap was through, then it exploded and we saw some mass-appeal rap artists."

KZZP will play "Unskinny Bop" (after 3 p.m.), "Ice Ice Baby" (after 7 p.m.), or Hammer (all day). It is still considerably to the right of KKFR or Y95. Case won't play "Knockin' Boots," a record that was No. 1 on both his competitors. "If it tested, I'd play it," he says. "It just gets requests from 8-year-old boys. That's what they love on Y95—New Kids On The Block and rap. We don't need to do that because they want the 8-year-olds and we want their parents."

This is KZZP in afternoons: Whitney Houston, "I'm Your Baby Tonight"; Robert Palmer, "Addicted To Love"; Mariah Carey, "Love Takes Time"; Madonna, "Vogue"; Wilson Phillips, "Hold On"; Billy Idol, "Cradle Of Love"; James Ingram, "I Don't Have The Heart"; Chico DeBarge, "Talk To Me"; Michael Bolton, "When I'm Back On My Feet Again"; and Pebbles, "Giving You The Benefit."

Is it hard to find records for a mainstream top 40 these days? "I think it's easy. There's tons of pop music out there—Mariah Carey, Phil Collins, George Michael, Nelson, Don Henley, Paul Young, Go West, Roxette... People are under the impression that we softened the music, but there's nothing soft about the station. It's aggressive in its approach and there's a ton of stuff going on.

"The audience in this market is scattering again because there have been morning changes at KKFR, morning changes at Y95 [where Kelly was just rejoined by former partner Maggie Brock], and because of musical adjustments at both stations. Y95 has put a lot more pop music in and pulled a lot of rap out of days. KKFR has also pulled a lot of rap out of days and seems to be a tighter station than they were."

How much difference will Kelly and Brock being reunited make? "I think Bruce is probably going to be more comfortable, but I don't know if it will convert into ratings. When we beat him 18-34, which was our goal, we took our eye off him. That's all we wanted and Dave Ryan did it in one book." SEAN ROSS

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NETWORKS AND SYNDICATION

(Continued from page 18)

don't translate. There isn't a word for "notches"—an essential part of countdown lingo—in Russian, and some song titles are better left untranslated. "To translate 'Unskinny Bop' is 'Fat Dance,' and that ends up sounding really dumb," he says.

Since the show began in February, the censors have loosened up a bit. At the beginning, a description of Cher as one of the "sexiest women in Hollywood" had to be changed to "one of the most feminine." Now, however, Detmer pretty much tells it as it is. Recently, for instance, he told listeners that Bell Biv DeVoe used to have a wholesome image as

part of New Edition, but has since shocked some fans with the explicit lyrics of "Do Me."

Since Detmer lives in the Soviet Union for three months at a time, often the music that is new to Soviet listeners is also new to him. In addition to counting down the hits, the show also features a question-and-answer segment. Listeners are encouraged to write the show with questions and for a chance to win "USA Top 20" T-shirts. Detmer reports that the show receives 3,000 letters a month.

As of this writing, WW1's Soviet shows have secured only one spon-

sor, Lancôme, but more are reportedly in the works. According to Alekperova, the shows have been so popular with listeners that Gostele-radio has plans to expand its allotment of programming time to WW1. Tentative plans call for an increase from five to 11 hours of programming a week, with "USA Top 20" going weekly, a classical show going biweekly, and the addition of a 75-minute Saturday-night live rock concert series that may include artist profiles.

AROUND THE INDUSTRY

Global Satellite Network has lined up two big back-to-back specials. On Thursday (25), **Bob Coburn** will host a 90-minute album preview for "The Traveling Wilburys Vol. III." The following evening, GSN will present a special two-hour edition of "Rockline" with **Paul McCartney**, featuring a world premiere of his new album, "Tripping The Live Fantastic."

Sheridan Broadcasting Networks has formed SPM Radio Network. The new division, which will specialize in marketing and promotions, will be headed by director **Frederick H. Mattingly**. Nilufar Zenouzi will serve as promotion administrator. STRZ Entertainment Network's "Top 30 USA" is in the midst of a 10-week promotion with Visa. The winners of the Visa Card Holiday Party Sweepstakes will receive a trip for two to Jamaica. And

SBN will broadcast the seven-hour "United Negro College Fund 11th Annual Lou Rawls Parade Of Stars Radio Special" live from Los Angeles Dec. 29.

Wolfman Jack is working on a new syndicated radio program for **Denny Somach Productions**... **Unistar Radio Network** has "The ZZ Top Story," a three-hour special hosted by **WYSP Philadelphia** personality **Ed Sciaky** that is set for Nov. 16-18.

Former CBS Radio Networks programming staffer **Janet Gradman** has joined **ABC Radio Networks** as a manager of entertainment programming. She will handle the marketing of "Hot Mix" as well as some affiliate relations for "American Top 40." Meanwhile, manager of entertainment programming **Barbara Silber** will shift to station relations and marketing for "American Country Countdown" and "America's Music Makers."

The World Music Series is offering "The JVC Festival/The Radio Special," featuring live performances by **Miles Davis**, **George Benson**, **Lee Ritenour**, and **McCoy Tyner** on compact disc to commercial and noncommercial stations in the U.S. The 90-minute special, available on a barter basis, was recorded in June at the JVC Festival in Houston, and features interviews as well as live performances. For more information, call 818-991-7732.



My Music. Poco's Jimmy Messina, left, and Randy Meisner, right, guested on a recent edition of MJ1 Broadcasting's "Desert Island Discs." After the interview, they met with MJ1 promotion director Ancilla Fritz, second from left, and producer Andrea Dresdale.

SUMMER '90 ARBITRONS

12-plus overall average quarter hour shares. (#) indicates Arbitron market rank. Copyright 1990, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	Fa '89	W '90	Sp '90	Su '90
NORFOLK, VA.—(32)					
WOWI	urban	6.3	8.2	9.0	9.4
WCMS-AM-FM	country	8.8	8.5	7.1	9.3
WNOR-AM-FM	album	6.6	9.0	9.1	8.6
WAFX	cls rock	8.1	8.2	7.5	8.3
WFOG	easy	10.0	8.9	8.2	6.8
WJOL-AM-FM	AC	5.5	5.5	5.5	6.5
WVDE	AC	6.2	5.8	5.0	6.4
WVNZ	top 40	6.2	5.4	8.2	6.2
WVNYK	urban	5.4	5.1	5.2	5.2
WTRR	adult std	3.0	2.9	2.4	2.9
WZCL	oldies	2.2	2.4	2.6	2.9
WLTU	oldies	3.1	3.5	3.9	2.8
WNIS	N/T	3.1	4.3	2.8	2.7
WGH-FM	top 40	4.1	3.5	3.3	2.5
WBSK	urban	2.1	2.7	2.2	2.1
WPCE	religious	2.9	2.9	2.6	1.9
WTRZ	album	1.3	1.8	1.8	1.9
WKEZ	country	1.7	1.9	1.6	1.4
WTJZ	religious	4	4	3	1.0
ORLANDO, FLA.—(43)					
WJHM	urban	9.6	8.1	8.9	11.4
WWKA	country	10.1	11.2	9.6	8.7
WSTF	AC	9.7	8.3	8.6	8.5
WOCL	oldies	6.1	7.0	7.9	8.0
WHTQ	album	6.7	6.4	6.6	6.7
WOMX-AM-FM	top 40	6.1	8.6	9.2	5.7
WSSP	AC	6.9	5.4	6.1	5.7
WDIZ	album	5.5	5.1	5.2	5.6
WDBO	AC	4.7	6.3	6.6	5.0
WMBF	AC	4.5	4.0	3.3	3.8
WWLV	AC	2.5	2.6	2.3	3.6
WWNZ	N/T	4.2	4.8	3.4	3.4
WLOQ	adult alt	3.5	4.7	3.5	2.9
WXLL	top 40	4.2	3.7	3.8	2.7
WONQ	Spanish	—	1.5	—	1.8
WTLN-AM-FM	religious	1.1	1.5	1.1	1.2
JACKSONVILLE, FLA.—(51)					
WAPE	top 40	14.0	10.8	12.8	11.5
WQIK-FM	country	10.4	10.5	8.7	9.9
WEJZ	AC	7.7	7.7	8.6	8.8
WKQL	oldies	5.3	5.1	6.7	8.5
WFYV-FM	album	7.5	9.4	8.9	6.4
WVJX	urban	5.3	6.8	5.4	5.8
WHRJ	country	5.0	5.3	3.6	5.5
WIVY	AC	5.1	4.6	5.7	5.2
WKVU	N/T	4.3	2.8	2.4	5.0
WZAZ-FM	urban	2.7	3.6	3.8	3.6
WZAZ	urban	3.1	3.0	3.1	2.4
WSVE	religious	1.8	2.4	2.4	2.2
WIOI-FM	cls rock	2.6	3.2	3.5	1.8
WCJL	religious	1.9	3.3	2.9	1.6
WJAX	adult std	1.1	—	—	1.0
BIRMINGHAM, ALA.—(52)					
WZZK-AM-FM	country	16.1	16.3	15.7	16.1
WENN	urban	12.3	11.8	12.0	11.9
WAPI-FM	top 40	7.8	8.7	8.2	10.0
WMJJ	AC	8.2	8.3	7.9	9.2
WZRR	cls rock	8.2	9.1	7.9	7.6
WERC	N/T	5.2	5.0	6.1	6.0
WKXX	top 40	7.0	5.3	5.1	5.7
WATV	urban	5.1	6.2	5.9	4.8
WDJC	religious	2.6	3.1	3.8	4.1
WAGG	religious	3.8	2.4	4.2	3.5
WAPI	adult std	4.6	4.9	4.8	3.4
WJLD	oldies	1.6	2.7	2.6	2.7
WZBQ-FM	top 40	2.0	1.9	1.9	1.6
WEST PALM BEACH, FLA.—(53)					
WEAT-AM-FM	easy	19.2	16.8	16.2	14.4
WRMF	AC	8.5	7.0	10.0	8.9
WJNO	N/T	6.7	6.2	6.7	8.8
WIRK	country	5.4	3.7	6.9	6.4
WKGR	album	3.0	2.8	3.7	4.0
WHQT	urban	5.9	6.0	3.6	3.5
WEDR	urban	—	—	1.8	2.9
WQVV	top 40	4.4	5.2	4.6	2.6
WOLL	oldies	2.3	2.5	3.6	2.5
WZTA	cls rock	1.8	1.8	1.8	2.5
WDBF	adult std	1.0	1.0	1.7	2.4
WHTY	top 40	2.3	1.5	1.7	2.2
WNGS	AC	2.6	2.8	2.5	1.9
WVXJ	oldies	1.8	2.0	2.1	1.8
WSHE	album	3.2	4.2	2.4	1.8
WIOD	N/T	2.3	2.0	2.4	1.7
WPOM	urban	1.5	3.1	1.1	1.6
WTMI	classical	1.1	1.8	—	1.3
WKIS	country	1.7	1.5	1.1	1.2
WLVE	adult alt	—	7	1.3	1.1
WPBR	N/T	1.2	—	1.5	1.2
WPBW	top 40/dance	1.8	1.5	1.3	1.2
WLYF	easy	1.1	1.9	—	1.1
WTRU	AC	—	—	5	1.0
GREENVILLE, S.C.—(58)					
WESC-FM	country	11.8	11.3	12.7	11.9
WVMI	AC	11.4	15.9	12.9	11.1
WSSL-FM	country	9.3	8.5	11.0	10.5
WFBC-FM	oldies	5.6	5.5	5.0	8.6
WANS-FM	top 40	8.3	8.7	9.4	8.2
WLWZ	urban	6.1	5.2	5.6	8.1
WSPA-FM	easy	7.9	8.5	8.3	5.8
WCN	cls rock	5.4	3.9	6.0	5.2
WCAZ	top 40/dance	4.4	5.4	3.1	3.1
WFBC	N/T	2.0	2.0	1.6	2.1
WSPA	AC	2.1	2.8	1.3	2.1
WHYZ	urban	3.0	1.0	1.4	1.8
WVUU-FM	easy	1.3	—	—	1.7
WRXJ-FM	religious	—	—	—	1.5
WBBO	adult alt	—	1.6	1.5	1.4
WPJM	religious	—	2.7	3.0	1.2
AUSTIN, TEXAS.—(59)					
KASE	country	15.4	17.0	14.5	19.8
KBTS	top 40	9.0	8.5	7.4	8.6
KLBJ-FM	album	10.6	7.9	9.4	8.6
KHFI	top 40	6.6	6.3	8.6	7.6
KKMJ	AC	7.8	9.5	7.6	6.4
KPEZ	album	4.1	4.1	5.0	5.7
KLBJ	N/T	4.2	4.0	5.0	4.3
KEYI	AC	4.2	3.6	4.4	4.0
KQFX	oldies	2.2	4.4	3.6	4.0
KVET	country	2.6	2.2	2.7	3.6
KLTD	oldies	2.4	2.0	2.8	2.2
KGSR	adult alt	2.2	2.6	2.2	2.1
KTXZ	Spanish	1.9	1.9	1.6	1.6
KATG	country	2.3	1.9	1.2	1.5
KMOW	adult std	—	4	—	1.3
KFON	N/T	1.3	4	—	1.2
KFMS-AM-FM	country	12.0	10.3	10.1	11.8
KLUC-AM-FM	top 40	10.3	10.5	11.5	11.0
KXLT	easy	9.3	6.7	9.1	7.3
KKLZ	cls rock	4.9	5.5	5.0	6.4
KMZZ	AC	3.7	4.1	4.4	6.3
KYRK	top 40	5.0	5.0	5.6	5.8
KOMP	album	3.7	4.9	7.2	5.5
KUDA	oldies	4.7	6.4	3.9	5.4
KORK	adult std	5.8	3.6	3.3	4.2
KRLV	AC	3.4	3.9	2.4	2.9
KLTN	N/T	2.3	3.2	2.8	2.6
KDWN	N/T	1.6	2.5	2.6	2.1
KEYV	adult alt	3.6	4.9	3.0	2.1
KNUU	N/T	2.1	2.2	2.0	2.1
KJUL	AC	1.6	1.6	1.6	2.0
KREL	Spanish	—	—	1.3	1.7
KMTW	album	1.4	2.0	1.5	1.4
KRRI	oldies	1.3	—	1.5	1.2
HARRISBURG, PA.—(74)					
WNNK	top 40	19.6	15.3	17.4	13.4
WQXA	top 40/dance	5.6	4.8	4.1	8.0
WRKZ	country	9.7	6.9	7.1	7.8
WTPA	album	6.6	6.7	8.2	7.6
WWLK	oldies	3.6	5.3	6.3	7.6
WHP	N/T	5.9	6.4	6.6	6.0
WIMX	AC	5.4	4.1	3.0	5.8
WVHL	adult std	3.6	4.1	3.7	3.5
WNCE	easy	4.5	5.8	6.9	3.2
WLCR	AC	2.0	3.5	4.1	2.9
WXBB	AC	3.6	5.0	2.9	2.5
WVHL-FM	country	2.6	2.0	3.0	2.4
WDAC	religious	1.7	2.7	1.4	1.9
WARM-FM	AC	—	9	1.8	1.0
WHTF	cls rock	1.8	2.4	2.3	1.5
WKBO	N/T	1.0	1.0	—	1.4
WYCR	top 40	1.5	1.4	—	1.3
WGRX	cls rock	—	6	—	1.1
MCALLEN, TEXAS.—(76)					
KBFM	top 40	18.6	16.2	18.0	17.4
KTEX	country	14.0	16.6	14.3	16.3
KGBT	Spanish	12.4	15.2	14.6	14.3
KELT	AC	6.1	6.2	4.9	6.6
KIWW	Spanish	6.0	9.0	9.2	6.6
KVLY	oldies	3.9	5.0	4.4	5.5
KQXX	Spanish	5.5	4.8	6.6	4.4
KIRT	Spanish	2.3	2.7	2.4	3.1
KBOR	Spanish	4.0	—	2.9	2.7
KRIX	album	3.1	2.5	2.7	2.6
KURV	N/T	1.3	2.3	1.5	2.5
KITM	Spanish	2.5	1.6	2.6	1.9
KRGE	oldies	1.2	1.8	—	1.3
KSOX-AM-FM	country	—	—	—	3.1
KVJY	adult std	—	8	—	1.0
EL PASO, TEXAS.—(79)					
KHEY-FM	country	12.5	10.5	11.9	14.3
KPRR	top 40/dance				

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

PLATINUM

Station	Artist	Title
New York	O.M.: Steve Kingston	Vanilla Ice, Ice Ice Baby
1	Janet Jackson, Black Cat	Black Box, Everybody Everybody
2	George Michael, Praying For Time	Maxi Priest, Close To You
3	Nelson, (Can't Live Without Your) Lov	2 In A Room, Wiggle It
4	M.C. Hammer, Pray	Warrant, Cherry Pie
5	James Ingram, I Don't Have The Heart	INXS, Suicide Blonde
6	Dee-Lite, Groove Is In The Heart	Cynthia & Johnny D., Dream Boy/Drea
7	The Righteous Brothers, Unchained Mel	Depeche Mode, Policy Of Truth
8	Poison, Something To Believe In	Mariah Carey, Love Takes Time
9	Whitney Houston, I'm Your Baby Tonigh	New Kids On The Block, Let's Try It A
10	Phil Collins, Something Happened On T	2 In A Room, Wiggle It
11	Soho, Hippychick	Phil Collins, Something Happened On T
12	Tony! Toni! Toné!, Feels Good	Wilson Phillips, Impulsive
13	Janet Jackson, Black Cat	After 7, Can't Stop
14	Pebbles, Giving You The Benefit	Whitney Houston, I'm Your Baby Tonigh
15	Daryl Hall John Oates, So Close	M.C. Hammer, Have You Seen Her
16	M.C. Hammer, Have You Seen Her	George Michael, Freedom '90
17	Bette Midler, From A Distance	

Station	Artist	Title
12	Caron Wheeler, Livin' In The Light	Mariah Carey, Love Takes Time
13	Whitney Houston, I'm Your Baby Tonigh	DNA Featuring Suzanne Vega, Tom's Din
14	Soho, Hippychick	Dee-Lite, Groove Is In The Heart
15	Dee-Lite, Groove Is In The Heart	Candyman, Knockin' Boots
16	Janet Jackson, Black Cat	Bell Biv DeVoe, B.B.D. (I Thought I)
17	Janet Jackson, Black Cat	The Human League, Heart Like A Wheel
18	Janet Jackson, Black Cat	Heart, Stranded
19	Janet Jackson, Black Cat	Daryl Hall John Oates, So Close
20	Janet Jackson, Black Cat	UB40, The Way You Do The Things You D
21	Janet Jackson, Black Cat	Stevie B, Because I Love You (The Pos
22	Janet Jackson, Black Cat	Pet Shop Boys, So Hard
23	Janet Jackson, Black Cat	Whitney Houston, I'm Your Baby Tonigh
24	Janet Jackson, Black Cat	New Kids On The Block, Let's Try It A
25	Janet Jackson, Black Cat	2 In A Room, Wiggle It
26	Janet Jackson, Black Cat	Elisa Fiorillo, On The Way Up
27	Janet Jackson, Black Cat	George Michael, Freedom '90
28	Janet Jackson, Black Cat	Warrant, Cherry Pie
29	Janet Jackson, Black Cat	David Cassidy, Lyin' To Myself
30	Janet Jackson, Black Cat	Alias, More Than Words Can Say
31	Janet Jackson, Black Cat	Johnny Gill, Fairweather Friend
32	Janet Jackson, Black Cat	O-Positive, Imagine That
33	Janet Jackson, Black Cat	Wilson Phillips, Impulsive
34	Janet Jackson, Black Cat	Al B. Sure!, Misunderstanding
35	Janet Jackson, Black Cat	Cathy Dennis, Just Another Dream
36	Janet Jackson, Black Cat	Janet Jackson, I'm Free
37	Janet Jackson, Black Cat	Maria McKee, Show Me Heaven
38	Janet Jackson, Black Cat	Prince & New Power Generation
39	Janet Jackson, Black Cat	Poison, Something To Believe In
40	Janet Jackson, Black Cat	Sweet Sensation, Each And Every Time
41	Janet Jackson, Black Cat	Information Society, Think
42	Janet Jackson, Black Cat	Tiffany, New Inside
43	Janet Jackson, Black Cat	EX Neville Bros., Fearless
44	Janet Jackson, Black Cat	EX Donny Osmond, My Love Is A Fire
45	Janet Jackson, Black Cat	EX The Party, I Found Love
46	Janet Jackson, Black Cat	EX Wendy & Lisa, Siring Out

MIX 107.3

Station	Artist	Title
Washington	P.D.: Lorrin Palagi	Phil Collins, Something Happened On T
1	Paul Young, Oh Girl	James Ingram, I Don't Have The Heart
2	Bruce Hornsby & The Range, Across The	Barry Manilow, I'm Free
3	Don Henley, Heart Of The Matter	Maxi Priest, Close To You
4	Paul Young, Oh Girl	Taylor Dayne, Heart Of Stone
5	Wilson Phillips, Impulsive	Nelson, (Can't Live Without Your) Lov
6	Wilson Phillips, Impulsive	After 7, Can't Stop
7	Wilson Phillips, Impulsive	The Righteous Brothers, Unchained Mel
8	Bette Midler, From A Distance	Michael Bolton, Good On My Mind
9	George Michael, Freedom '90	Jude Cole, Time For Letting Go
10	George Michael, Freedom '90	Breathe, Say A Prayer
11	George Michael, Freedom '90	Wilson Phillips, Release Me
12	George Michael, Freedom '90	Daryl Hall John Oates, So Close
13	George Michael, Freedom '90	Heart, Stranded
14	George Michael, Freedom '90	Wilson Phillips, Impulsive
15	George Michael, Freedom '90	Concrete Blonde, Joey
16	George Michael, Freedom '90	West, King Of Wishful Thinking (Fr
17	George Michael, Freedom '90	Whitney Houston, I'm Your Baby Tonigh
18	George Michael, Freedom '90	Mariah Carey, Love Takes Time
19	George Michael, Freedom '90	Donny Osmond, My Love Is A Fire
20	George Michael, Freedom '90	Jon Bon Jovi, Miracle
21	George Michael, Freedom '90	UB40, The Way You Do The Things You D

THE NEW 95 FM

Station	Artist	Title
Detroit	P.D.: Gary Berkowitz	Phil Collins, Something Happened On T
1	James Ingram, I Don't Have The Heart	Paul Young, Oh Girl
2	James Ingram, I Don't Have The Heart	Paul Young, Oh Girl
3	James Ingram, I Don't Have The Heart	Paul Young, Oh Girl
4	James Ingram, I Don't Have The Heart	Paul Young, Oh Girl
5	James Ingram, I Don't Have The Heart	Paul Young, Oh Girl
6	Wilson Phillips, Release Me	Wilson Phillips, Release Me
7	Wilson Phillips, Release Me	Wilson Phillips, Release Me
8	Wilson Phillips, Release Me	Wilson Phillips, Release Me
9	Wilson Phillips, Release Me	Wilson Phillips, Release Me
10	Wilson Phillips, Release Me	Wilson Phillips, Release Me
11	Wilson Phillips, Release Me	Wilson Phillips, Release Me
12	Wilson Phillips, Release Me	Wilson Phillips, Release Me
13	Wilson Phillips, Release Me	Wilson Phillips, Release Me
14	Wilson Phillips, Release Me	Wilson Phillips, Release Me
15	Wilson Phillips, Release Me	Wilson Phillips, Release Me
16	Wilson Phillips, Release Me	Wilson Phillips, Release Me
17	Wilson Phillips, Release Me	Wilson Phillips, Release Me
18	Wilson Phillips, Release Me	Wilson Phillips, Release Me
19	Wilson Phillips, Release Me	Wilson Phillips, Release Me
20	Wilson Phillips, Release Me	Wilson Phillips, Release Me
21	Wilson Phillips, Release Me	Wilson Phillips, Release Me
22	Wilson Phillips, Release Me	Wilson Phillips, Release Me
23	Wilson Phillips, Release Me	Wilson Phillips, Release Me
24	Wilson Phillips, Release Me	Wilson Phillips, Release Me
25	Wilson Phillips, Release Me	Wilson Phillips, Release Me
26	Wilson Phillips, Release Me	Wilson Phillips, Release Me
27	Wilson Phillips, Release Me	Wilson Phillips, Release Me
28	Wilson Phillips, Release Me	Wilson Phillips, Release Me
29	Wilson Phillips, Release Me	Wilson Phillips, Release Me
30	Wilson Phillips, Release Me	Wilson Phillips, Release Me

95

Station	Artist	Title
Dallas	P.D.: Randy Kabrich	Vanilla Ice, Ice Ice Baby
1	Nelson, (Can't Live Without Your) Lov	Phil Collins, Something Happened On T
2	Phil Collins, Something Happened On T	Phil Collins, Something Happened On T
3	Phil Collins, Something Happened On T	Phil Collins, Something Happened On T
4	Phil Collins, Something Happened On T	Phil Collins, Something Happened On T
5	Phil Collins, Something Happened On T	Phil Collins, Something Happened On T
6	Phil Collins, Something Happened On T	Phil Collins, Something Happened On T
7	Phil Collins, Something Happened On T	Phil Collins, Something Happened On T
8	Phil Collins, Something Happened On T	Phil Collins, Something Happened On T
9	Phil Collins, Something Happened On T	Phil Collins, Something Happened On T
10	Phil Collins, Something Happened On T	Phil Collins, Something Happened On T
11	Phil Collins, Something Happened On T	Phil Collins, Something Happened On T
12	Phil Collins, Something Happened On T	Phil Collins, Something Happened On T
13	Phil Collins, Something Happened On T	Phil Collins, Something Happened On T
14	Phil Collins, Something Happened On T	Phil Collins, Something Happened On T
15	Phil Collins, Something Happened On T	Phil Collins, Something Happened On T
16	Phil Collins, Something Happened On T	Phil Collins, Something Happened On T
17	Phil Collins, Something Happened On T	Phil Collins, Something Happened On T
18	Phil Collins, Something Happened On T	Phil Collins, Something Happened On T
19	Phil Collins, Something Happened On T	Phil Collins, Something Happened On T
20	Phil Collins, Something Happened On T	Phil Collins, Something Happened On T
21	Phil Collins, Something Happened On T	Phil Collins, Something Happened On T
22	Phil Collins, Something Happened On T	Phil Collins, Something Happened On T
23	Phil Collins, Something Happened On T	Phil Collins, Something Happened On T
24	Phil Collins, Something Happened On T	Phil Collins, Something Happened On T
25	Phil Collins, Something Happened On T	Phil Collins, Something Happened On T
26	Phil Collins, Something Happened On T	Phil Collins, Something Happened On T
27	Phil Collins, Something Happened On T	Phil Collins, Something Happened On T
28	Phil Collins, Something Happened On T	Phil Collins, Something Happened On T
29	Phil Collins, Something Happened On T	Phil Collins, Something Happened On T
30	Phil Collins, Something Happened On T	Phil Collins, Something Happened On T

Houston

Station	Artist	Title
1	James Ingram, I Don't Have The Heart	Vanilla Ice, Ice Ice Baby
2	Vanilla Ice, Ice Ice Baby	Vanilla Ice, Ice Ice Baby
3	Vanilla Ice, Ice Ice Baby	Vanilla Ice, Ice Ice Baby
4	Vanilla Ice, Ice Ice Baby	Vanilla Ice, Ice Ice Baby
5	Vanilla Ice, Ice Ice Baby	Vanilla Ice, Ice Ice Baby
6	Vanilla Ice, Ice Ice Baby	Vanilla Ice, Ice Ice Baby
7	Vanilla Ice, Ice Ice Baby	Vanilla Ice, Ice Ice Baby
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14	Vanilla Ice, Ice Ice Baby	Vanilla Ice, Ice Ice Baby
15	Vanilla Ice, Ice Ice Baby	Vanilla Ice, Ice Ice Baby
16	Vanilla Ice, Ice Ice Baby	Vanilla Ice, Ice Ice Baby
17	Vanilla Ice, Ice Ice Baby	Vanilla Ice, Ice Ice Baby
18	Vanilla Ice, Ice Ice Baby	Vanilla Ice, Ice Ice Baby
19	Vanilla Ice, Ice Ice Baby	Vanilla Ice, Ice Ice Baby
20	Vanilla Ice, Ice Ice Baby	Vanilla Ice, Ice Ice Baby
21	Vanilla Ice, Ice Ice Baby	Vanilla Ice, Ice Ice Baby
22	Vanilla Ice, Ice Ice Baby	Vanilla Ice, Ice Ice Baby
23	Vanilla Ice, Ice Ice Baby	Vanilla Ice, Ice Ice Baby
24	Vanilla Ice, Ice Ice Baby	Vanilla Ice, Ice Ice Baby
25	Vanilla Ice, Ice Ice Baby	Vanilla Ice, Ice Ice Baby
26	Vanilla Ice, Ice Ice Baby	Vanilla Ice, Ice Ice Baby
27	Vanilla Ice, Ice Ice Baby	Vanilla Ice, Ice Ice Baby
28	Vanilla Ice, Ice Ice Baby	Vanilla Ice, Ice Ice Baby
29	Vanilla Ice, Ice Ice Baby	Vanilla Ice, Ice Ice Baby
30	Vanilla Ice, Ice Ice Baby	Vanilla Ice, Ice Ice Baby

95.5 WPLJ

Station	Artist	Title
New York	P.D.: Tom Cuddy	George Michael, Praying For Time
1	James Ingram, I Don't Have The Heart	Black Box, Everybody Everybody
2	Black Box, Everybody Everybody	The Righteous Brothers, Unchained Mel
3	The Righteous Brothers, Unchained Mel	Maxi Priest, Close To You
4	Maxi Priest, Close To You	Vanilla Ice, Ice Ice Baby
5	Vanilla Ice, Ice Ice Baby	Janet Jackson, Black Cat
6	Janet Jackson, Black Cat	Pebbles, Giving You The Benefit
7	Pebbles, Giving You The Benefit	Nelson, (Can't Live Without Your) Lov
8	Nelson, (Can't Live Without Your) Lov	Warrant, Cherry Pie
9	Warrant, Cherry Pie	INXS, Suicide Blonde
10	INXS, Suicide Blonde	2 In A Room, Wiggle It
11	2 In A Room, Wiggle It	M.C. Hammer, Pray
12	M.C. Hammer, Pray	Mariah Carey, Love Takes Time
13	Mariah Carey, Love Takes Time	Dee-Lite, Groove Is In The Heart
14	Dee-Lite, Groove Is In The Heart	Dee-Lite, Groove Is In The Heart
15	Dee-Lite, Groove Is In The Heart	Dee-Lite, Groove Is In The Heart
16	Dee-Lite, Groove Is In The Heart	Dee-Lite, Groove Is In The Heart
17	Dee-Lite, Groove Is In The Heart	Dee-Lite, Groove Is In The Heart
18	Dee-Lite, Groove Is In The Heart	Dee-Lite, Groove Is In The Heart
19	Dee-Lite, Groove Is In The Heart	Dee-Lite, Groove Is In The Heart
20	Dee-Lite, Groove Is In The Heart	Dee-Lite, Groove Is In The Heart
21	Dee-Lite, Groove Is In The Heart	Dee-Lite, Groove Is In The Heart
22	Dee-Lite, Groove Is In The Heart	Dee-Lite, Groove Is In The Heart
23	Dee-Lite, Groove Is In The Heart	Dee-Lite, Groove Is In The Heart
24	Dee-Lite, Groove Is In The Heart	Dee-Lite, Groove Is In The Heart
25	Dee-Lite, Groove Is In The Heart	Dee-Lite, Groove Is In The Heart
26	Dee-Lite, Groove Is In The Heart	Dee-Lite, Groove Is In The Heart
27	Dee-Lite, Groove Is In The Heart	Dee-Lite, Groove Is In The Heart
28	Dee-Lite, Groove Is In The Heart	Dee-Lite, Groove Is In The Heart
29	Dee-Lite, Groove Is In The Heart	Dee-Lite, Groove Is In The Heart
30	Dee-Lite, Groove Is In The Heart	Dee-Lite, Groove Is In The Heart

WJOU 94.5 FM

Station	Artist	Title
Boston	P.D.: Steve Rivers	The Righteous Brothers, Unchained Mel
1	Vanilla Ice, Ice Ice Baby	Nelson, (Can't Live Without Your) Lov
2	Nelson, (Can't Live Without Your) Lov	Black Box, Everybody Everybody
3	Black Box, Everybody Everybody	Pebbles, Giving You The Benefit
4	Pebbles, Giving You The Benefit	George Michael, Praying For Time
5	George Michael, Praying For Time	James Ingram, I Don't Have The Heart
6	James Ingram, I Don't Have The Heart	Maxi Priest, Close To You
7	Maxi Priest, Close To You	Stevie B, Because I Love You (The Pos
8	Stevie B, Because I Love You (The Pos	M.C. Hammer, Pray
9	M.C. Hammer, Pray	Phil Collins, Something Happened On T
10	Phil Collins, Something Happened On T	Janet Jackson, Black Cat
11	Janet Jackson, Black Cat	Paul Young, Oh Girl
12	Paul Young, Oh Girl	2 In A Room, Wiggle It
13	2 In A Room, Wiggle It	Candyman, Knockin' Boots
14	Candyman, Knockin' Boots	Oino, Romeo
15	Oino, Romeo	Dee-Lite, Groove Is In The Heart
16	Dee-Lite, Groove Is In The Heart	Mariah Carey, Love Takes Time
17	Mariah Carey, Love Takes Time	Dee-Lite, Groove Is In The Heart
18	Dee-Lite, Groove Is In The Heart	Dee-Lite, Groove Is In The Heart
19	Dee-Lite, Groove Is In The Heart	Dee-Lite, Groove Is In The Heart
20	Dee-Lite, Groove Is In The Heart	Dee-Lite, Groove Is In The Heart
21	Dee-Lite, Groove Is In The Heart	Dee-Lite, Groove Is In The Heart
22	Dee-Lite, Groove Is In The Heart	Dee-Lite, Groove Is In The Heart
23	Dee-Lite, Groove Is In The Heart	Dee-Lite, Groove Is In The Heart
24	Dee-Lite, Groove Is In The Heart	Dee-Lite, Groove Is In The Heart
25	Dee-Lite, Groove Is In The Heart	Dee-Lite, Groove Is In The Heart
26	Dee-Lite, Groove Is In The Heart	Dee-Lite, Groove Is In The Heart
27	Dee-Lite, Groove Is In The Heart	Dee-Lite, Groove Is In The Heart
28	Dee-Lite, Groove Is In The Heart	Dee-Lite, Groove Is In The Heart
29	Dee-Lite, Groove Is In The Heart	Dee-Lite, Groove Is In The Heart
30	Dee-Lite, Groove Is In The Heart	Dee-Lite, Groove Is In The Heart

WAZA 107.3

Station	Artist	Title
Washington	P.D.: Chuck Beck	The Righteous Brothers, Unchained Mel
1	After 7, Can't Stop	Vanilla Ice, Ice Ice Baby
2	Vanilla Ice, Ice Ice Baby	Vanilla Ice, Ice Ice Baby
3	Vanilla Ice, Ice Ice Baby	Vanilla Ice, Ice Ice Baby
4	Vanilla Ice, Ice Ice Baby	Vanilla Ice, Ice Ice Baby
5	Vanilla Ice, Ice Ice Baby	Vanilla Ice, Ice Ice Baby
6	Vanilla Ice, Ice Ice Baby	Vanilla Ice, Ice Ice Baby
7	Vanilla Ice, Ice Ice Baby	Vanilla Ice, Ice Ice Baby
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16	Vanilla Ice, Ice Ice Baby	Vanilla Ice, Ice Ice Baby
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19	Vanilla Ice, Ice Ice Baby	Vanilla Ice, Ice Ice Baby
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24	Vanilla Ice, Ice Ice Baby	Vanilla Ice, Ice Ice Baby
25	Vanilla Ice, Ice Ice Baby	Vanilla Ice, Ice Ice Baby
26	Vanilla Ice, Ice Ice Baby	Vanilla Ice, Ice Ice Baby
27	Vanilla Ice, Ice Ice Baby	Vanilla Ice, Ice Ice Baby
28	Vanilla Ice, Ice Ice Baby	Vanilla Ice, Ice Ice Baby
29	Vanilla Ice, Ice Ice Baby	Vanilla Ice, Ice Ice Baby
30	Vanilla Ice, Ice Ice Baby	Vanilla Ice, Ice Ice Baby

99.5 WLOL

Station	Artist	Title
Minneapolis	P.D.: Greg Strassel	Janet Jackson, Black Cat
1	Pebbles, Giving You The Benefit	After 7, Can't Stop
2	After 7, Can't Stop	Vanilla Ice, Ice

6 6 Nelson, (Can't Live Without Your) Lov
5 4 Wilson Phillips, Release Me
7 7 George Michael, Praying For Time
8 5 Jon Bon Jovi, Blaze Of Glory (From "My
9 10 Darryl Hall John Oates, So Close
10 14 Phil Collins, Something Happened On T
11 9 Taylor Dayne, Heart Of Stone
12 11 Paul Young, Oh Girl
13 12 Go West, King Of Wishful Thinking (Fr
14 20 Concrete Blonde, Joey
15 17 Heart, Stranded
16 18 Alias, More Than Words Can Say
17 19 After 7, Can't Stop
18 EX Bette Midler, From A Distance
19 EX Janet Jackson, Black Cat
A 15 INXS, Suicide Blonde
A 16 Poison, Something To Believe In
EX Billy Joel, And So It Goes
EX David Cassidy, Lynn' To Myself



Miami P.D.: Frank Amadeo
1 1 James Ingram, I Don't Have The Heart
2 2 The Righteous Brothers, Unchained Mel
3 3 Phil Collins, Something Happened On T
4 5 George Michael, Praying For Time
5 6 Bette Midler, From A Distance
6 9 Janet Jackson, Black Cat
7 4 Billy Idol, Cradle Of Love (From "For
8 12 Maxi Priest, Close To You
9 10 Breathe, Say A Prayer
10 7 Taylor Dayne, Heart Of Stone
11 17 Billy Joel, And So It Goes
12 13 Alias, More Than Words Can Say
13 15 Mariah Carey, Love Takes Time
14 16 Paul Young, Oh Girl
15 14 Wilson Phillips, Release Me
16 19 Darryl Hall John Oates, So Close
17 25 Nelson, (Can't Live Without Your) Lov
18 22 Pebbles, Giving You The Benefit
19 23 Anita Baker, Soul Inspiration
20 21 David Cassidy, Lynn' To Myself
21 16 Go West, King Of Wishful Thinking (Fr
22 16 UB40, The Way You Do The Things You D
23 27 Wilson Phillips, Impulsive
24 28 INXS, Suicide Blonde
25 29 Whitney Houston, I'm Your Baby Tonigh
26 30 Dingo, Romeo
A28 1 After 7, Can't Stop
29 EX Neville Bros., Fearless
30 EX Caron Wheeler, Livin' In The Light
A 1 Bruce Hornsby & The Range, Lost Soul
EX George Michael, Freedom '90
EX Donny Osmond, My Love Is A Fire
EX Elisa Fiorillo, On The Way Up



Tampa P.D.: Marc Chase
1 1 After 7, Can't Stop
2 2 Candyman, Knockin' Boots
3 3 James Ingram, I Don't Have The Heart
4 4 Pebbles, Giving You The Benefit
5 5 Vanilla Ice, Ice Ice Baby
6 6 M.C. Hammer, Pray
7 12 Mariah Carey, Love Takes Time
8 10 Janet Jackson, Black Cat
9 14 The Righteous Brothers, Unchained Mel
10 15 Steve B, Because I Love You (The Pos
11 13 Seduction, Breakdown
12 11 Snap, Ooops U
13 9 Black Box, Everybody Everybody
14 16 Tony! Toni! Toné!, Feels Good
15 20 Alias, More Than Words Can Say
16 18 Elisa Fiorillo, On The Way Up
17 19 The Boys, Crazy
18 24 Information Society, Think
19 25 Darryl Hall John Oates, So Close
20 31 Bell Biv DeVoe, B.B.D. (I Thought It
21 28 Sweet Sensation, Each And Every Time
22 32 Whitney Houston, I'm Your Baby Tonigh
23 23 INXS, Suicide Blonde
24 29 Soho, Hippychick
25 33 Prince, New Power Generation
26 27 Nelson, (Can't Live Without Your) Lov
27 27 Breathe, Say A Prayer
28 30 New Kids On The Block, Let's Try It A
29 36 Johnny Gill, Fairweather Friend
A30 1 George Michael, Freedom '90
A31 1 Wilson Phillips, Impulsive
A32 34 Dee-Lite, Groove Is In The Heart
A33 35 Biscuit, Biscuit! In The House
A34 1 Curio, I Can't Stay
35 38 Tracy Spencer, Save Your Love
39 39 The Party, I Found Love
A38 1 Bette Midler, From A Distance
A40 1 Caron Wheeler, Livin' In The Light
A40 1 Trimmie, I Wanted You

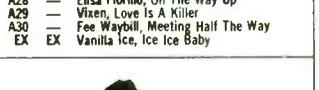


Tampa O.M.: John Clay
1 2 Candyman, Knockin' Boots
2 4 James Ingram, I Don't Have The Heart
3 1 George Michael, Praying For Time
4 6 After 7, Can't Stop
5 7 Pebbles, Giving You The Benefit
6 10 Vanilla Ice, Ice Ice Baby
7 8 Dingo, Romeo
8 12 The Righteous Brothers, Unchained Mel
9 12 Mariah Carey, Love Takes Time
10 3 Johnny Gill, My, My, My
11 5 Maxi Priest, Close To You
12 15 Steve B, Because I Love You (The Pos
13 14 Black Box, Everybody Everybody
14 15 M.C. Hammer, Pray
15 16 The Boys, Crazy
16 19 Bell Biv DeVoe, Do Me! (I Thought It
17 21 Tony! Toni! Toné!, Feels Good
18 22 INXS, Suicide Blonde
19 23 Dee-Lite, Groove Is In The Heart
20 24 Cynthia & Johnny O, Dream Boy/Drea
21 25 Information Society, Think
22 26 UB40, The Way You Do The Things You D
23 28 Sweet Sensation, Each And Every Time
24 29 Bette Midler, From A Distance
25 30 Soho, Hippychick
26 27 Depeche Mode, Policy Of Truth
27 EX Whitney Houston, I'm Your Baby Tonigh
28 EX Alias, More Than Words Can Say
29 EX George Michael, Freedom '90
A 1 DNA Featuring Suzanne Vega, Tom's Din
A 1 Johnny Gill, Fairweather Friend
A 1 George Lamond & Brenda K. Starr, No M
EX Paul Young, Oh Girl
EX EX 2 In A Room, Wiggle It
EX EX The Human League, Heart Like A Wheel
EX EX Biscuit, Biscuit! In The House
EX EX Prince, New Power Generation



Columbus P.D.: Dave Robbins
1 1 Maxi Priest, Close To You
2 3 George Michael, Praying For Time
3 4 Janet Jackson, Black Cat
4 1 After 7, Can't Stop
5 5 James Ingram, I Don't Have The Heart
6 7 Alias, More Than Words Can Say
7 9 Mariah Carey, Love Takes Time

8 12 The Righteous Brothers, Unchained Mel
9 10 Black Box, Everybody Everybody
10 2 Paul Young, Oh Girl
11 14 Breathe, Say A Prayer
12 13 David Cassidy, Lynn' To Myself
13 14 Phil Collins, Something Happened On T
14 18 Anita Baker, Soul Inspiration
15 20 M.C. Hammer, Pray
16 21 Darryl Hall John Oates, So Close
17 24 Wilson Phillips, Impulsive
18 19 Caron Wheeler, Livin' In The Light
19 22 Billy Joel, And So It Goes
20 23 UB40, The Way You Do The Things You D
21 25 Donny Osmond, My Love Is A Fire
22 27 Bette Midler, From A Distance
23 29 Whitney Houston, I'm Your Baby Tonigh
24 26 Dingo, Romeo
25 16 Mariah Carey, Vision Of Love
26 28 Bruce Hornsby & The Range, Lost Soul
27 30 The London Quireboys, I Don't Love Yo
A28 1 Elisa Fiorillo, On The Way Up
A29 1 Vixen, Love Is A Killer
A30 1 Fee Waybill, Meeting Half The Way
EX EX Vanilla Ice, Ice Ice Baby



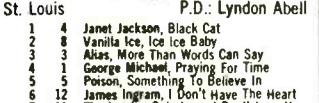
Cincinnati P.D.: Dave Allen
1 2 James Ingram, I Don't Have The Heart
2 1 The Righteous Brothers, Unchained Mel
3 4 After 7, Can't Stop
4 7 Maxi Priest, Close To You
5 8 Keith Sweat, Make You Sweat
6 11 INXS, Suicide Blonde
7 11 Alias, More Than Words Can Say
8 5 Phil Collins, Something Happened On T
9 15 Bell Biv DeVoe, Do Me!
10 13 Dingo, Romeo
11 16 Jude Cole, Time For Letting Go
12 26 Heart, Stranded
13 29 Vanilla Ice, Ice Ice Baby
14 28 Damn Yankees, High Enough
15 17 Breathe, Say A Prayer
16 19 Vixen, How Much Love
17 21 Janet Jackson, Black Cat
A18 1 M.C. Hammer, Pray
19 22 Motley Crue, Don't Go Away Mad (Just
20 24 Black Box, Everybody Everybody
21 27 Darryl Hall John Oates, So Close
22 25 Warrant, Cherry Pie
A23 1 Whitney Houston, I'm Your Baby Tonigh
A30 1 Donny Osmond, My Love Is A Fire
A32 1 David Cassidy, Lynn' To Myself
A33 1 Pebbles, Giving You The Benefit
A34 1 Wilson Phillips, Impulsive
A35 3 Snap, The Power
A31 1 Whitney Houston, I'm Your Baby Tonigh
A32 1 Bruce Hornsby & The Range, Lost Soul
A33 1 UB40, The Way You Do The Things You D
A34 1 Billy Joel, And So It Goes
A35 1 Tony! Toni! Toné!, Feels Good
EX EX Concrete Blonde, Joey



Detroit
1 5 Vanilla Ice, Ice Ice Baby
2 2 Alias, More Than Words Can Say
3 7 Warrant, Cherry Pie
4 4 Slaughter, Fly To The Angels
5 1 The Righteous Brothers, Unchained
6 8 Soho, Hippychick
7 8 Janet Jackson, Black Cat
8 10 M.C. Hammer, Pray
9 11 Poison, Something To Believe In
10 12 Candyman, Knockin' Boots
11 3 George Michael, Praying For Time
12 14 Faith No More, Falling To Pieces
13 6 Depeche Mode, Policy Of Truth
14 15 Dingo, Romeo
15 17 Daryl D., My Ding-A-Ling
16 19 After 7, Can't Stop
17 20 2 In A Room, Wiggle It
18 13 Nelson, (Can't Live Without Your) Lov
19 25 Winger, Miles Away
20 16 INXS, Suicide Blonde
21 EX Heart, Stranded
22 EX Jon Bon Jovi, Miracle
23 18 Duran Duran, Violence Of Summer
A23 1 Maxi Priest, Close To You
A25 EX Elisa Fiorillo, On The Way Up
A 1 Wilson Phillips, Impulsive
A 1 George Michael, Freedom '90
A 1 Nelson, After The Rain
EX EX Tony! Toni! Toné!, Feels Good

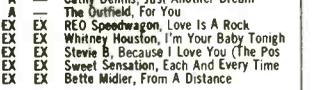


Milwaukee P.D.: Mike Berlak
1 4 The Righteous Brothers, Unchained Mel
2 2 James Ingram, I Don't Have The Heart
3 1 Phil Collins, Something Happened On T
4 6 Paul Young, Oh Girl
5 8 Nelson, (Can't Live Without Your) Lov
6 3 Taylor Dayne, Heart Of Stone
7 12 Breathe, Say A Prayer
8 12 After 7, Can't Stop
9 11 Jude Cole, Time For Letting Go
10 10 George Michael, Praying For Time
11 13 Maxi Priest, Close To You
12 15 Alias, More Than Words Can Say
13 17 Heart, Stranded
14 18 INXS, Suicide Blonde
15 5 Wilson Phillips, Release Me
16 9 Go West, King Of Wishful Thinking (Fr
17 19 Janet Jackson, Black Cat
18 21 David Cassidy, Lynn' To Myself
19 16 Janet Jackson, Come Back To Me
20 23 Darryl Hall John Oates, So Close
21 24 The Human League, Heart Like A Wheel
22 EX Wilson Phillips, Impulsive
23 EX Mariah Carey, Love Takes Time
24 EX Black Box, Everybody Everybody
25 EX Dingo, Romeo
26 25 Whitney Houston, I'm Your Baby Tonigh
A 1 Bette Midler, From A Distance
A 1 Donny Osmond, My Love Is A Fire
A 1 Bruce Hornsby & The Range, Lost Soul



St. Louis P.D.: Lyndon Abell
1 4 Janet Jackson, Black Cat
2 3 Vanilla Ice, Ice Ice Baby
3 8 Alias, More Than Words Can Say
4 1 George Michael, Praying For Time
5 11 Biscuit, Biscuit! In The House
6 12 James Ingram, I Don't Have The Heart
7 11 The London Quireboys, I Don't Love Yo
8 10 Pebbles, Giving You The Benefit
9 9 Slaughter, Fly To The Angels
10 14 Soho, Hippychick
11 7 INXS, Suicide Blonde
12 20 DNA Featuring Suzanne Vega, Tom's Din
13 15 Wilson Phillips, Impulsive
14 2 Dingo, Romeo
15 17 David Cassidy, Lynn' To Myself
16 3 Breathe, Say A Prayer
17 19 Heart, Stranded
18 16 The Righteous Brothers, Unchained Mel
19 21 The Human League, Heart Like A Wheel
20 26 Mariah Carey, Love Takes Time

21 23 Depeche Mode, Policy Of Truth
22 24 Black Box, Everybody Everybody
23 29 Winger, Miles Away
24 32 Donny Osmond, My Love Is A Fire
25 27 Darryl Hall John Oates, So Close
26 34 M.C. Hammer, Pray
27 31 Jon Bon Jovi, Miracle
A28 1 George Michael, Freedom '90
A29 1 Nelson, After The Rain
A30 1 Bell Biv DeVoe, B.B.D. (I Thought It
31 13 Jude Cole, Time For Letting Go
32 37 Dee-Lite, Groove Is In The Heart
A33 1 Cheap Trick, Wherever Would I Be
34 36 Ms. Adventures, Undeniable
A35 1 Concrete Blonde, Joey
36 EX Elisa Fiorillo, On The Way Up
37 25 Phil Collins, Something Happened On T
38 32 UB40, The Way You Do The Things You D
A39 1 Damn Yankees, High Enough
40 28 Bell Biv DeVoe, Do Me!
A 1 Cathy Dennis, Just Another Dream
A 1 The Outfield, For You
EX EX RED Speedwagon, Love Is A Rock
EX EX Whitney Houston, I'm Your Baby Tonigh
EX EX Steve B, Because I Love You (The Pos
EX EX Sweet Sensation, Each And Every Time
EX EX Bette Midler, From A Distance



San Diego P.D.: Garry Wall
1 1 Vanilla Ice, Ice Ice Baby
2 2 Tony! Toni! Toné!, Feels Good
3 5 Maxi Priest, Close To You
4 5 Mariah Carey, Love Takes Time
5 6 Cynthia & Johnny O, Dream Boy/Drea
6 7 Steve B, Because I Love You (The Pos
7 4 Candyman, Knockin' Boots
8 8 The Righteous Brothers, Unchained Mel
9 9 M.C. Hammer, Pray
10 10 Janet Jackson, Black Cat
11 16 UB40, The Way You Do The Things You D
12 13 James Ingram, I Don't Have The Heart
13 15 Dee-Lite, Groove Is In The Heart
14 21 The Boys, Crazy
15 19 Keith Sweat, I'll Give All My Love To
16 11 Johnny Gill, My, My, My
17 20 INXS, Suicide Blonde
18 21 Phil Collins, Something Happened On T
19 22 Soho, Hippychick
20 12 George Michael, Praying For Time
21 24 Paul Young, Oh Girl
22 25 2 In A Room, Wiggle It
23 18 Pebbles, Giving You The Benefit
A24 1 DNA Featuring Suzanne Vega, Tom's Din
25 28 Whitney Houston, I'm Your Baby Tonigh
A 1 B. Sure, Missunderstanding
27 27 Information Society, Think
28 29 Bette Midler, From A Distance
A29 30 Johnny Gill, Fairweather Friend
A 1 George Michael, Freedom '90
A 1 Dingo, Romeo
A 1 Iggy Pop, Candy
EX EX Anita Baker, Soul Inspiration
EX EX The Human League, Heart Like A Wheel
EX EX Sweet Sensation, Each And Every Time
EX EX Prince, New Power Generation

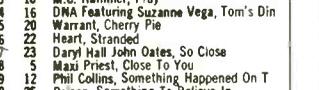


San Francisco P.D.: Dan O'Toole
1 6 James Ingram, I Don't Have The Heart
2 2 Breathe, Say A Prayer
3 3 Black Box, Everybody Everybody
4 7 Janet Jackson, Black Cat
5 10 George Michael, Praying For Time
6 10 Pebbles, Giving You The Benefit
7 4 Phil Collins, Something Happened On T
8 13 Mariah Carey, Love Takes Time
9 5 Maxi Priest, Close To You
10 11 After 7, Can't Stop
11 13 Alias, More Than Words Can Say
12 8 Nelson, (Can't Live Without Your) Lov
13 9 Depeche Mode, Policy Of Truth
14 12 Lisa Stansfield, This Is The Right Ti
15 22 The Human League, Heart Like A Wheel
16 19 Vanilla Ice, Ice Ice Baby
17 27 Darryl Hall John Oates, So Close
18 26 Anita Baker, Soul Inspiration
19 28 Pet Shop Boys, So Hard
20 18 Johnny Gill, My, My, My
21 20 Dee-Lite, Groove Is In The Heart
22 21 Biscuit, Biscuit! In The House
23 15 Steve B, Because I Love You (The Pos
24 24 The Righteous Brothers, Unchained Mel
25 25 Tony! Toni! Toné!, Feels Good
26 EX Bette Midler, From A Distance
27 23 Candyman, Knockin' Boots
28 M.C. Hammer, Pray
29 EX Concrete Blonde, Joey
30 EX Caron Wheeler, Livin' In The Light
A 1 RED Speedwagon, Love Is A Rock
EX EX George Michael, Freedom '90
EX EX Wilson Phillips, Impulsive
EX EX The Human League, Heart Like A Wheel
EX EX Soho, Hippychick
EX EX Caron Wheeler, Livin' In The Light
EX EX David Cassidy, Lynn' To Myself
EX EX Heart, Stranded
EX EX Guys Next Door, I Was Made For You



Seattle P.D.: Tom Hutylar
1 1 Janet Jackson, Black Cat
2 2 George Michael, Praying For Time
3 3 The Righteous Brothers, Unchained Mel
4 5 James Ingram, I Don't Have The Heart
5 9 After 7, Can't Stop
6 8 Pebbles, Giving You The Benefit
7 11 INXS, Suicide Blonde
8 10 Alias, More Than Words Can Say
9 11 Mariah Carey, Love Takes Time
10 13 M.C. Hammer, Pray
11 15 Black Box, Everybody Everybody
12 14 Damn Yankees, High Enough
13 4 Dingo, Romeo
14 19 Darryl Hall John Oates, So Close
15 16 Soho, Hippychick
16 7 Warrant, Cherry Pie
17 18 UB40, The Way You Do The Things You D
18 22 Vanilla Ice, Ice Ice Baby
19 20 Concrete Blonde, Joey
20 21 Heart, Stranded
21 23 The Human League, Heart Like A Wheel
22 24 David Cassidy, Lynn' To Myself
23 25 Dee-Lite, Groove Is In The Heart
24 26 Information Society, Think
25 26 Tiffany, New Inside
26 27 Wilson Phillips, Impulsive
27 30 Steve B, Because I Love You (The Pos
28 29 2 In A Room, Wiggle It
29 6 Depeche Mode, Policy Of Truth
A 1 Jon Bon Jovi, Miracle
A 1 Poison, Something To Believe In
A 1 Whitney Houston, I'm Your Baby Tonigh
A22 1 Bette Midler, From A Distance
A24 1 Bruce Hornsby & The Range, Lost Soul
EX EX DNA Featuring Suzanne Vega, Tom's Din
EX EX Caron Wheeler, Livin' In The Light
EX EX Donny Osmond, My Love Is A Fire

Seattle P.D.: Casey Keating
1 2 Janet Jackson, Black Cat
2 7 James Ingram, I Don't Have The Heart
3 3 The Righteous Brothers, Unchained Mel
4 11 George Michael, Praying For Time
5 6 Pebbles, Giving You The Benefit
6 8 Breathe, Say A Prayer
7 11 After 7, Can't Stop
8 10 Alias, More Than Words Can Say
9 4 Depeche Mode, Policy Of Truth
10 22 INXS, Suicide Blonde
11 14 Vanilla Ice, Ice Ice Baby
12 17 Mariah Carey, Love Takes Time
13 18 M.C. Hammer, Pray
14 16 DNA Featuring Suzanne Vega, Tom's Din
15 20 Warrant, Cherry Pie
16 22 Bette Midler, From A Distance
17 23 Darryl Hall John Oates, So Close
18 5 Maxi Priest, Close To You
19 12 Phil Collins, Something Happened On T
20 25 Poison, Something To Believe In
21 26 Steve B, Because I Love You (The Pos
22 9 Dingo, Romeo
23 27 Darryl Hall John Oates, So Close
24 15 Nelson, (Can't Live Without Your) Lov
25 29 Jon Bon Jovi, Miracle
26 30 Wilson Phillips, Impulsive
27 EX Whitney Houston, I'm Your Baby Tonigh
28 EX Bette Midler, From A Distance
29 EX Soho, Hippychick
30 EX Donny Osmond, My Love Is A Fire
A 1 UB40, The Way You Do The Things You D
EX EX George Michael, Freedom '90
EX EX Faith No More, Falling To Pieces
EX EX Concrete Blonde, Joey
EX EX The Human League, Heart Like A Wheel
EX EX Information Society, Think
EX EX Pet Shop Boys, So Hard
EX EX Damn Yankees, High Enough



Los Angeles P.D.: Scott Shannon
1 2 Slaughter, Fly To The Angels
2 5 The Righteous Brothers, Unchained Melody
3 6 Warrant, Cherry Pie
4 1 Nelson, (Can't Live Without Your) Lov
5 3 Jon Bon Jovi, Blaze Of Glory
6 9 Phil Collins, Something Happened On T
7 8 The London Quireboys, I Don't Love Yo
8 11 Motley Crue, Same Ol' Situation (S.O.
9 4 Concrete Blonde, Joey
10 7 Winger, Can't Get Enuff
11 15 Poison, Something To Believe In
12 17 Damn Yankees, High Enough
13 10 Gene Loves Jezebel, Jealous
14 10 Jon Bon Jovi, Miracle
15 12 INXS, Suicide Blonde
16 20 Winger, Miles Away
17 EX Faith No More, Falling To Pieces
18 EX AC/DC, Thunderstruck
19 EX Heart, Stranded
20 EX Alias, More Than Words Can Say
A 1 Tristar, Give It To Me Good
A 1 The Outfield, For You
EX EX Styx, Love Is The Ritual



Los Angeles P.D.: Scott Shannon
1 2 Slaughter, Fly To The Angels
2 5 The Righteous Brothers, Unchained Melody
3 6 Warrant, Cherry Pie
4 1 Nelson, (Can't Live Without Your) Lov
5 3 Jon Bon Jovi, Blaze Of Glory
6 9 Phil Collins, Something Happened On T
7 8 The London Quireboys, I Don't Love Yo
8 11 Motley Crue, Same Ol' Situation (S.O.
9 4 Concrete Blonde, Joey
10 7 Winger, Can't Get Enuff
11 15 Poison, Something To Believe In
12 17 Damn Yankees, High Enough
13 10 Gene Loves Jezebel, Jealous
14 10 Jon Bon Jovi, Miracle
15 12 INXS, Suicide Blonde
16 20 Winger, Miles Away
17 EX Faith No More, Falling To Pieces
18 EX AC/DC, Thunderstruck
19 EX Heart, Stranded
20 EX Alias, More Than Words Can Say
A 1 Tristar, Give It To Me Good
A 1 The Outfield, For You
EX EX Styx, Love Is The Ritual

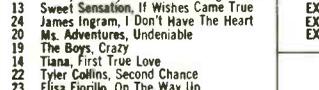


New York P.D.: Joel Salkowitz
1 2 In A Room, Wiggle It
2 2 George Lamond, Look Into My Eyes
3 3 Pebbles, Giving You The Benefit
4 6 Vanilla Ice, Ice Ice Baby
5 5 Tony! Toni! Toné!, Feels Good
6 3 Maxi Priest, Close To You
7 4 Cynthia & Johnny O, Dream Boy/Drea
8 7 After 7, Can't Stop
9 10 Seduction, Breakdown
10 13 Mariah Carey, Love Takes Time
11 12 Abby Lynn, No More Tears
12 18 Information Society, Think
13 17 Dee-Lite, Groove Is In The Heart
14 40 Sweet Sensation, Each And Every Time
15 15 Janet Jackson, Black Cat
16 19 Doug Lazy, H.D.U.S.E.
17 11 Black Box, Everybody Everybody
18 24 M.C. Hammer, Pray
19 22 The Boys, Crazy
20 29 Steve B, Because I Love You (The Pos
21 21 Elisa Fiorillo, On The Way Up
22 23 Caron Wheeler, Livin' In The Light
23 25 James Ingram, I Don't Have The Heart
24 26 TK/Michelle Visage, Crash Have Some
25 17 Whitney Houston, I'm Your Baby Tonigh
26 28 Soho, Hippychick
27 20 The Adventures Of Stevie V, Dirty Cas
28 14 Lisa Stansfield, This Is The Right Ti
29 31 Human League, Heart Like A Wheel
30 32 Sweet Sensation, Each And Every Time
31 34 Whitney Houston, I'm Your Baby Tonigh
32 35 Slaughter, Let's Get Busy
33 EX Candyman, Knockin' Boots
34 EX Johnny Gill, Fairweather Friend
35 EX A.B. Sure, Missunderstanding
A 1 Double Dee Featuring Darryl, Found Love
A 1 Prince, New Power Generation
EX EX George Michael, Freedom '90
EX EX Pet Shop Boys, So Hard
EX EX Denise LaSalle, Don't You Wanna Be Mine



Chicago P.D.: Dave Shakes
1 2 In A Room, Wiggle It
2 2 The Adventures Of Stevie V, Dirty Cas
3 3 Black Box, Everybody Everybody
4 5 Maxi Priest, Close To You
5 6 James Ingram, I Don't Have The Heart
6 7 Dee-Lite, Groove Is In The Heart
7 9 Vanilla Ice, Ice Ice Baby
8 13 Cynthia & Johnny O, Dream Boy/Drea
9 11 M.C. Hammer, Pray
10 8 George Michael, Praying For Time
11 14 Mariah Carey, Love Takes Time
12 5 Tony! Toni! Toné!, Feels Good
13 16 Pebbles, Giving You The Benefit
14 4 Phil Collins, Something Happened On T
15 18 Janet Jackson, Black Cat
16 17 Betty Boo, Don't Do
17 19 Steve B, Because I Love You (The Pos
18 20 New Kids On The Block, Let's Try It A
19 10 Bell Biv DeVoe, Do Me!
20 21 Johnny Gill, My, My, My
21 23 Technontronic, Rockin' Over The Beat
22 22 The Righteous Brothers, Unchained Mel
A23 1 George Michael, Freedom '90
A 1 After 7, Can't Stop
A 1 Information Society, Think
26 27 Whitney Houston, I'm Your Baby Tonigh
27 29 Bell Biv DeVoe, B.B.D. (I Thought It W
28 28 Teena Marie, Here's Looking At You
29 30 Double Dee Featuring Darryl, Found Love
A 1 Cathy Dennis, Just Another Dream
A 1 The Party, I Found Love
A 1 Tony! Toni! Toné!, Feels Good
EX EX Donny Osmond, My Love Is A Fire

Los Angeles P.D.: Jeff Wyatt
1 1 Maxi Priest, Close To You
2 2 M.C. Hammer, Pray
3 3 Vanilla Ice, Ice Ice Baby
4 11 Tony! Toni! Toné!, Feels Good
5 7 After 7, Can't Stop
6 9 Candyman, Knockin' Boots
7 5 The Adventures Of Stevie V, Dirty Cas
8 8 Lisa Stansfield, This Is The Right Ti
9 4 Black Box, Everybody Everybody
10 12 Janet Jackson, Black Cat
11 10 Johnny Gill, My, My, My
12 6 Seduction, Could This Be Love
13 16 Dee-Lite, Groove Is In The Heart
14 21 UB40, The Way You Do The Things You D
15 13 Sweet Sensation, If Wishes Came True
16 24 James Ingram, I Don't Have The Heart
17 20 Ms. Adventures, Undeniable
18 19 The Boys, Crazy
19 14 Tiana, First True Love
20 22 Tyler Collins, Second Chance
21 23 Elisa Fiorillo, On The Way Up
22 25 Pebbles, Giving You The Benefit
23 27 DNA Feat. Suzanne Vega, Tom's Diner
24 29 2 In A Room, Wiggle It
25 28 Caron Wheeler, Livin' In The Light
26 32 Meg, Lover Girl
27 30 Soho, Hippychick
28 33 Bell Biv DeVoe, B.B.D. (I Thought It W
29 18 Phil Collins, Something Happened On T
30 31 George Lamond, Look Into My Eyes
31 34 Sweet Sensation, Each And Every Time
32 35 Whitney Houston, I'm Your Baby Tonigh
A33 1 Mariah Carey, Love Takes Time
A34 1 Steve B, Because I Love You (The Pos
A35 1 Johnny Gill, Fairweather Friend
A 1 Cathy Dennis, Just Another Dream
A 1 Technontronic, Rockin' Over The Beat
A 1 A.B. Sure, Missunderstanding
EX EX Candy, The World Just Keeps Turning
EX EX Double Dee Featuring Darryl, Found Love
EX EX Glenn Medeiros, All I'm Missing Is Yo



Los Angeles P.D.: Jeff Wyatt
1 1 Maxi Priest, Close To You
2 2 M.C. Hammer, Pray
3 3 Vanilla Ice, Ice Ice Baby
4 11 Tony! Toni! Toné!, Feels Good
5 7 After 7, Can't Stop
6 9 Candyman, Knockin' Boots
7 5 The Adventures Of Stevie V, Dirty Cas
8 8 Lisa Stansfield, This Is The Right Ti
9 4 Black Box, Everybody Everybody
10 12 Janet Jackson, Black Cat
11 10 Johnny Gill, My, My, My
12 6 Seduction, Could This Be Love
13 16 Dee-Lite, Groove Is In The Heart
14 21 UB40, The Way You Do The Things You D
15 13 Sweet Sensation, If Wishes Came True
16 24 James Ingram, I Don't Have The Heart
17 20 Ms. Adventures, Undeniable
18 19 The Boys, Crazy
19 14 Tiana, First True Love
20 22 Tyler Collins, Second Chance
21 23 Elisa Fiorillo, On The Way Up
22 25 Pebbles, Giving You The Benefit
23 27 DNA Feat. Suzanne Vega, Tom's Diner
24 29 2 In A Room, Wiggle It
25 28 Caron Wheeler, Livin' In The Light
26 32 Meg, Lover Girl
27 30 Soho, Hippychick
28 33 Bell Biv DeVoe, B.B.D. (I Thought It W
29 18 Phil Collins, Something Happened On T
30 31 George Lamond, Look Into My Eyes
31 34 Sweet Sensation, Each And Every Time
32 35 Whitney Houston, I'm Your Baby Tonigh
A33 1 Mariah Carey, Love Takes Time
A34 1 Steve B, Because I Love You (The Pos
A35 1 Johnny Gill, Fairweather Friend
A 1 Cathy Dennis, Just Another Dream
A 1 Technontronic, Rockin' Over The Beat
A 1 A.B. Sure, Missunderstanding
EX EX Candy, The World Just Keeps Turning
EX EX Double Dee Featuring Darryl, Found Love
EX EX Glenn Medeiros, All I'm Missing Is Yo



Philadelphia P.D.: John Roberts
1 1 Vanilla Ice, Ice Ice Baby
2 2 Tony! Toni! Toné!, Feels Good
3 3 INXS, Suicide Blonde
4 5 James Ingram, I Don't Have The Heart
5 10 Kwame, Sunshine Eve
6 10 Steve B, Because I Love You (The Pos
7 4 The Righteous Brothers, Unchained Mel
8 12 Dee-Lite, Groove Is In The Heart
9 7 Phil Collins, Something Happened On T
10 9 M.C. Hammer, Pray
11 6 George Michael, Praying For Time
12 13 Mariah Carey, Love Takes Time
13 11 Cynthia & Johnny O, Dream Boy/Drea
14 15 Pebbles, Giving You The Benefit
15 24 2 In A Room, Wiggle It
16 22 Bell Biv DeVoe, B.B.D. (I Thought It W



Philadelphia P.D.: John Roberts
1 1 Vanilla Ice, Ice Ice Baby
2 2 Tony! Toni! Toné!, Feels Good
3 3 INXS, Suicide Blonde
4 5 James Ingram, I Don't Have The Heart
5 10 Kwame, Sunshine Eve
6 10 Steve B, Because I Love You (The Pos
7 4 The Righteous Brothers, Unchained Mel
8 12 Dee-Lite, Groove Is In The Heart
9 7 Phil Collins, Something Happened On T
10 9 M.C. Hammer, Pray
11 6 George Michael, Praying For Time
12 13 Mariah Carey, Love Takes Time
13 11 Cynthia & Johnny O, Dream Boy/Drea
14 15 Pebbles, Giving You The Benefit
15 24 2 In A Room, Wiggle It
16 22 Bell Biv DeVoe, B.B.D. (I Thought It W



Dallas P.D.: Michael Spears
1 2 Keith Sweat, Merry Go Round
2 3 Bell Biv DeVoe, B.B.D. (I Thought It Was
3 4 Tron, That's My Attitude
4 4 Troy, That's My Attitude
5 5 Geoff McBride, No Sweeter Love
6 9 Basic Black, Nothing But A Party
7 10 Vanilla Ice, Ice Ice Baby
8 8 Tony! Toni! Toné!, It Never Rains (In
9 7 M.C. Hammer, Pray
10 22 Sammie, So You Like What You See
11 11 Candyman, Knockin' Boots
12 12 Anita Baker, Soul Inspiration
13 15 Whispers, My Heart Your Heart
14 18 Benmedjet Cooper, I Look Good
15 40 Too Short, The Ghetto
16 19 Mariah Carey, Love Takes Time
17 23 Oaktown's 3-5-7, We Like It
18 24 LeVert, Rope A Dope Style
19 20 EU, I Confess
20 25 A.B. Sure, Missunderstanding
21 31 Guy, I Wanna Get With U
22 36 Tevin Campbell, Round And Round
23 30 Whitney Houston, I'm Your Baby Tonigh
24 24 The Winans, When You Cry
25 26 Fathead, It'll Do For You
26 28 Jesse James, Try Me
27 27 Listen Up, Listen Up (From "Listen Up
28 32 Take 6, I L.O.V.E.U.
29 34 Cameo, Cross Quarters
30 35 Gerald Alston, Slow Motion
31 37 Cynda Williams, Harlem Blues
32 39 Caron Wheeler, Livin' In The Light
33 EX Special Generation, Love Me Just For Me
34 EX Special Ed, The Mission
35 EX Benmedjet Cooper, I Look Good
36 EX Chaba, The Ghetto
A 1 Ralph Tresvant, Sensitivity
A 1 Mike Fresh, Monie In The Middle



Dallas P.D.: Michael Spears
1 2 Keith Sweat, Merry Go Round
2 3 Bell Biv DeVoe, B.B.D. (I Thought It Was
3 4 Tron, That's My Attitude
4 4 Troy, That's My Attitude
5 5 Geoff McBride, No Sweeter Love
6 9 Basic Black, Nothing But A Party
7 10 Vanilla Ice, Ice Ice Baby
8 8 Tony! Toni! Toné!, It Never Rains (In
9 7 M.C. Hammer, Pray
10 22 Sammie, So You Like What You See
11 11 Candyman, Knockin' Boots
12 12 Anita Baker, Soul Inspiration
13 15 Whispers, My Heart Your Heart
14 18 Benmedjet Cooper, I Look Good
15 40 Too Short, The Ghetto
16 19 Mariah Carey, Love Takes Time
17 23 Oaktown's 3-5-7, We Like It
18 24 LeVert, Rope A Dope Style
19 20 EU, I Confess
20 25 A.B. Sure, Missunderstanding
21 31 Guy, I Wanna Get With U
22 36 Tevin Campbell, Round And Round
23 30 Whitney Houston, I'm Your Baby Tonigh
24 24 The Winans, When You Cry
25 26 Fathead, It'll Do For You
26 28 Jesse James, Try Me
27 27 Listen Up, Listen Up (From "Listen Up
28 32 Take 6, I L.O.V.E.U.
29 34 Cameo, Cross Quarters
30 35 Gerald Alston, Slow Motion
31 37 Cynda Williams, Harlem Blues
32 39 Caron Wheeler, Livin' In The Light
33 EX Special Generation, Love Me Just For Me
34 EX Special Ed, The Mission
35 EX Benmedjet Cooper, I Look Good
36 EX Chaba, The Ghetto
A 1 Ralph Tresvant, Sensitivity
A 1 Mike Fresh, Monie In The Middle



Atlanta P.D.: Mike Roberts
1 2 Michael Cooper, Over And Over
2 3 Howard Hewett, If I Could Only Have That
3 14 Mariah Carey, Love Takes Time
4 4 The Winans, A Friend
5 4 Tony! Toni! Toné!, Feels Good
6 6 Maxi Priest, Close To You
7 7 In My Vogue, Lies
8 8 Pebbles, Giving You The Benefit
9 18 Keith Sweat, Merry Go Round
10 1 Johnny Gill, Fairweather Friend
11 13 Sammie, So You Like What You See
12 12 Tracie Spencer, Save Your Love
13 16 Bell Biv DeVoe, B.B.D. (I Thought It Was
14 22 Tevin Campbell, Round And Round
15 23 Gerald Alston, Slow Motion
16 36 Will Downing, Wishing On A Star
17 EX Cynda Williams, Harlem Blues
18 21 James Ingram, I Don't Have The Heart
19 1



'Private Times' Goes Public. Al B. Sure! delivers his much-anticipated second album, "Private Times . . . And The Whole 9!" to Warner Bros. executives in Los Angeles at a special luncheon in his honor. Happily enjoying the exchange, from left, are Benny Medina, VP of A&R; Lenny Waronker, president; Sure!; and Mo Ostin, Warner Bros. chairman.

4 Eclectic Musicians Call 'Meeting' Band's New Album Has Jazz/Urban Focus

■ BY DAVID NATHAN

LOS ANGELES—The credits of the four renowned musicians who are known collectively as the Meeting cover literally every aspect of popular music.

Drummer Ndugu Chancler has recorded with Frank Sinatra and John Lee Hooker, among others, and has performed and recorded with the Crusaders. Bassist Alphonso Johnson has toured with Santana, Brenda Russell, and Woody Herman, and recorded with Phil Collins and Cannonball Adderley. Keyboardist Patrice Rushen's illustrious career has included hit albums and singles like "Forget Me Nots," "Haven't You Heard," and "Feels So Real," as well as

road stints with Hubert Laws, Soul II Soul, and Prince. Grammy-winning saxophonist Ernie Watts has performed with the Rolling Stones and Buddy Rich, and has recorded with Diana Ross, Frank Zappa, and Thelouious Monk.

'We all just felt like the time was right to do an album now'

The group was originally brought together in 1983 to perform as a unit at the Kool Jazz Festival by renowned jazz impresario and promoter George Wein. But it took seven years for the group to record together. As the Meeting, the four members have just released their first, self-titled GRP album.

"The main reason we didn't record before now is that we tend to work in a more organic way," says Johnson. "It wasn't like we got together eight years ago and decided to form a band. It's been a natural evolution and we all just felt like the time was right to do an album now."

Watts says that after their initial performance at the Kool Jazz Festival, "The music felt really good, so we decided to continue to play together whenever we could and we've been doing original material from the beginning."

Mark Wexler, VP of marketing and operations for GRP, says that given the individual appeal of each artist, the MCA-distributed company is taking a multitiered approach in its marketing campaign. "In order to convey the message of which individuals are a part of the Meeting, we're targeting both jazz and urban markets through press, radio, and a series of limited dates that the group is doing."

Wexler adds that GRP has just released a CD single, "Groove Now And Then," aimed at the urban marketplace, and is engaged in "a building process with this album. It's not flying out there as a hit LP, but we are getting a good response from both jazz and urban stations."

Choosing the jazz/urban material for their first recording project posed no problem, says Rushen. "We had performed quite a number of times, so we picked songs that our audiences had responded to. They'd been listening to new music without having heard it hyped on the radio, so we knew their reaction to the music they were hearing was genuine."

"The Meeting" features just one collective composition, "Walk Your Talk"; other tunes on the album were contributed by individual group members. Why just one collaboration? "We're all extremely busy," says Chancler, "so everything we do has to be preplanned. All four of us have blocked out time to make 'The Meeting' a priority right now."

Rushen says she finds working with Chancler, Johnson, and Watts offers her "the opportunity to emphasize another aspect of my musical persona."

"Over the years, doing records that showcase your diversity as an artist has become almost a liability in this industry," Rushen continues. "People say, 'You're not focused,' and 'We don't know how to market you.' By doing an album with the Meeting, I'm able to do contemporary improvisational music, and at the same time I can still do film scores and focus on another aspect—maybe a more commercial aspect—of my music on my solo albums. I get the chance to do it all."

Working as part of a group project "creates an interest in whatever you're doing individually," adds Watts, who is currently in discussion with renowned guitarist Lee Ritenour about doing a new solo album. Meanwhile, Johnson is in the process of writing material for a future solo record while working on projects with Tony Williams and Herbie Hancock. Rushen anticipates that her first album since 1987's "Watch Out" on Arista is due shortly. Chancler, who also performs with Rushen as part of the 1 + 1 duo, is preparing new material for a follow-up to his 1989 album, "Old Friends, New Friends."

Billboard Leading A New Rhythm Section Chart-Title Changes Stress Style Of The Music

THE RHYTHM OF LIFE: The beat, the beat, the rhythm, the rhyme, the funk, the time, and it all rolls on. The rhythm of the music asserts itself powerfully this week, as Billboard changes the title of its sales and airplay charts and this editorial section to R&B. This is an important change, as it re-emphasizes the style of music that we chart in this section (see story, page 6). Billboard continues to acknowledge the African-American roots of contemporary R&B, hip-hop, rap, jazz, blues, and soul music, and will continue to differentiate between these forms. But we will collectively refer to them as R&B. With this chart-title change, Billboard uses a musically specific term, rather than one that is racially specific, to define the music.

MERRY GO ROUND:

Here are some random notes from the desk: Another high-profile debut from a female rapper comes from **Harmony** with "Let There Be Harmony" on Virgin Records. Sister-in-law to the Metaphysician of Rap, **KRS-One**, Harmony is a mature female whose forte is diversity. She begins her album with a fabulous poem set to music as an ode to the brothers, "Looking At A Black Man," which she turns into a warning about society's conspiracy to destroy him: "So watch your back, handsome." Sister Harmony also shows her street-style rap chops with "Poundcake," an up-tempo groove. She remakes the contemporary gospel "I Want To Thank You" in the house-ish, **Soul II Soul** mode with a soaring vocal, then goes a cappella for the gospel "Sing Unto God." Harmony's slogan, "I ain't no slut who sells records with her butt!" may sound harsh, but it's true. This is an artist with a distinctive adult style, a mission to educate about black history, and a powerful message about choosing the right path in an adverse society . . . Clinging to the underbelly of the female positivity tip is **BWP (Bitches With Problems)**, which makes its aggravations more than clear on the angry, male-bashing "Two Minute Brother" and "We Want Money" (No Face/RAL/Columbia). Not as raw, depraved, or gutter-bound as the **Hoe's Wit Attitude**, these women—the embodiment of the male nightmare of the dominating, gold-digging female—are nonetheless p.o.'d about some basic facts of sex and survival, and say so in straightforward street language. The descriptions of a disappointing sexual encounter in "Two Minute Brother" are as graphic as anything by **2 Live Crew**, but there's an element of undeniable humor as well as some interesting production. Don't expect to hear it on the radio . . . **KRS-One** and **Boogie Down**

**The
Rhythm
and the
Blues**



by Janine McAdams

Productions were feted by Jive and RCA recently at the Macklowe Hotel in New York, where he was presented with a gold record for "Edutainment." In addition, another \$250,000 was presented to the National Urban League from sales of "Self-Destruction" by the Stop The Violence Movement, bringing the total to \$400,000. Congrats . . . Next Plateau songstress **Sybil** unveiled her new album, "Sybilization," with a small press party at New York's Bond Street Cafe. She gave a bravura no-mike performance of "Let It Rain All Night," the lovely ballad from the new set. It is in the great tradition of much-loved rain songs like "I Wish It Would Rain" and "I Want To Go Outside (In The Rain)" . . . **Caron Wheeler** was all in the light at EMI's Oct. 11 bash at Red Zone celebrating the release of "UK Blak" and the first single, "Living In The Light." The popular lady drew quite a crowd to the dance club, including EMI brass, press, and prominent members of the record biz. Down-to-earth Wheeler was a bit taken aback by the hue and cry and crowd. "This isn't really my scene," she admitted calmly in London-spiced tones as she posed patiently for publicity photos and was schmoozed by fans of her soulfully transcendental vocals. "But I know that this is what it takes." Wheeler was the very picture of a woman keeping her head while others about her were losing theirs.

Stevie Wonder adds to his discography with the beautifully orchestrated tribute to Nelson Mandela, "Keep Our Love Alive," on Motown . . . While in Minneapolis recently we caught **Ipsos Facto** performing at the Fine Line Cafe. This band compares to **Third World** in its mixing of reggae with contemporary R&B and pop stylings. The Fine Line show found the band performing original material, including the politically astute "Order In The Court," and its reggae versions of **Tom Petty's** "Don't Do Me Like That" and the **Beatles'** "Blackbird." Flamboyant lead singer **Wayne McFarland** is a real showman. A major-label deal is on the way for this mighty Minnie act . . . **Will Downing**, the Island artist who wowed 'em with "Wishing On A Star" at the Minnesota Black Musicians' & Artists Awards, is currently recording an album with more of a jazz twist . . . Former VP of national promotion **Wendell Greene** and **Delicious Vinyl** have parted ways (Greene asked out of his contract) . . . Those interested in the "Sharpton & Fulani In Babylon" cassette produced by Castillo International Tapes can call **Tony Rose** at 212-941-5800.



Perrys Meet The Marys. Three members of MCA act Perri get a treat after their recent performance at the Greek Theatre in Los Angeles: a visit from Motown divas Mary Wilson of the Supremes and Mary Wells. Shown, from left, are Carol Perry, Wilson, Darlene Perry, Sharon Perry, and Wells.



TERRI ROSSI'S RHYTHM SECTION

FI M AT ELEVEN: Last week, "I'm Your Baby Tonight" by Whitney Houston (Arista) debuted with 100 of the radio panel's 108 reporters. Four stations came on board this week: WBLB New York; WXOK Baton Rouge, La.; KDKS Shreveport, La.; and KDKO Denver. Stay tuned . . .

AI TOGETHER NOW: Superstar acts are getting the superstar treatment at radio. This week, 91 stations added "Love Me Down" by Freddie Jackson (Capitol). The single debuts at No. 48 with 92 reporters. "Sensitivity" by Ralph Tresvant (MCA) leaps onto the chart at No. 51 with a total of 82 stations, gaining 81 this week. Stevie Wonder debuts at No. 66 with a musical campaign against apartheid, "Keep Our Love Alive" (Motown). It earned reports from 55 stations this week.

SC WHO DIDN'T KNOW THAT? This week's top two singles moved into places as neatly as expected. "So You Like What You See" by Samuelle (Atlantic) gets the prize despite the fact that it is neither No. 1 at radio or retail. Actually, its radio points are only slightly less than "Merry Go Round" by Keith Sweat (Vintertainment). "So You Like" has reports from 105 stations and 28 list it at No. 1. "Merry" has 101 station reports, of which 36 list it No. 1 and 35 others show it in their top five. You don't need a crystal ball to predict next week's No. 1.

FA T FORWARD: Leaping 23-15, "Slow Motion" by Gerald Alston (Motown) is reported by 102 stations, gaining KMJQ Houston and WBLK Buffalo, N.Y. Its sizable radio point gain pulls it up in rank, 14-8. Back in 1988, this former lead singer of the **Manhattans** reached No. 6 with his first single as a solo artist, "Take Me Where You Want To." Nine stations move "Slow Motion" into the top five on their playlists, among them WILD Boston (1-3); WBSK Norfolk, Va. (9-5); WVKO Columbus, Ohio (12-3); and WAM Tallahassee, Fla. (8-4).

DA CIN' MACHINE: "Rope A Dope Style" by Levert (Atlantic) advances 36-29. In its fourth week, it has reports from 101 stations. Six new stations list it this week: WQMG Greensboro, N.C.; WZFX Fayetteville, N.C.; WJLB Detroit; KDKO Denver; KBLK Tulsa, Okla.; and WGCJ Chicago. Retail is picking up, with 34 new dealer reports. By the way, have you checked out the video and learned the new rope a dope dance?

MC RE RECORDS: "Ice Ice Baby" by Vanilla Ice (SBK) holds at No. 8, even though it gained strong radio points. It has reports from 85 stations, including four that are new this week—WTLC Indianapolis; WJFX Fort Wayne, Ind.; WRKS New York; and WPLZ Richmond, Va.

Even though "Love Takes Time" by Mariah Carey (Columbia) leapfrogs "B.I.D. (I Thought It Was Me)?" by Bell Biv DeVoe (MCA), with incredible radio and retail gains, "B.B.D." continues to make great strides up the chart. Two stations—KMZX Little Rock, Ark., and KDKO Denver—show new listings, bringing the total to 98. No. 1 reports come in from WJMI Jackson, Miss.; WZAK Cleveland; WIZF Cincinnati; WDZZ Flint, Mich.; and WFXA Augusta, Ga.

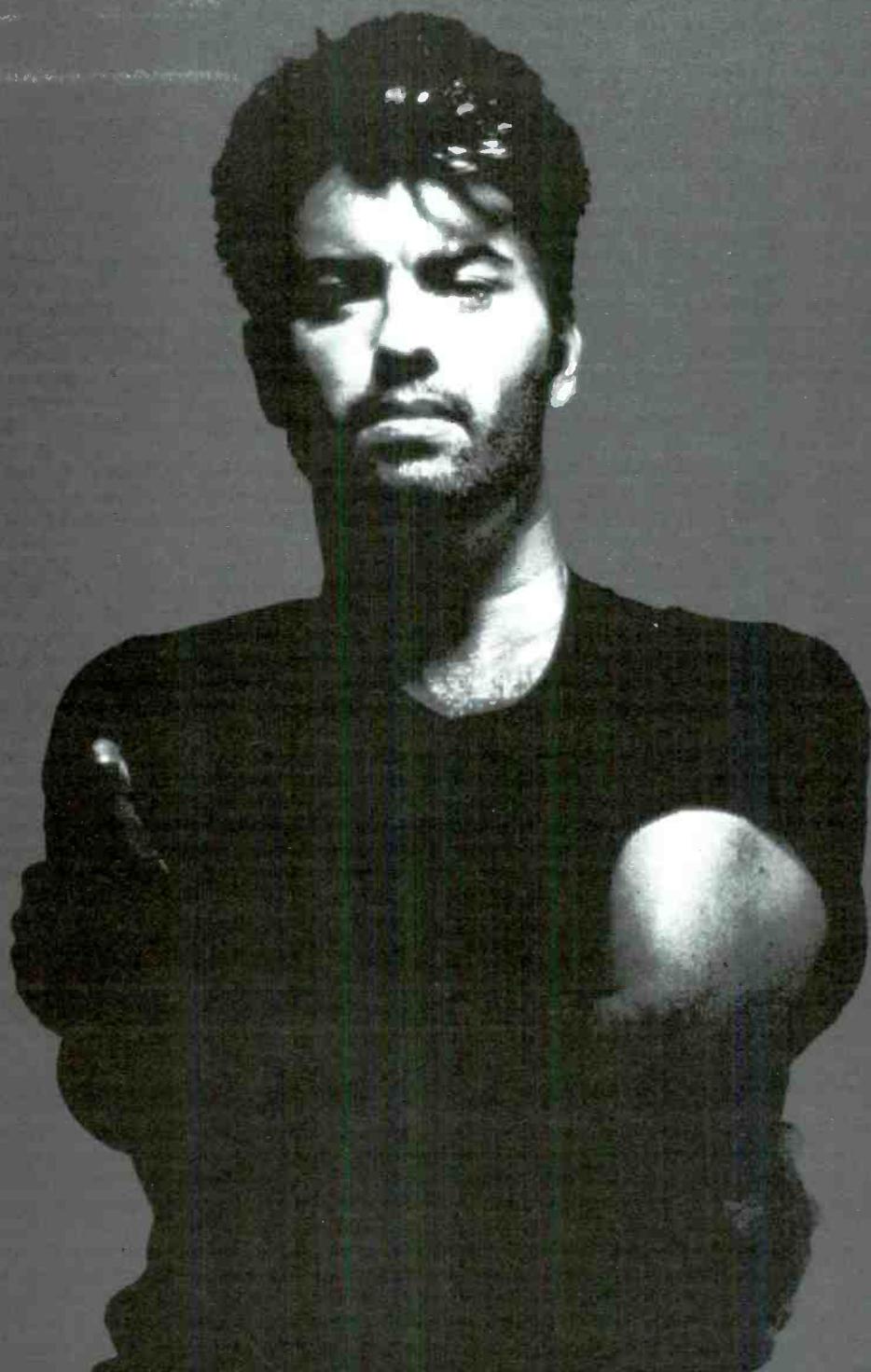
HOT R&B SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 24 REPORTERS	SILVER ADDS 29 REPORTERS	BRONZE/ SECONDARY ADDS 55 REPORTERS	TOTAL ADDS 108 REPORTERS	TOTAL ON CHART
LOVE ME DOWN FREDDIE JACKSON CAPITOL	21	23	47	91	92
SENSITIVITY RALPH TRESVANT MCA	20	24	37	81	82
KEEP OUR LOVE ALIVE STEVIE WONDER MOTOWN	13	15	28	56	56
NEW POWER GENERATION PRINCE & NEW POWER GENERATION PAISLEY PARK	5	9	14	28	33
THE FIRST TIME SURFACE COLUMBIA	3	7	16	26	86
CRUISE CONTROL NAJEE MI	3	7	16	26	41
MAMA JUANITA LUKE & THE LIVE CREW LUKE	3	5	14	22	43
WHEN YOU CRY THE WANS QWEST	3	4	10	17	31
WHAT EVER MAKES... TEN CITY ATLANTIC	3	4	9	16	16
IT NEVER RAINS... TONY! ONE! TONE! WING	4	3	8	15	94

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.

"I WON'T LET YOU DOWN...
GOTTA HAVE SOME FAITH IN THE SOUND!"



GEORGE MICHAEL

FREEDOM

38T 73559

THE NEW SINGLE FROM
THE ALBUM, "LISTEN WITHOUT PREJUDICE," ON COLUMBIA.

Arranged and Produced by George Michael.
Management: Kahane Entertainment

Song Lyrics: © 1990 Morrison Lushy/Kahane. Ly. Administered by
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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
★★ NO. 1 ★★					
1	1	1	33	M.C. HAMMER ▲ CAPITOL 92857 (9.98) 22 weeks at No. 1	PLEASE HAMMER DON'T HURT 'EM
2	2	2	18	KEITH SWEAT ▲ VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
3	10	15	4	L.L. COOL J DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT
4	3	4	17	MARIAH CAREY ▲ COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
5	4	3	14	ANITA BAKER ▲ ELEKTRA 60922 (9.98)	COMPOSITIONS
6	5	5	26	JOHNNY GILL ▲ MOTOWN 6263 (8.98)	JOHNNY GILL
7	6	6	7	PRINCE PAISLEY PARK 27493/WARNER BROS. (12.98)	GRAFFITI BRIDGE
8	8	9	11	WHISPERS CAPITOL 92957 (9.98)	MORE OF THE NIGHT
9	9	7	23	TONY! TON! TONE! ● WING 841 902/POLYDOR (8.98 EQ)	THE REVIVAL
10	13	17	5	TOO SHORT JIVE 1353/RCA (9.98)	SHORT DOGS IN THE HOUSE
11	7	8	30	BELL BIV DEVOE ▲ MCA 6387 (9.98)	POISON
12	11	10	8	N.W.A RUTHLESS 7224/PRIORITY (6.98)	100 MILES AND RUNNIN'
13	12	11	9	BOOGIE DOWN PRODUCTIONS ● JIVE 1358/RCA (9.98)	EDUTAINMENT
14	18	27	10	VANILLA ICE SBK 95325 (9.98)	TO THE EXTREME
15	15	12	27	EN VOGUE ● ATLANTIC 82084 (9.98)	BORN TO SING
16	16	18	11	BLACK BOX RCA 2221 (9.98)	DREAMLAND
17	14	13	13	THE TIME ● PAISLEY PARK 27490/REPRISE (9.98)	PANDEMONIUM
18	25	33	4	PEBBLES MCA 10025 (9.98)	ALWAYS
19	23	30	6	MAXI PRIEST CHARISMA 91384 (9.98)	BONAFIDE
20	22	26	9	LALAH HATHAWAY VIRGIN 91382 (9.98)	LALAH HATHAWAY
21	21	22	9	BRANFORD MARSALIS QUARTET/T. BLANCHARD COLUMBIA 46792* (9.98 EQ)	MUSIC FROM "MO' BETTER BLUES"
22	17	14	12	D-NICE JIVE 1202/RCA (9.98)	CALL ME D-NICE
23	20	19	20	SNAP ● ARISTA 8536 (9.98)	WORLD POWER
24	19	16	11	SPECIAL ED PROFILE 1297 (9.98)	LEGAL
25	27	28	10	OLETA ADAMS FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE
26	30	25	56	JANET JACKSON ▲ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
27	24	23	33	LISA STANSFIELD ▲ ARISTA 8554 (9.98)	AFFECTION
28	29	21	24	POOR RIGHTEOUS TEACHERS PROFILE 1289 (9.98)	HOLY INTELLECT
29	28	24	21	ICE CUBE ● PRIORITY 57120 (9.98)	AMERIKKA'S MOST WANTED
30	34	35	14	DENISE LASALLE MALACO 7454 (9.98)	STILL TRAPPED
31	36	47	4	TAKE 6 REPRISE 25892 (9.98)	SO MUCH 2 SAY
32	26	20	12	LUKE FEATURING THE 2 LIVE CREW ● LUKE 91424/ATLANTIC (9.98)	BANNED IN THE U.S.A.
33	31	29	50	TROOP ● ATLANTIC 82035 (9.98)	ATTITUDE
34	35	36	9	BASIC BLACK MOTOWN 6307 (9.98)	BASIC BLACK
35	33	34	7	C.P.O. CAPITOL 94522 (9.98)	TO HELL AND BLACK
36	39	38	7	KOOL G RAP & D.J. POLO COLD CHILLIN' 26165/WARNER BROS. (9.98)	WANTED: DEAD OR ALIVE
37	32	31	27	PUBLIC ENEMY ▲ DEF JAM 45413/COLUMBIA (9.98 EQ)	FEAR OF A BLACK PLANET
38	48	60	3	TODAY MOTOWN 6309 (9.98)	THE NEW FORMULA
39	37	32	59	AFTER 7 ● VIRGIN 91061 (9.98)	AFTER 7
40	38	40	24	X-CLAN 4TH & B WAY 444 019/ISLAND (9.98)	TO THE EAST, BLACKWARDS
41	40	37	20	MILIRA APOLLO THEATRE 6297/MOTOWN (9.98)	MILIRA
42	52	—	2	GERALD ALSTON MOTOWN 6302 (9.98)	OPEN INVITATION
43	41	42	9	MASTER ACE COLD CHILLIN' 26179/REPRISE (9.98)	TAKE A LOOK AROUND
44	43	39	27	NAJEE EMI 92248 (9.98)	TOKYO BLUE
45	59	66	5	SAMUELLE ATLANTIC 82130 (9.98)	LIVING IN BLACK PARADISE
46	46	48	7	M.C. CHOICE RAP-A-LOT 105 (8.98)	THE BIG PAYBACK
47	47	46	27	A TRIBE CALLED QUEST JIVE 1331/RCA (8.98)	PEOPLE'S INSTINCTIVE TRAVELS & THE PATHS OF RHYTHM
48	45	45	24	THE WINANS QWEST 26161/WARNER BROS. (9.98)	RETURN
49	87	98	3	ROBIN HARRIS WING 841 960/POLYDOR (8.98 EQ)	BE-BE'S KIDS

50	NEW ▶	1	THE BOYS MOTOWN 6302 (9.98)	THE BOYS	
51	NEW ▶	1	KING TEE CAPITOL 92359 (9.98)	AT YOUR OWN RISK	
52	44	43	16	COMPTON'S MOST WANTED ORPHEUS 75633/EMI (9.98)	IT'S A COMPTON THANG
53	49	53	16	D.J. MAGIC MIKE CHEETAH 9403 (9.98)	BASS IS THE NAME OF THE GAME
54	53	55	6	KIARA ARISTA 8617 (9.98)	CIVILIZED ROGUE
55	71	83	4	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE
56	42	41	19	SOUL II SOUL ● VIRGIN 91367 (9.98)	VOL. II - 1990 - A NEW DECADE
57	51	50	15	CAMEO MERCURY 846 297 (8.98 EQ)	REAL MEN WEAR BLACK
58	62	58	7	JONATHAN BUTLER JIVE 1361/RCA (9.98)	HEAL OUR LAND
59	NEW ▶	1	CARON WHEELER EMI 93497 (9.98)	UK BLAK	
60	70	81	3	DEEE-LITE ELEKTRA 60957 (9.98)	WORLD CLIQUE
61	50	44	17	ERIC B. & RAKIM ● MCA 6416 (9.98)	LET THE RHYTHM HIT 'EM
62	56	65	6	SMILEY BRYANT 20010 (8.98)	THE SMILE GETS WILD
63	54	54	29	HOWARD HEWETT ELEKTRA 60904 (9.98)	HOWARD HEWETT
64	63	56	10	INTELLIGENT HOODLUM A&M 5311 (9.98)	INTELLIGENT HOODLUM
65	85	—	2	TEENA MARIE EPIC 45101 (9.98 EQ)	IVORY
66	61	61	64	BOBBY "BLUE" BLAND MALACO 7450 (8.98)	MIDNIGHT RUN
67	55	49	12	THREE TIMES DOPE ARISTA 8615 (9.98)	LIVE FROM ACKNICKULOUS LAND
68	60	78	6	TERRY STEELE SBK 94101 (9.98)	KING OF HEARTS
69	68	57	7	THE AFROS RAL 46802/COLUMBIA (9.98 EQ)	KICKIN' AFROLOGISTICS
70	83	—	2	GEORGE MICHAEL COLUMBIA 46898 (10.98 EQ)	LISTEN WITHOUT PREJUDICE VOL. 1
71	66	63	5	VARIOUS ARTISTS PANDISC 8811 (9.98)	RAP MIAMI STYLE
72	58	59	8	GUCCI CREW II GUCCI 3327/HOT (8.98)	G4
73	65	64	11	KID FROST VIRGIN 91377 (9.98)	HISPANIC CAUSING PANIC
74	81	—	2	COOL C ATLANTIC 82149 (9.98)	LIFE IN THE GHETTO
75	96	76	11	M.C. SMOOTH CRUSH 254/K-TEL (8.98)	SMOOTH & LEGIT
76	74	72	66	THE 2 LIVE CREW ▲ LUKE 107 (9.98)	AS NASTY AS THEY WANNA BE
77	75	74	10	STANLEY CLARKE/GEORGE DUKE EPIC 46012 (9.98 EQ)	3
78	57	51	29	DIGITAL UNDERGROUND ▲ TOMMY BOY 1026 (9.98)	SEX PACKETS
79	67	68	6	BRENDA RUSSELL A&M 5271 (9.98)	KISS ME WITH THE WIND
80	69	71	43	MICHEL'LE ● RUTHLESS 91282/ATCO (9.98)	MICHEL'LE
81	64	52	19	GLENN JONES JIVE 1181/RCA (9.98)	ALL FOR YOU
82	72	77	6	SOUNDTRACK CAPITOL 94244 (9.98)	RETURN OF SUPERFLY
83	80	67	65	BABYFACE ▲ ² SOLAR 45288/EPIC (9.98 EQ)	TENDER LOVER
84	76	62	14	KID SENSATION NASTY MIX 7018 (8.98)	ROLLIN' WITH NUMBER ONE
85	78	79	7	ARTIE WHITE ICHIBAN 1061 (8.98)	TIRED OF SNEAKING AROUND
86	94	—	2	NO FACE RAL 46837/COLUMBIA (9.98 EQ)	WAKE YOUR DAUGHTER
87	73	70	20	MIDNIGHT STAR SOLAR 75316/EPIC (9.98 EQ)	WORK IT OUT
88	89	75	11	GEOFF MCBRIDE ARISTA 8543 (9.98)	DO YOU STILL REMEMBER LOVE
89	86	86	4	MICHAEL STERLING NEW 1060/ON TOP (9.98)	TROUBLE
90	79	80	5	DWIGHT SILLS COLUMBIA 46089* (9.98 EQ)	DWIGHT SILLS
91	NEW ▶	1	ROBBIE MYCHALS ALPHA INT'L 70952 (9.98)	ROBBIE MYCHALS	
92	82	82	51	SIR MIX-A-LOT ● NASTY MIX 70150 (9.98)	SEMINAR
93	95	84	5	FORCE M.D.'S TOMMY BOY 25893/REPRISE (9.98)	STEP TO ME
94	NEW ▶	1	THE ROBERT CRAY BAND FEATURING THE MEMPHIS HORNS MERCURY 846 652 (9.98 EQ)	MIDNIGHT STROLL	
95	90	88	7	NAYOBE WTG 45163/EPIC (9.98 EQ)	PROMISE ME
96	77	73	19	KWAME & A NEW BEGINNING ATLANTIC 82100 (9.98)	A DAY IN THE LIFE
97	93	—	2	D.J. KOOL CREATIVE FUNK 7000/SOH (9.98)	THE MUSIC AIN'T LOUD ENUFF
98	99	97	16	K-SOLO ATLANTIC 82108 (9.98)	TELL THE WORLD MY NAME
99	91	94	15	THE BLACK FLAMES COLUMBIA 44030 (9.98 EQ)	THE BLACK FLAMES
100	84	87	29	MELLOW MAN ACE CAPITOL 91295 (9.98)	ESCAPE FROM HAVANA

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

BILLBOARD'S BLACK CHART RESEARCH PACKAGES

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

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

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

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THE HITS REMIXED

THE HITS REMIXED

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SYBILIZATION

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1025
 1027
NEXT PLATEAU RECORDS

1024
 1028
NEXT PLATEAU RECORDS

kool dj

red alert

98.7 Kiss

LET'S MAKE PART 3 IT HAPPEN

Kiss 98.7 FM

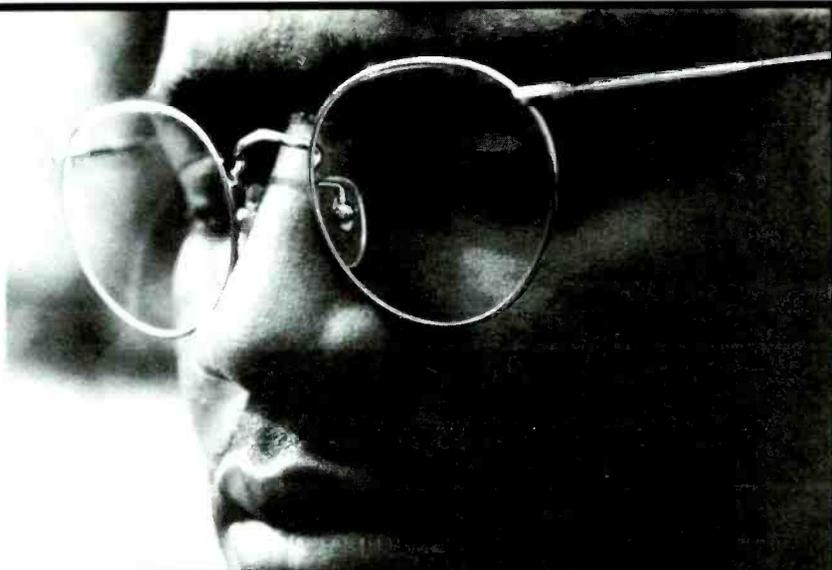
PLATEAU RECORDS INC.

Botanique

PLATEAU RECORDS INC.

MAIRD

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INTELLIGENT HOODLUM

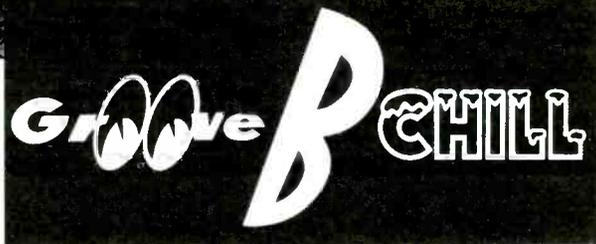
is going to teach you a lesson.

"BACK TO REALITY"

[75021-2341-1;75021-1527-4]

the new track from the album **INTELLIGENT HOODLUM**
[75021-5311-1/4/2]

produced by Marley Marl for Marley Marl Productions
executive producers: Francesca Spero & Marley Marl
managed by Rush Producer's Management



and lovin' it.

the new track from the debut album **STARTING FROM ZERO**
[75021-5307-1/4/2]

produced by Groove B Chill - co-produced by James Tinsley
executive producers: Groove B Chill, Alonzo Brown, and Andre Harrell
artist management: Uptown Enterprises



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R&B

ARTIST DEVELOPMENTS

(Continued from page 26)

contributing to "The Right Stuff" for Williams, Jones signed with Virgin. "They're the kind of artist-oriented company that gave me the creative freedom I was looking for," he says.

Jones' album, while decidedly contemporary, harks back to the strong R&B and funk sounds of the '70s. The track "Carry On" is his tribute to black music heroes like Sly Stone, James Brown, and Parliament/Funkadelic.

"I wanted my album to be a bridge between what today's hip-hopppers call traditional R&B and what people who are generally associated with R&B call rap," says Jones. "I took a positive lyrical approach in putting the album together and I wanted to make sure there was a message in the music because I feel that it's

the responsibility of those of us who have the opportunity to express ourselves musically to offer some direction."

Of the title-track first single, Jones says, "It's a visual account of wrongdoing and just how commonplace it is in urban communities. I'd say it's a socially conscious song that is literally telling young black men and women that they don't have to be another 'Ordinary Story' in their neighborhoods."

Virgin has released "Poor Elaine" as the second single in response to radio demand. D.N.

Living Colour shines with new album, tour ... story on page 52

Billboard.

FOR WEEK ENDING OCTOBER 27, 1990

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	3	3	7	★ ★ NO. 1 ★ ★ KNOCKIN' BOOTS EPC 49-73437* (C) (M)	◆ CANDYMAN 1 week at No. 1
2	1	2	8	ICE ICE BABY SBK 19724 (C) (M) (T)	◆ VANILLA ICE
3	2	1	9	THE BOOMIN' SYSTEM DEF JAM 44-73457/COLUMBIA (C) (T)	L.L. COOL J
4	4	5	10	BONITA APPLEBUM JIVE 1368/RCA (M) (T)	◆ A TRIBE CALLED QUEST
5	5	8	7	OOOPS UP ARISTA 2071 (M) (T)	◆ SNAP
6	9	10	7	100 MILES AND RUNNIN' RUTHLESS 7229/PRIORITY (C) (T)	◆ N.W.A
7	10	11	8	STREETS OF NEW YORK COLD CHILLIN' 0-19762/WARNER BROS. (C) (T)	◆ KOOL G RAP & D.J. POLO
8	11	12	7	CAPPUCINO FIRST PRIORITY 0-96454/ATLANTIC (T)	◆ MC LYTE
9	14	16	4	THE MISSION PROFILE 7311 (M) (T)	◆ SPECIAL ED
10	8	6	12	LOVE'S GONNA GET'CHA JIVE 1367/RCA (C) (M) (T)	◆ BOOGIE DOWN PRODUCTIONS
11	15	22	4	IN THE GHETTO MCA 53901 (C) (M) (T) (V)	◆ ERIC B. & RAKIM
12	19	28	3	PRAY CAPITOL 15617 (C) (T) (V)	◆ M.C. HAMMER
13	18	21	3	YOUR MOM'S IN MY BUSINESS ATLANTIC 4-86134* (C) (M)	◆ K-SOLO
14	7	4	13	TREAT THEM LIKE THEY WANT TO BE ... UPTOWN 79016/MCA (C) (T)	◆ FATHER MC
15	16	18	6	THE ORIGINATORS EMI 56166 (C) (T)	◆ THE JAZ
16	6	7	10	SLOW LOVE MOTOWN 4703 (C) (T)	◆ DOC BOX & B. FRESH
17	13	9	18	CALL ME D-NICE JIVE 1351/RCA (C) (T)	◆ D-NICE
18	23	—	2	NOD YOUR HEAD TO THIS BUM RUSH 0-96458/VIRGIN (M) (T)	◆ KINGS OF SWING
19	NEW ▶	1	1	MONIE IN THE MIDDLE WARNER BROS. 0-21737 (C) (CD) (M) (T)	◆ MONIE LOVE
20	28	29	3	I GOT GAME NASTY MIX 76997 (C) (T)	SIR MIX-A-LOT
21	24	30	4	SEATOWN BALLERS NASTY MIX 76990 (C) (M) (T)	◆ KID SENSATION
22	17	17	6	THE VERDICT LUKE 150 (C) (M) (T)	◆ PROFESSOR GRIFF
23	21	23	5	BALLAD OF A MENACE CAPITOL 15599 (M) (T)	◆ C.P.O.
24	NEW ▶	1	1	MAMA JUANITA LUKE 0-96416 (M) (T)	◆ LUKE FEATURING THE 2 LIVE CREW
25	NEW ▶	1	1	LIFE IN THE GHETTO ATLANTIC 0-86138 (C) (T)	◆ COOL C
26	26	25	11	RUFF RHYME (BACK AGAIN) CAPITOL 15583 (C) (T)	◆ KING TEE
27	12	13	11	TIC-TAC-TOE ATLANTIC 0-86183 (C) (T)	◆ KYPER
28	20	24	5	PLEASE DON'T CRY MOTOWN 4728 (C) (T)	◆ RED BANDIT FEAT. RICKY BELL
29	NEW ▶	1	1	HOLY INTELLECT PROFILE 7312 (C) (T)	◆ POOR RIGHTEOUS TEACHERS
30	NEW ▶	1	1	INSANE NASTY MIX 76995 (C) (M) (T)	CRIMINAL NATION

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

Hot R&B Singles Sales & Airplay™

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

SALES				AIRPLAY					
THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT R&B POSITION	THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT R&B POSITION
1	1	THE BOOMIN' SYSTEM	L.L. COOL J	9	1	3	MERRY GO ROUND	KEITH SWEAT	2
2	2	CLOSE TO YOU	MAXI PRIEST	7	2	4	SO YOU LIKE WHAT YOU SEE	SAMUELLE	1
3	6	SO YOU LIKE WHAT YOU SEE	SAMUELLE	1	3	8	LOVE TAKES TIME	MARIAH CAREY	5
4	5	ICE ICE BABY	VANILLA ICE	8	4	6	B.B.D. (I THOUGHT IT WAS ME)?	BELL BIV DEVOE	6
5	4	FAIRWEATHER FRIEND	JOHNNY GILL	4	5	1	GIVING YOU THE BENEFIT	PEBBLES	3
6	3	GIVING YOU THE BENEFIT	PEBBLES	3	6	2	FAIRWEATHER FRIEND	JOHNNY GILL	4
7	9	MERRY GO ROUND	KEITH SWEAT	2	7	10	LIVIN' IN THE LIGHT	CARON WHEELER	10
8	8	SAVE YOUR LOVE	TRACIE SPENCER	13	8	14	SLOW MOTION	GERALD ALSTON	15
9	15	LIVIN' IN THE LIGHT	CARON WHEELER	10	9	15	PRAY	M.C. HAMMER	11
10	11	BLACK CAT	JANET JACKSON	12	10	13	THAT'S MY ATTITUDE	TROOP	16
11	19	B.B.D. (I THOUGHT IT WAS ME)?	BELL BIV DEVOE	6	11	16	HERE'S LOOKING AT YOU	TEENA MARIE	14
12	16	LOVE TAKES TIME	MARIAH CAREY	5	12	5	CLOSE TO YOU	MAXI PRIEST	7
13	14	OOOPS UP	SNAP	18	13	21	MISSUNDERSTANDING	AL B. SURE!	17
14	21	PRAY	M.C. HAMMER	11	14	22	ICE ICE BABY	VANILLA ICE	8
15	18	KNOCKIN' BOOTS	CANDYMAN	19	15	19	BLACK CAT	JANET JACKSON	12
16	17	HERE'S LOOKING AT YOU	TEENA MARIE	14	16	24	SOUL INSPIRATION	ANITA BAKER	22
17	27	I GOT THE FEELING	TODAY	21	17	9	I DON'T GO FOR THAT	QUINCY JONES	23
18	26	MISSUNDERSTANDING	AL B. SURE!	17	18	25	HARLEM BLUES	CYNDA WILLIAMS	20
19	25	SLOW MOTION	GERALD ALSTON	15	19	18	THE BOOMIN' SYSTEM	L.L. COOL J	9
20	23	THAT'S MY ATTITUDE	TROOP	16	20	7	SAVE YOUR LOVE	TRACIE SPENCER	13
21	13	EVERYBODY EVERYBODY	BLACK BOX	30	21	28	MY HEART YOUR HEART	WHISPERS	26
22	32	HARLEM BLUES	CYNDA WILLIAMS	20	22	27	I GOT THE FEELING	TODAY	21
23	7	RHYTHM OF LIFE	OLETA ADAMS	32	23	29	I JUST CAN'T HANDLE IT	HI-FIVE	24
24	30	THE MISSION	SPECIAL ED	34	24	30	ROUND AND ROUND	TEVIN CAMPBELL	31
25	20	HEAVEN KNOWS	LALAH HATHAWAY	28	25	32	ROPE A DOPE STYLE	LEVERT	29
26	—	LISTEN UP	LISTEN UP	25	26	36	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON	36
27	10	YOU'RE RIGHT ABOUT THAT	KIARA	38	27	31	KNOCKIN' BOOTS	CANDYMAN	19
28	12	THIS IS THE RIGHT TIME	LISA STANSFIELD	33	28	23	OOOPS UP	SNAP	18
29	—	I JUST CAN'T HANDLE IT	HI-FIVE	24	29	38	I WANNA GET WITH U	GUY	39
30	39	TRY ME	JASMINE GUY	27	30	33	LISTEN UP	LISTEN UP	25
31	29	LOVE'S GONNA GET'CHA	BOOGIE DOWN PRODUCTIONS	55	31	34	TRY ME	JASMINE GUY	27
32	40	I L-O-V-E U	TAKE 6	37	32	39	IT NEVER RAINS...	TONY! TONI! TONE!	40
33	22	I DON'T GO FOR THAT	QUINCY JONES	23	33	35	I LOOK GOOD	BERNADETTE COOPER	35
34	—	SOUL INSPIRATION	ANITA BAKER	22	34	11	HEAVEN KNOWS	LALAH HATHAWAY	28
35	24	CRAZY	THE BOYS	56	35	17	THIS IS THE RIGHT TIME	LISA STANSFIELD	33
36	31	FEELS GOOD	TONY! TONI! TONE!	45	36	—	NOTHING BUT A PARTY	BASIC BLACK	41
37	—	MY HEART YOUR HEART	WHISPERS	26	37	—	NO SWEETER LOVE	GEOFF MCBRIDE	44
38	—	I LOOK GOOD	BERNADETTE COOPER	35	38	37	I L-O-V-E U	TAKE 6	37
39	—	ROPE A DOPE STYLE	LEVERT	29	39	—	I CONFESS	E.U.	43
40	34	LIES	EN VOGUE	52	40	—	THE FIRST TIME	SURFACE	47

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
59 100 MILES AND RUNNIN' (Ruthless Attack, ASCAP/Dollarz-N-Sense, BMI/Stone Agate, BMI) CPP	43 I CONFESS (Almo, ASCAP) CPP
6 B.B.D. (I THOUGHT IT WAS ME)? (Ronestone, BMI/Your Mothers, BMI/Nia, BMI/Alshamighly, BMI/Strong Island, ASCAP)	23 I DON'T GO FOR THAT (EMI April, ASCAP)
12 BLACK CAT (Black Ice, BMI)	53 I DON'T HAVE THE HEART (Music Corp. Of America, BMI/Nelana, BMI/Music By Candlelight, ASCAP/PSO Ltd., ASCAP) CPP/HL
86 BONITA APPLEBUM (Zomba, ASCAP)	42 I'D RATHER GO BLIND (ARC, BMI)
THE BOOMIN' SYSTEM (L.L. Cool J, ASCAP/Marley Marl, ASCAP/Def Jam, ASCAP)	77 IF I COULD ONLY HAVE THAT DAY BACK (Geffen, ASCAP/Streetwise, ASCAP/WB, ASCAP)
100 CALL ME D-NICE (Zomba, ASCAP/Longitude, BMI/Dorallo, BMI/High Concept, ASCAP)	21 I GOT THE FEELING (Hi-Frost, BMI)
81 CAN WE TRY AGAIN (Luella, ASCAP/WB, ASCAP/Zomba, ASCAP)	24 I JUST CAN'T HANDLE IT (Zomba, ASCAP/Mom And Dad, ASCAP)
67 CHOCOLATE (Tionna, ASCAP/WB, ASCAP)	35 I LOOK GOOD (CBS Portrait/Solar, ASCAP/Slap Me One!, ASCAP)
92 CLOSE QUARTERS (Better Nights, ASCAP/Pri, ASCAP/Better Days, BMI/Pri, BMI)	37 I L-O-V-E U (Warner-Elektra-Asylum, BMI/Mervyn Warren, BMI/Winston Kae, BMI)
7 CLOSE TO YOU (E.G., BMI/W.S., BMI/Chappell & Co., ASCAP/Level Vibes, ASCAP/Colgems-EMI, ASCAP/Forever, PRS) WBM	36 I'M YOUR BABY TONIGHT (Kear, BMI/CBS Epic/Solar, BMI)
70 COME HOME TO ME (Chicago Bros., BMI)	40 IT NEVER RAINS (IN SOUTHERN CALIFORNIA) (Tony Toni Tone, ASCAP/Pri, ASCAP)
56 CRAZY (Buff Man, BMI)	39 I WANNA GET WITH U (Donril, ASCAP/Jamron, ASCAP/Abdur Rahman, ASCAP)
85 CRUISE CONTROL (Najee, ASCAP/Alexander Bugnon, ASCAP/Pure Art, ASCAP/Buppie, ASCAP)	66 KEEP OUR LOVE ALIVE (Stevland Morris, ASCAP)
58 DANCE FLOOR OF LIFE (Baby Ann, BMI/Crystal Isle, BMI/Bubba Gee, BMI)	98 KEEP WATCHIN' (Ruthless Attack, ASCAP)
57 DANCE WITH ME (Mi Bro, ASCAP/Raw As Hell, ASCAP/Yah Ya Sykes, ASCAP/Major Mo, ASCAP/Def Jam, ASCAP)	19 KNOCKIN' BOOTS (Diabetic, ASCAP/Mille Miglia, ASCAP/Windswept Pacific, ASCAP/D/B/A Longitude, BMI/Stone Agate, BMI) CPP
99 DIRTY CASH (MONEY TALKS) (MCA, ASCAP/Warner Chappell)	52 LIES (2 Tuff-E-Nuff, BMI/Irving, BMI) CPP
54 DO FOR YOU, DO FOR ME (Pejo, BMI/Lamant Coward, BMI)	25 LISTEN UP (FROM LISTEN UP - THE LIVES OF QUINCY JONES) (Warner-Tamerlane, BMI/Shakin' Baker, BMI/Deniz, BMI/WB, ASCAP/Black Chick, ASCAP/Pocketrock, ASCAP)
72 DO ME! (Willesden, BMI/Low Key, BMI/Baledat, BMI/Shik Star, ASCAP/Unicity, ASCAP)	10 LIVIN' IN THE LIGHT (Orange Tree, ASCAP/Motherman, ASCAP)
62 DON'T TURN YOUR BACK ON ME (Color Free, BMI/Juby Laws, BMI)	48 LOVE ME DOWN (Zomba, ASCAP/Barry Eastmond, ASCAP/Jo Skin, BMI)
30 EVERYBODY EVERYBODY (Lambardoni Edizioni, ASCAP/Intersong U.S.A., ASCAP)	50 LOVE ME JUST FOR ME (Bust-It, BMI)
4 FAIRWEATHER FRIEND (Kear, BMI/CBS Epic/Solar, BMI/Greenskirt, BMI)	55 LOVE'S GONNA GET'CHA (Zomba, ASCAP/House Of Fun, BMI)
45 FEELS GOOD (Tony Toni Tone, ASCAP/Pri, ASCAP) WBM	5 LOVE TAKES TIME (Vision Of Love, BMI/Been Jammin', BMI)
47 THE FIRST TIME (Colgems-EMI, ASCAP/Stansberry, BMI)	71 LUV-U-UP (CBS Epic/Solar, BMI/Saba, BMI)
68 FRIENDZ (Wooten Cutz, BMI)	73 MAMA JUANITA (Pac Jam, BMI)
96 A FRIEND (Donril, ASCAP/Zomba, ASCAP)	2 MERRY GO ROUND (Keith Sweat, ASCAP/Bobby D., ASCAP/WB, ASCAP/E/A, ASCAP/MCA, ASCAP)
65 THE GHETTO (Willesden, BMI/Zomba, ASCAP/Atco, ASCAP/Don-Pow, ASCAP)	34 THE MISSION (Promuse, BMI/Special Ed, BMI/Howie Tee, BMI)
3 GIVING YOU THE BENEFIT (Kear, BMI/Hip Trip, BMI)	17 MISSUNDERSTANDING (Al B. Sure!, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP/Frank Nitty, ASCAP/Velle Int'l, ASCAP/Ness, Nitty & Capone, ASCAP)
79 THE GOOD LIFE (CBS, ASCAP/Warner-Tamerlane, BMI/Eleksylum, BMI/Philesto, BMI)	26 MY HEART YOUR HEART (Virgin Songs, BMI/Morning Crew, BMI) CPP
76 GO OUTSIDE IN THE RAIN (Sutjack, ASCAP/Donesa's, ASCAP/Nato/Visions-USA, ASCAP)	61 MY LOVE WILL (Lorna Lee, BMI/Beau Di O Do, BMI)
83 GROOVE IS IN THE HEART (Delovey, ASCAP/Hancock, BMI)	84 MY, MY, MY (Kear, BMI/CBS Epic/Solar, BMI/CBS Tree, BMI/Greenskirt, BMI) HL
20 HARLEM BLUES (Not Listed)	49 MY ONLY WOMAN (CBS Epic/Solar, BMI/Kear, BMI/Greenskirt, BMI)
28 HEAVEN KNOWS (Virgin, ASCAP) CPP	44 NO SWEETER LOVE (WB, ASCAP/Silver Sun, ASCAP)
14 HERE'S LOOKING AT YOU (EMI April, ASCAP/Midnight Magnet, ASCAP) CPP	41 NOTHING BUT A PARTY (Said, BMI)
91 HOLY INTELLECT (Protoons, ASCAP/North One, ASCAP/Chumpy, ASCAP)	18 OOOPS UP (Taking Care Of Business, BMI/Hanseatic, ASCAP/Intersong U.S.A., ASCAP/Willesden, BMI)
8 ICE ICE BABY (Ice Baby, ASCAP/QPM, ASCAP)	60 OUR LOVE WILL LAST FOREVER (Too Sweet Musik, ASCAP)
	95 PEOPLE (Jazzie B, ASCAP/Virgin, ASCAP/Soul II Soul Mad, ASCAP) CPP

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

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

Jasmine Guy's New Single Puts Her In 'Different' League

BY JANINE McADAMS

NEW YORK—Jasmine Guy shares only two personality traits with the Southern-belle character Whitley Gilbert she plays on NBC-TV's "A Different World": She was born for the spotlight and she loves to talk. And with a new, eponymously titled album on Warner Bros. Records, the refreshingly down-to-earth Guy has plenty to talk about. "Try Me," her up-tempo first single, written and produced by Full Force, is rocketing up the Hot R&B Singles chart. Apparently, the public—already familiar with Guy as a TV personality—has been pleasantly surprised by her vocal ability. And so were the many produc-

'In the studio, I felt more myself than ever'

ers—Raymond Jones, Rex Salas, Full Force, Oliver Leiber, Donald Robinson, Mic Murphy of the System, Timmy Gatling, and the Untouchables with DJ Eddie F and Nevelle—who worked on the project with Leonard Richardson, executive producer and Warner Bros. director of A&R.

"She's already coming into a recording career with a built-in audience of people who know her as Whitley. But she is totally different from Whitley," says Richardson, who also notes that Guy is among the most professional artists he has worked with in the studio. The various producers had certain expectations of her based on that character, says Richardson, but "when they went into the studio, they were like—Wow!"

The resultant album is a mix of musical styles and moods, from the slamin' first single to hip-hop beats, smooth ballads, and the jazzy "More Love," which features Marcus Miller on bass and Branford Marsalis on saxophone. "I thought it was a beautiful song and it was different from the other songs on the album," says Guy. "But I said, So what? I have diverse tastes and I'm sure other people do. I'm sure they would like to take a jazz break. And it came out so nice, I felt like a grown-up when I came home with it. I thought, 'Yeeeahh—now I sound like a woman!'"

Singing is just one more facet of a multidimensional performing career for Guy, who attended a performing-arts high school in Atlanta. After graduation, Guy concentrated on dance and received a scholarship to the Alvin Ailey Dance Center in New York, where she later became a regular member of its junior company. She was also cast as a principal dancer on the television show "Fame" for one season before returning to Ailey. Her vocal training came in handy as she was cast in such on- and off-Broadway shows as "Leader Of The Pack," "Beehive," the Motown revue "Dancin' In The Streets," and the revivals of "The Wiz" and "Bubblin' Brown Sugar" in the mid-'80s.

Wanting to get more screen time,

Guy did some soap operas and episodic TV dramas, such as "The Equalizer." "I was Miss Prostitute," says Guy, who has also been seen in Eddie Murphy's "Harlem Nights," of her TV roles. "And I said, 'OK, can I go for a regular role now, please?' I never went up for comedic roles, which is the irony of Whitley."

And Guy didn't snap up the role of Whitley in a flash, either—there were several auditions and callbacks before the producers decided that she could be an effective nemesis to the Denise Huxtable character on "A Different World." In the meantime, Guy appeared in Spike Lee's "School Daze," as one of the Wannabes, and performed on "I Don't Want To Be Alone Tonight," the slinky single from the film soundtrack.

Guy had long wanted to record an album, however. A showcase she performed in Los Angeles in 1987 netted her more label interest than she was prepared to handle at the time, she admits. She finally put together a demo last year and got her Warner Bros. deal.

Says Guy: "I didn't want to go into this big company like I was a know-it-all. The first album was very much a give-and-take situation. I took a lot of advice from Leonard Richardson and I respect his opinion a lot about music. And he gave me respect as well."

Touring will have to wait until next summer, when she has finished taping "A Different World" for the season, says Guy, who is currently doing radio and retail promotional appearances. She adds that though "Jasmine Guy" is her first album-length recording project, she found she enjoyed it much more than she had anticipated.

"Being in the studio, I felt more myself than ever," she says. "Going back to the show for the fourth season was a shock to my system this year. I said, 'Oh right—that accent, that thing.' I was really in a different, 'Different World.'"



Fresh Material. Rapper Doug E. Fresh lays down vocal tracks at New York's On Broadway studio for his long-awaited new album, "Innovation: What Was, What Is, What Will Be," on Reality Records. The first single is "Help Is On The Way."

FOR WEEK ENDING OCT. 27, 1990

CLUB PLAY

Compiled from a national sample of dance club playlists.

ARTIST

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	2	2	9	WIGGLE IT CUTTING/CHARISMA CR 237/0-96407 1 week at No. 1	◆ 2 IN A ROOM
2	1	3	8	DOIN' THE DO SIRE 0-21581/REPRISE	◆ BETTY BOO
3	3	8	6	PEOPLE VIRGIN 0-96445	SOUL II SOUL
4	6	10	5	LIVIN' IN THE LIGHT EMI V-56175	◆ CARON WHEELER
5	7	11	6	HIPPYCHICK ATCO 0-96428	◆ SOHO
6	11	16	5	NAKED IN THE RAIN BIG LIFE 877 615-1/MERCURY	◆ BLUE PEARL
7	16	27	4	BREAKDOWN/GROOVE ME VENETTA 75021 7040-1/A&M	SEDUCTION
8	12	15	7	WHAT TIME IS IT? EPIC 49-73429	DON'T KNOW YET
9	15	17	5	CUBIK TOMMY BOY TB 959	808 STATE
10	17	19	5	THE BUMP JIVE 1362-1-JD/C/RCA	THE WEE PAPA GIRLS
11	18	18	5	GENERATIONS OF LOVE VIRGIN 0-96446	JESUS LOVES YOU
12	4	5	8	LOOK INTO MY EYES COLUMBIA 0-73509	◆ GEORGE LAMOND
13	21	33	4	GAS STOP (WHO DO YOU THINK YOU ARE) ARISTA AD-2084	◆ BOXCAR
14	5	6	8	DEEP LOVE ONE VOICE ML 0-70648	DADA NADA
15	20	30	3	GIVING YOU THE BENEFIT MCA 24075	◆ PEBBLES
16	29	—	2	FOUND LOVE EPIC 49-73548	◆ DOUBLE DEE FEATURING DANY
17	19	22	5	BLACK CAT A&M 75021 2348-1	◆ JANET JACKSON
18	28	—	2	H.O.U.S.E. ATLANTIC 0-86119	DOUG LAZY
19	13	14	7	THE BOOMIN' SYSTEM DEF JAM 44-73458/COLUMBIA	L.L. COOL J
20	23	29	4	TIME AND TIME AGAIN JIVE 1369-1-JD/RCA	DJ PIERRE
21	9	9	9	WHAT DO YOU SEE EXILE NMR 74001/NASTY MIX	CAUSE & EFFECT
22	34	—	2	NEVER ENOUGH/LET'S GO TO BED ELEKTRA 0-66604	◆ THE CURE
23	24	35	4	SAVE YOUR LOVE CAPITOL V-15633	◆ TRACIE SPENCER
24	10	4	12	FEELS GOOD WING 877 437-1/POLYDOR	◆ TONY! TONI! TONE!
★★★ POWER PICK ★★★					
25	38	—	2	JUST ANOTHER DREAM POLYDOR 877 963-1	◆ CATHY DENNIS
26	26	43	4	I'M FREE BIG LIFE 877 843-1/MERCURY	◆ THE SOUP DRAGONS FEAT. JUNIOR REID
27	14	12	7	FAR AWAY/HAPPY 4TH & B'WAY 4405 14-0/ISLAND	ROBERT OWENS
28	33	48	3	SUICIDE BLONDE ATLANTIC 0-87860	◆ INXS
29	39	—	2	THINK TOMMY BOY TB 961	INFORMATION SOCIETY
30	8	1	9	THIS IS THE RIGHT TIME ARISTA 2049	◆ LISA STANSFIELD
31	41	—	2	SO HARD EMI V-56194	◆ PET SHOP BOYS
32	30	41	4	FIRE TO ICE CHARISMA 0-96448	THE ASSOCIATES
★★★ HOT SHOT DEBUT ★★★					
33	NEW ▶	—	1	FUN TO BE HAD GEFEN Promo Only	◆ NITZER EBB
34	35	—	2	ON THE WAY UP CHRYSALIS V-23599	◆ ELISA FIORILLO
35	40	—	2	TOM'S DINER A&M 75021 2342-1	DNA FEATURING SUZANNE VEGA
36	NEW ▶	—	1	SWING ZYX ZYX 6314-12	THE DEFF BOYZ FEATURING TONY MAC
37	NEW ▶	—	1	MONIE IN THE MIDDLE WARNER BROS. 0-21737	◆ MONIE LOVE
38	NEW ▶	—	1	CULT OF SNAP NEXT PLATEAU NP 50128	HI POWER
39	43	—	2	ALL JOIN HANDS ATLANTIC 0-87858	CECE ROGERS
40	NEW ▶	—	1	B.B.D. (I THOUGHT IT WAS ME)? MCA PROMO ONLY	BELL BIV DEVOE
41	44	—	2	SLAVE CAPITOL V-15640	◆ REVENGE
42	22	13	6	PUT YOUR HANDS TOGETHER/ ALL I DO FFRR 869 145-1/POLYDOR	◆ D-MOB
43	NEW ▶	—	1	ICE ICE BABY SBK V-19724	◆ VANILLA ICE
44	NEW ▶	—	1	DOUBLE ASUNDER HOUSE JAM HJA-8910	KING AMAZING
45	45	49	3	HELTER SKELTER PLAY IT AGAIN SAM BIUS-3037/WAX TRAX	MEAT BEAT MANIFESTO
46	NEW ▶	—	1	YOUR WILDLIFE CHARISMA 0-96412	PROPAGANDA
47	31	23	7	WE LIKE IT CAPITOL V-15596	◆ OAKTOWN'S 3-5-7
48	32	20	8	YAAAH/TECHNO TRANCE RCA 2655-1-RD	D-SHAKE
49	27	21	7	AUTOMANIKK COLUMBIA PROMO	A GUY CALLED GERALD
50	25	7	12	DANCE, DANCE RCA 2649-1-RD	DESKEE

12-INCH SINGLES SALES

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

ARTIST

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	1	1	13	GROOVE IS IN THE HEART/WHAT IS LOVE ELEKTRA 0-66622 3 weeks at No. 1	◆ DEEE-LITE
2	3	3	13	FEELS GOOD WING 877 437-1/POLYDOR	◆ TONY! TONI! TONE!
3	4	9	6	HIPPYCHICK ATCO 0-96428	◆ SOHO
4	2	2	8	THIS IS THE RIGHT TIME ARISTA 2049	◆ LISA STANSFIELD
5	5	5	7	GIVING YOU THE BENEFIT MCA 24075	◆ PEBBLES
6	7	17	5	DOIN' THE DO SIRE 0-21581/WARNER BROS.	◆ BETTY BOO
7	11	13	7	KNOCKIN' BOOTS EPIC 49-73437	◆ CANDYMAN
8	6	8	9	WIGGLE IT CUTTING/CHARISMA CR 237/0-96407	◆ 2 IN A ROOM
9	12	14	6	ICE ICE BABY SBK V-19724	◆ VANILLA ICE
10	13	24	5	LIVIN' IN THE LIGHT EMI V-56175	◆ CARON WHEELER
11	10	11	8	THE BOOMIN' SYSTEM DEF JAM 44-73458/COLUMBIA	L.L. COOL J
12	15	23	4	BLACK CAT A&M 75021 2348-1	◆ JANET JACKSON
13	9	10	7	CLOSE TO YOU CHARISMA 0-96463	◆ MAXI PRIEST
14	14	15	8	OOOPS UP/BELIEVE THE HYPE ARISTA AD-2071	◆ SNAP
15	16	22	5	PEOPLE VIRGIN 0-96445	SOUL II SOUL
16	8	6	8	LOOK INTO MY EYES COLUMBIA 0-73509	◆ GEORGE LAMOND
17	24	27	3	SUICIDE BLONDE ATLANTIC 0-87860	◆ INXS
18	19	19	9	DANCE, DANCE RCA 2649-1-RD	DESKEE
19	29	—	2	SO HARD EMI V-56194	◆ PET SHOP BOYS
20	18	12	17	EVERYBODY EVERYBODY RCA 2628-1-RD	◆ BLACK BOX
★★★ POWER PICK ★★★					
21	30	—	2	THINK TOMMY BOY TB 961	◆ INFORMATION SOCIETY
22	27	29	4	BREAKDOWN/GROOVE ME VENETTA 75021 7040-1/A&M	SEDUCTION
23	20	16	9	LET'S GET BUSY GEFEN 0-21609	CLUBLAND FEATURING QUARTZ
24	26	28	4	CUBIK TOMMY BOY TB 959	808 STATE
25	23	25	9	DREAMBOY/DREAMGIRL MICMAC MIC-539	CYNTHIA & JOHNNY O
26	28	32	4	AIN'T IT GOOD TO YOU COLD CHILLIN' 0-21726/WARNER BROS.	M.C. SHAN
27	21	18	14	DIRTY CASH (MONEY TALKS) MERCURY 875 803-1	◆ THE ADVENTURES OF STEVIE V
28	17	7	10	CRAZY MOTOWN 4730	THE BOYS
29	38	—	2	TOM'S DINER A&M 75021 2342-1	DNA FEATURING SUZANNE VEGA
30	31	33	4	TIME AND TIME AGAIN JIVE 1369-1-JO/RCA	DJ PIERRE
★★★ HOT SHOT DEBUT ★★★					
31	NEW ▶	—	1	WARM LOVE SIRE 0-21739 THE BEATMASTERS FEATURING CLAUDIA FONTAINE	
32	37	45	3	GENERATIONS OF LOVE VIRGIN 0-96446	JESUS LOVES YOU
33	39	46	3	SO YOU LIKE WHAT YOU SEE ATLANTIC 0-86151	◆ SAMUELLE
34	22	4	10	THIEVES IN THE TEMPLE PAISLEY PARK 0-21598/WARNER BROS.	◆ PRINCE
35	25	20	12	DO ME! MCA 24037	◆ BELL BIV DEVOE
36	41	—	2	DEEP LOVE ONE VOICE ML 0-07648	DADA NADA
37	NEW ▶	—	1	PRAY CAPITOL V-79285	◆ M.C. HAMMER
38	NEW ▶	—	1	FAIRWEATHER FRIEND MOTOWN 4727	◆ JOHNNY GILL
39	40	44	3	NAKED IN THE RAIN BIG LIFE 877 615-1/MERCURY	◆ BLUE PEARL
40	35	37	5	HEAVEN KNOWS VIRGIN 4-91382	◆ LALAH HATHAWAY
41	47	—	2	HEART LIKE A WHEEL A&M 75021 2336-1	◆ THE HUMAN LEAGUE
42	NEW ▶	—	1	JUST ANOTHER DREAM POLYDOR 877 963-1	◆ CATHY DENNIS
43	NEW ▶	—	1	MISSUNDERSTANDING WARNER BROS. 0-21744	AL B. SURE!
44	NEW ▶	—	1	FOUND LOVE EPIC 49-73548	◆ DOUBLE DEE FEATURING DANY
45	36	38	5	TREAT THEM LIKE THEY WANT TO BE TREATED MCA 79016	FATHER MC
46	NEW ▶	—	1	I GOT THE FEELING MOTOWN 4739	◆ TODAY
47	33	26	13	LIES ATLANTIC 0-86168	◆ EN VOGUE
48	32	21	12	I LOVE THE WAY YOU LOVE ME WTG 41-73430/EPIC	◆ NAYOBE
49	43	—	2	KEEP WATCHIN' ATCO 0-96441	◆ MICHEL'LE
50	45	—	2	ROMEO ISLAND 878 013-1	◆ DINO

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

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HANDS ACROSS THE WATER: Let's take a look at this week's Club Play chart for a moment. Nearly half of the tracks charted, including the recent No. 1 hit by Betty Boo, "Doin' The Do," first received extensive airplay as imports.

Although the influence of the dance-music scene in England and Europe has always been strongly felt here, it seems that musical directors of the club community are being guided by what DJs are spinning abroad.

According to an A&R representative at a major label, up to 75% of dance-oriented acts currently being signed have already been tested in the American club market via import releases.

"DJs here are paying very close attention to the action in England and Italy right now," he says. "Sometimes it's to the point of ignoring good product by American artists."

From a promotional standpoint, working product that has already been popular as an import can be a hit or miss deal. In the case of "Found Love" by Double Dee Featuring Dany, on Epic Records, providing new remixes of the track was enough to maintain interest in the single.

"Initially, we had a little resistance to the record, but that's a common danger you face when you go out there with a record like this," says Dave Costanza, director of dance music at Epic. "But if you give a DJ fresh versions of a song that he's already playing a lot, he's going to be inspired to stay on it for a while longer. You've got to make the record different and exciting to someone who is heavily plugged into the import scene."

Costanza's point is supported by the fact that the Double Dee single has just jumped 13 places up the Club Play chart, and is bulleted at No. 16.

Other times, records come out a



by Larry Flick

little too late to be saved. Although no one interviewed for this column was willing to go on the record and cite previous failures, the number of misses last year nearly matches the number of hits.

One of the bigger disappointments from the past year was Candy Flip's excellent cover of "Strawberry Fields Forever." A former U.K. No. 1 hit, the track was hyped as a multiformat smash. But, by the time the single was released domestically, interest from stateside jocks was lukewarm at best.

Playing the import game is risky, given the large sums of money spent licensing and refurbishing

tracks. Sometimes you have to wonder why the extra money isn't funneled into developing more home-grown talent.

THE RACE IS ON: With the fall season in full swing, the flood of fourth-quarter releases is pouring freely. What sets this season apart from those of the past is the unusually large number of quality singles to choose from. Promotion hype aside, let's take a look at the cream of the crop:

The sprint to No. 1 should be lightning fast for "Gonna Make You Sweat (Everybody Dance Now)," the debut track from the C&C Music Factory on Columbia. The group is actually hot producers of the moment David Cole and Robert Clivilles with a rotating roster of rappers and singers. "Sweat" is a virtually flawless stew of hip-hop bass and percussion, deft rhyming courtesy of newcomer Freedom Williams, and

ripping vocals by supreme diva Martha Wash, formerly of the Weather Girls. The album isn't scheduled for release until late '90/early '91... we can't wait.

Elektra trio Deee-Lite, undoubtedly one of the most important dance music acts of this year, issues its second single, "The Power Of Love," at the end of the month. Remixed by the group itself, the somewhat sparse album version is pumped with floor-shattering beats and spacious, jazzy keys. We grow to love siren Lady Miss Kier's foxy growls more and more with each spin. By the by, be sure to check out the tribal and trippy deep house "Build The Bridge" on the flip. Quite tasty.

Atlantic has deluged the clubs with a number of interesting discs over the past week. Head and shoulders above the pack is the debut by New York siren Ceybil, "Love So Special." The track has received extensive regional underground play as a demo thanks to early interest from Tony Humphries, who provides a strong remix on the 12-inch.

Also noteworthy from the label is "Superlover" by Three Generations Featuring Chevell. We're afraid this gem will get lost in the Atlantic shuffle, which would be a shame since this seductive deep houser could pack a powerful early a.m. punch. Equally hip is the mind-bending "Get It Off" on the B side.

Although it may be hard to believe, pop/AC diva Whitney Houston offers a strong dancefloor contender with "I'm Your Baby Tonight" on Arista. Under the postproduction hand of current re-

(Continued on next page)

Pet Shop Boys Engage In Promotional 'Behavior'

BY LARRY FLICK

NEW YORK—Who says being a pop star is a glamorous gig? Following the Pet Shop Boys during a portion of their recent jaunt through New York proved to be an eye-opening lesson in the rigors of promotion.

The duo, famous for a number of late '80s pop/dance hits including "West End Girls" and "It's A Sin," were in town to spread the word about "Behavior," their third full-length album for EMI Records, and the set's first single, "So Hard."

In five hours, the Boys made stops at several New York radio stations and took a quick sprint out to a Long Island nightclub for a personal appearance. Simultaneously, they played host to record company executives and conducted an interview. Dinner was served at approximately 2:30 a.m. in a roadside diner between Manhattan and Long Island. They autographed four dozen photos while waiting for their food.

"Sometimes it feels like we spend more time and work promoting our

records than we do actually writing and recording the music," jokes singer Neil Tennant. "At least when we're in the studio we can get a hamburger when we want one."

It seems likely that the Boys' pace was easier in the studio—especially since much of "Behavior" was recorded within the luxurious confines of studios in Munich earlier this year.

Tennant and partner Chris Lowe shared production chores with Harold Faltermeyer, who is best known for his work on the "Beverly Hills Cop" soundtrack. Faltermeyer's influence is most evident on a pair of frontrunning contenders for future singles, "Being Boring" and "How Can You Expect To Be Taken Seriously," both of which balance the duo's trademark melodramatic disco edge with a bright modern pop timbre.

"We wanted to get a very electronic sound without being stiff," says Tennant. "People used to think of electronics as sounding cold, but this is a very warm sounding album. Harold was able to help us achieve

that sense of warmth."

Added to the technical progression of the Pet Shop Boys' music is a marked maturation in their lyrics. Particularly striking is "My October Symphony," which drops a literate view of the failed Russian revolution into a percussive club-styled setting.

Perhaps Tennant and Lowe's artistic growth has come from their heavy production schedule over the past two years. Their clients have included Liza Minnelli, Dusty Springfield, and Electronic. Despite an increasing list of requests for future projects, Tennant and Lowe say they intend to concentrate almost exclusively on their own music—at least for now.

"It's important that we not burn out creatively, or lose our own identity as performers," says Tennant. "That's not to say we won't produce anyone else ever again, because we certainly shall."

With "Behavior" scheduled for release next week, the Boys say they are looking forward to hitting the road for their first concert tour

of the U.S.

Performed last year in Hong Kong, Tokyo and London, the show is an elaborate production featuring 12 costume changes and projection screens that show eight films shot for the tour by director Chris Jarman. A modified version of the show will kick off in midsize venues in February, and is expected to move to large outdoor arenas by the summer.

"We always said that a Pet Shop Boys show will be anything but a boring rundown of hit singles," Tennant says. "It will be a fabulously extravagant event; much more like theater than a pop concert."

In the meantime, the promotion machine continues to grind on, and apparently the group's efforts are starting to pay off. "So Hard" is currently moving up Billboard's dance charts, bulleted at No. 19 on the 12-Inch Singles Sales chart and No. 31 on the Club Play chart. DJs are about to be serviced with a promo-only remodeling of the track. British underground club favorites the KLF post-produced the track, which is stripped down to virtually nothing more than bass, beats, and samples of Tennant's vocals.

"We're quite excited at how [the remix] came out," says Tennant. "We love to hear how someone else interprets our music."



Easy Going 'For Hard.' Members of EMI recording duo Pet Shop Boys recently visited New York to promote their new single, "So Hard," and forthcoming album, "Behavior." Shown, from left, are their manager, Arma Andon, SBK Management; Chris Lowe, Pet Shop Boys; Sal Licata, president/CEO, EMI; and Neil Tennant, Pet Shop Boys.

Hot Dance Breakouts

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

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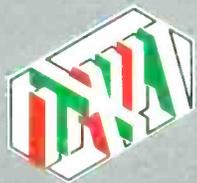
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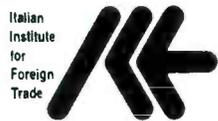
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DANCE TRAX

(Continued from preceding page)

mixing fave **Yvonne Turner**, this lightweight ditty is transformed into a sloping house cut that could win Houston some essential club credibility.

Euro-groovers **Culture Beat** return with street-tough, hip-house workout "I Like You" on Epic. Already a hit in Germany and England, the track has been remodeled by the group, emphasizing a numbing bass-bottom and guest vocalist **Lane E.**'s sweet tones. A sizzler.

Fans of TKA's Latin freestyle sound will be jolted when they drop the needle on their latest **Tommy Boy/Warner Bros.** 12-inch, "Crash (Have Some Fun)." Produced by **Joey Gardner** and remixed by **Tom Richardson**, the cut is an impressive foray into hip-house territory. **Seduction** blonde bombshell **Michelle Visage** adds harmonies a spicy rap at the break.

Among the most potent releases from the indie label sector is "9G" by **Artillerymen** on **Circularophile Records** (716-271-4209). Hanging on an industrial/hip-hop tip, this sample- and synth-driven jam should prove quite useful to alternative and funk-leaning jocks alike. More mainstream conscious is the ambient/acid-splashed houser "Unity" on the flip.

DOIN' IT THEMSELVES: Hungarian femme pop duo **the Padodo** recently became the first act to release a domestic-recorded 12-inch house music single in the Eastern Bloc. Until now, clubgoers in Austria, Hungary, and East Germany received their house music via imports from America, England, and Italy.

The track, "Boom Boom Dance," was produced by Chicago house music legend **Vince Lawrence** and, unlike the Padodo's previous hits, is sung in English. According to the group's representative, the song's lyrics deliver a positive message of world unity and peace. The group is currently in the studio working on a full-length album of house tunes, while its management negotiates with several American major labels, including **Virgin** and **Capitol**, for distribution here.

FIGHT FOR RIGHTS: Popular Cleveland club **U4ia** has jumped on the anti-censorship bandwagon. Combining efforts with the industry-supported **Rock The Vote** organization, U4ia special-events coordinator/DJ **Tim Richardson** is planning an "Uncensor America" party on Nov. 21.

"Our goal is to focus attention on the plight of artists and performers," says Richardson. "The ever-growing restrictions on their ability to create and express themselves must be addressed."

The program will include performances by artists still to be announced, and a silent auction of paintings and drawings by local artists. For more information, call 216-631-7111.

OOPS!: Last week, we goofed on the name of **Joe Dillon's** record pool. The correct title is **Central Ohio Record Pool**.

BILLBOARD CHANGES CHART NAMES

(Continued from page 6)

refer to the color of the artists making black music. Rather, the term was always a reflection of the music's roots. In fact, the choice of the term R&B is based on Billboard's desire to hark back to the roots of the music without further gratuitous reference to the racial origins of its pioneers.

Here is a sampling of reactions to the change from industry executives: "Yeah!" cheers Sharon Heyward, senior VP, R&B promotion, for Virgin Records. "I like the term R&B, because I don't know what black music is. Does Teena Marie sing black music or does she sing R&B? Black denotes the color of music. R&B talks about a style as opposed to a color. Rap is rhythm, hip-hop is rhythm." Heyward says Virgin uses the term R&B for its music division.

"I think that's a positive," says Glyncine Coleman, VP of urban promotion for EMI. "It opens it up again for all kinds of music to come through. When we label the music as black, we look at it as being only a black thing, which is not all positive in terms of the business. I've never looked at [the term] R&B as a negative—it describes the music."

"I have mixed feelings about it," says Ray Harris, senior VP, black music marketing and promotion, for Warner Bros. "There is a change in the times, but the one thing I'm clear on is whatever you call the music, it is a music of African-American people. I don't think [the name change] does anything to the music. I think in how the artists and the music is perceived it will always be black music, until such time as music categories don't mean a thing."

Ernie Singleton, president, black music division, MCA Records, feels that R&B should have been the terminology all along. "I'm not happy that we keep changing our name," he says. "Though there are no blues on this chart, I don't have a problem with the [R&B] name . . . Why can't it be rhythm & blues? The music being charted is rhythmic. When I hear Anita, I'm still hearing the blues, and

when I listen to Sade I say, 'Listen to that girl sing the blues!' There's rhythm to the 'nth' degree when you hear the music out today . . . It's music and it should be defined as music. It's OK to identify its source, that's appropriate, to find its origin, not its race."

"In that sense I agree," says Sara Melendez, senior VP, promotion, black music, at Columbia, "because there are so many different kinds of artists on the chart. R&B makes sense, because then why not call the pop chart the white chart? Even within the company there is some question about using the term black music, though most record companies still use black music."

Hank Caldwell, Epic VP of black music, also has mixed feelings, but says, "I'm for calling the Billboard chart anything necessary to make sure that the music we're talking about gets a fair shot."

CHANGES ALONG WAY

Billboard has always attempted to reflect musical trends as well as societal changes with its charts. This has been especially evident in Billboard's history of documenting the music with black roots.

The first Billboard chart of black music was the "Harlem Hit Parade," which ran from October 1942 to February 1945. From 1945-49, the chart was labeled "Race Records." This offensive terminology was replaced by the "Rhythm & Blues" chart, which ran through August 1969, with a hiatus from November 1963 to January 1965, when all black artists were charted in the pop category.

The Rhythm & Blues chart was replaced by the "Soul" chart in August 1969. Then in June 1982, the charts were retitled "Black." At the time, Billboard explained that "soul" was too limited a term to define the diversity of musical styles appearing on the chart, and that "black" was a better tribute to the music's cultural origins. The current return to "R&B" redirects the focus on the music itself.

ARBITRON, BIRCH PLAN TO EXPAND REACH

(Continued from page 6)

money for the market," Boehme says. "That is one of the pitches [ratings services] use to sell the book. But we've never seen any evidence of that. Whether [advertisers and agencies] spend additional money because a newer book is available, we've never really seen that."

Among the new twice-yearly Arbitron markets are Ann Arbor, Mich.; Augusta, Ga.; Charleston, W. Va.; Fayetteville, N. C.; Lincoln, Neb.; Macon, Ga.; Oxnard-Ventura, Calif.; Rockford, Ill.; and Savannah, Ga.

New Birch markets include Asheville, N. C.; Atlantic City, N. J.; Cheyenne, Wyo.; Honolulu; Poughkeepsie, N. Y.; Springfield, Ill.; and Wichita Falls, Texas.

Appearing on both the expanded Arbitron and Birch lists are Abi-

lene, Texas; Johnstown, Pa.; and Redding, Calif. Birch will measure Redding quarterly.

DIFFERENT STROKES

A new Katz Radio Group study, released at the same time as the expansion announcements, indicates once again that the difference in methodology produces different results in the two companies' surveys. Arbitron has been using diaries to survey listeners since 1964, while the 12-year-old Birch uses telephone interviews.

Drawing on data from 75 quarterly markets in the spring 1990 survey, the Katz study found that formats typically attracting the 12-34 listeners (top 40, album, urban) attain higher 12-plus audience shares in the Birch surveys, while formats targeting 35-plus listeners (easy, N/T, adult standards) achieve higher Arbitron scores. Formats attracting 25-54-year-olds (AC, country) achieve similar 12-plus shares. The Katz study has produced similar results every year since it was initiated in 1982, despite revisions in survey procedures at both ratings companies.



by Jeff Levenson

DO YOU KNOW WHAT IT Means To Miss New Orleans? A chart rarity, this. Columbia boasts firm possession of the top four positions on the Top Jazz Albums chart this week. What's more, the four entries are dominated by two of jazz's best-known names: Connick, as in Harry; and Marsalis, as in Branford and Wynton. On Oct. 13, when Connick's "Lofty's Roach Souffle" logged at No. 5, Columbia claimed the top five slots on the chart. Thus, that Crescent City youth movement we've heard so much about continues to march on. (Truth is, it's getting harder to refer to these guys as youths, what with their musical maturity and durable market presence.)

A BRITISH INVASION (Handled With Class): HMV, the mammoth music retailer from England that is about to open two new outlets in New York, has launched a striking ad campaign adorning bus shelters around town. It features graphics that incorporate two fine Herman Leonard photos—one of the late drummer Art Blakey, the other, bassist Oscar Pettiford. The design house, I'm told, is Frankfurt Gips Balkind, layout firm for the impressive coffee table book, "Listen Up: The Lives Of Quincy Jones."

PRODUCING a world-class piano is not the easiest of tasks. Of course, Steinway & Sons makes an instrument that is universally held in high esteem. As a way of commemorating the manufacture of 500,000 pianos over its 137-year history, Steinway has designed and crafted a one-of-a-kind grand—inlaid with rare woods—that has been variously described as "futuristic," "Bauhausian," "geometrically inspired." (I haven't seen this Rubik's

Cube of a creation yet and can't even imagine what it looks like.) Additionally, 800 engraved signatures, representing the company's roster of exclusive "Steinway Artists," embellish the construction.

STUFF: The Brothers Marsalis highlight a new video, "Jazz At The Smithsonian," from Kultur. They co-star with Messenger Man Blakey. Also included in Kultur's new video issues are "Chamber Jazz," with xylophonist Red Norvo, and "A Tribute To Sidney Bechet," with saxophonist Bob Wilbur and the Smithsonian Jazz Repertory Ensemble . . . Bluebird, RCA's reissue label, is about to release a Bechet box that includes the so-

Columbia cops top 4 albums; Steinway crafts 'grand' piano

pranoist's complete master takes for Victor between the years 1932-43. Reportedly, Steve Lacy gave RCA the idea for issuing Bechet's work. Included in the 58-track package are contributions by some celebrated Bechet confreres: Sid Catlett, Willie "The Lion" Smith, Mezz Mezzrow, and Jelly Roll Morton. Morton himself is the subject of a five-CD box that Bluebird will release at the same time. Titled "The Jelly Roll Morton Centennial—His Complete Victor Recordings," it covers the years 1926-30 and '39. The issue coincides with the 100th anniversary of the piano master's birth.

TIME CHIMES IN: A few weeks after my colleague Janine McAdams filed a story on the marketing of jazz youngbloods, Time magazine has a cover story on "The New Jazz Age," replete with references to many of the artists McAdams cited. However, the list of wunderkinds is growing at a frightening pace. Keep an ear cocked for Blue Note artists Benny Green and Geoff Keezer, both pianists, and Rachelle Ferrell, a singer who slayed 'em at this year's Montreux jazz fest; pianist Neils Lan Doky, who is about to issue a second album on Milestone; and Michael Hashim, a swing-to-bop altoist with a new issue on Stash.



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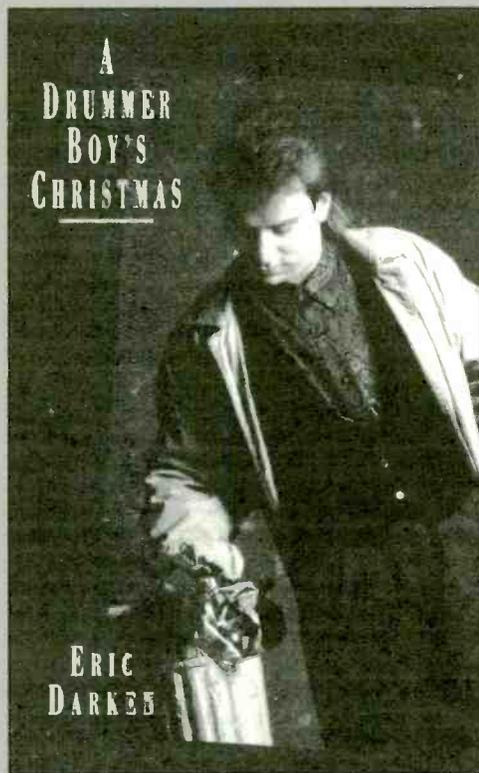
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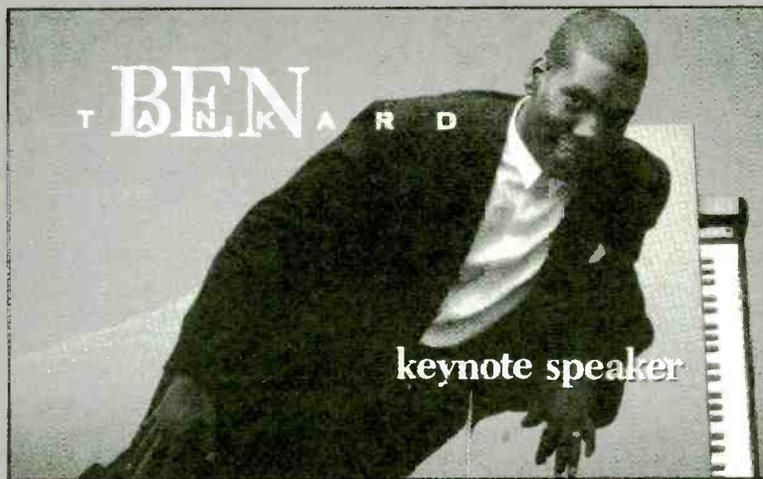
Sleigh Ride

The Christmas Song

Fanfare of Joy

Joy To The World

Angels We Have Heard On High



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Top Jazz Albums™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
Compiled from a national sample of retail store and one-stop sales reports.				
1	2	9	BRANFORD MARSALIS QUARTET/T. BLANCHARD COLUMBIA 46792 MUSIC FROM "MO' BETTER BLUES"	★★ NO. 1 ★★
2	1	13	HARRY CONNICK, JR. COLUMBIA 46146	WE ARE IN LOVE
3	4	9	BRANFORD MARSALIS QUARTET COLUMBIA 46072*	CRAZY PEOPLE MUSIC
4	3	17	WYNTON MARSALIS COLUMBIA 46143 STANDARD TIME VOL. 3 - THE RESOLUTION OF ROMANCE	
5	8	3	GEORGE BENSON WARNER BROS. 26295 BIG BOSS BAND FEATURING THE COUNT BASIE ORCHESTRA	
6	7	7	JIMMY MCGRUFF HEADFIRST 379*/K-TEL	YOU OUGHT TO THINK ABOUT ME
7	5	13	HARRY CONNICK, JR. COLUMBIA 46223	LOFTY'S ROACH SOUFFLE
8	11	5	MICHEL CAMILO EPIC 46236	ON THE OTHER HAND
9	6	15	ELIANE ELIAS BLUE NOTE 93089*/CAPITOL	ELIANE ELIAS PLAYS JOBIM
10	NEW		MACEO PARKER VERVE 843 751*/POLYGRAM	ROOTS REVISITED
11	14	5	GERRY MULLIGAN A&M 5326*	LONESOME BOULEVARD
12	10	9	BLUESIANA TRIANGLE WINDHAM HILL JAZZ 0125*	BLUESIANA TRIANGLE
13	9	15	PAT METHENY GEFEN 24293	QUESTION AND ANSWER
14	13	7	JACKIE MCLEAN QUINTET FEAT. RENE MCLEAN TRILOKA 181*/PPI DYNASTY	
15	NEW		OSCAR PETERSON TRIO TELARC JAZZ 83304*	LIVE AT THE BLUE NOTE

TOP CONTEMPORARY JAZZ ALBUMS™

1	2	7	RIPPINGTONS FEATURING RUSS FREEMAN GRP 9618 1 week at No. 1 WELCOME TO THE ST. JAMES' CLUB	★★ NO. 1 ★★
2	3	7	BOBBY LYLE ATLANTIC 82138*	THE JOURNEY
3	1	17	MICHAEL FRANKS REPRISE 26183	BLUE PACIFIC
4	6	5	DAVID BENOIT GRP 9621*	INNER MOTION
5	13	3	TAKE 6 REPRISE 25892	SO MUCH 2 SAY
6	4	13	ANITA BAKER ELEKTRA 60922	COMPOSITIONS
7	8	7	RICARDO SILVEIRA VERVE FORECAST 843 602*/POLYGRAM	AMAZON SECRETS
8	12	7	JOHN PATITUCCI GRP 9617*	SKETCHBOOK
9	9	9	RICHARD ELLIOT ENIGMA 73565*	WHAT'S INSIDE
10	7	13	BOB JAMES WARNER BROS. 26256	GRAND PIANO CANYON
11	11	7	BOB BERG DENON 6210*/A&M	IN THE SHADOWS
12	17	3	MICHAEL BRECKER GRP 9622*	NOW YOU SEE IT... NOW YOU DON'T
13	15	9	RONNIE LAWS PAR 2003*	TRUE SPIRIT
14	5	19	SPYRO GYRA FEATURING JAY BECKENSTEIN GRP 9608	FAST FORWARD
15	14	7	ACOUSTIC ALCHEMY GRP 9614*	REFERENCE POINT
16	18	5	DAVE WECKL GRP 9619*	MASTER PLAN
17	19	5	THE MEETING GRP 9620*	THE MEETING
18	10	19	JOHN MCLAUGHLIN TRIO JMT 834 436*/POLYGRAM LIVE AT THE ROYAL FESTIVAL HALL	
19	23	3	NINO TEMPO ATLANTIC 82142*	TENOR SAXOPHONE
20	16	35	BASIA EPIC 45472	LONDON WARSAW NEW YORK
21	25	3	TANIA MARIA WORLD PACIFIC 93871*/CAPITOL	BELA VISTA
22	22	45	KENNY G ARISTA 8613	LIVE
23	NEW		THOM ROTELLA DMP 476*/TELARC	WITHOUT WORDS
24	NEW		TOM COSTER HEADFIRST 384*/K-TEL	FROM ME TO YOU
25	20	27	NAJEE EMI 92248	TOKYO BLUE

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl unavailable. ©Copyright 1990, BPI Communications, Inc.

RECORDING ACADEMY

(Continued from page 10)

ko Hotel. The NARAS delegation also addressed the second annual Backstage Congress Entertainment Symposium in Mexico City.

NARAS has also launched a six-month feasibility study to develop the proposed international recording academy, which would award the equivalent of NARAS' Grammys in the Latin music world.

The study, which will include recommendations for the first head of the academy, will be presented in May to the NARAS board. At that point, Greene says, a decision will be made on whether or not to move forward.

"Most of the response we've been getting has been positive," Greene says. "The sessions we had were very energetic. Many of the people we talked to, and those who had questions, were very forthcoming. They were very excited about setting up this organization, which would be solely run by art-

"The U.S. and Mexico have overlapping markets and so it is only natural that NARAS look to us"

ists for artists. We left Mexico City feeling we had developed a new brotherhood down there."

WARM RECEPTION

The presentations by NARAS officials were warmly received. Jesus López, managing director of Ariola/BMG in Mexico, says he, like most of his colleagues, is intrigued by the idea of an international Latin music academy.

"It is very interesting and very good, for all of us I think," López says. "This would give us an organization that would be more widely accepted by those in the [music] industry. It would be a group which would provide a forum for consensus among the professionals in the business [here]."

López notes that Mexico is the largest market in the world for sales of Latin music. Consequently, he says, it would be a logical place to initiate such an academy.

"The United States and Mexico have overlapping markets and so it is only natural, logical, that NARAS look to us to help establish the academy," he says.

In addition, López says "establishing the Latin Grammys would provide credibility as the single most prestigious awards in Latin America. As it is, we have several awards presentations, some for sales, others for popularity."

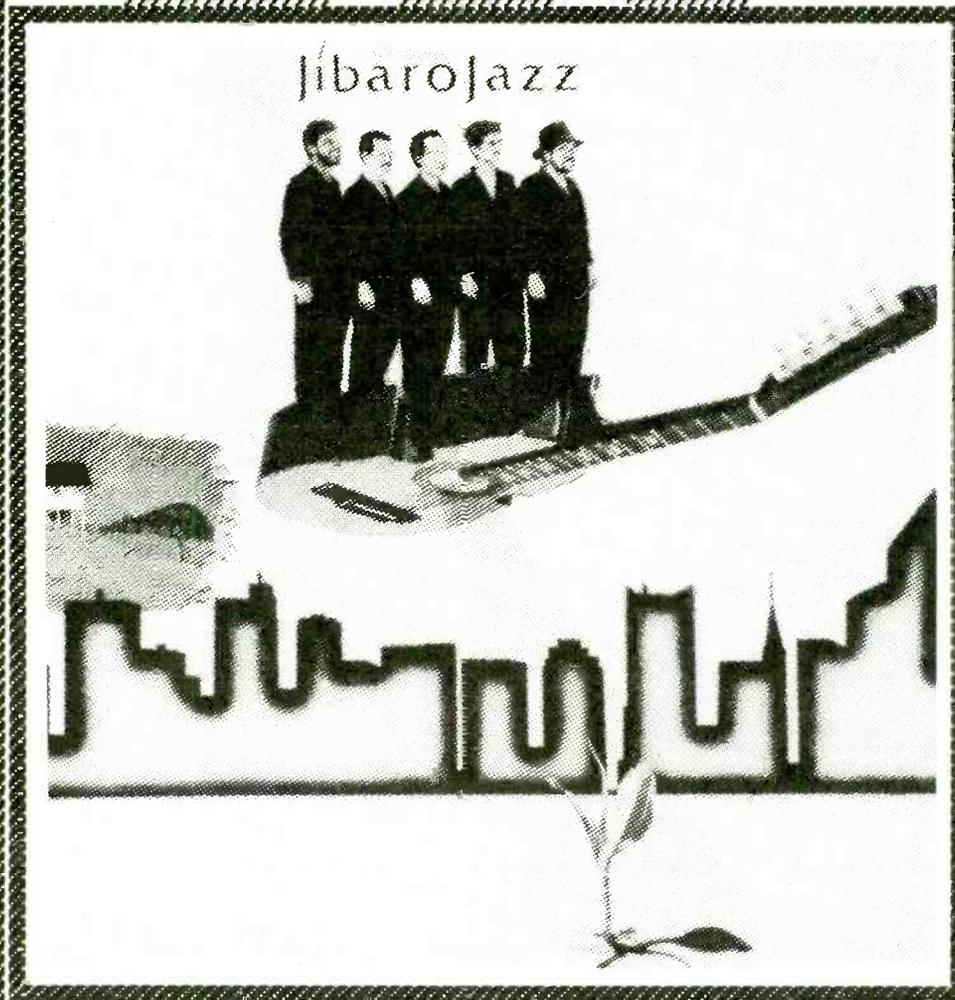
Greene says the Latin music academy could have chapters, "like its U.S. counterpart, in cities like Mexico City or Acapulco, Rio de Janeiro, Brazil, and even Havana, Cuba.

"NARAS is a vital organization representing issues which affect the creative and technical music community in America," he says. "We're excited about working with the Latin American community."

NARAS officials will meet with recording industry executives in Brazil later this year as a continuing part of the feasibility study.

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Retail

IN THIS SECTION

- Rainbow Teams Up With McDonald's 40
- New Releases Previewed 40
- Jazz Living Legends Get New Life 42

Record World To Get 'Street Tuff' Pushes For Sales Despite Economy Lag

BY PAUL VERNA

TEANECK, N.J.—Neither the prospect of a lackluster Christmas selling season nor a bleak economic prognosis prevented Record World Inc. patriarch Roy Imber from instilling in his staff a sense of confidence and a fighting spirit at the company's annual convention, Street Tuff '90, held Oct. 5-8 at the Loews Glenpointe Hotel here.

In his opening speech, Imber urged store managers to be "street tough and maintain a lighter, leaner operation with no excess baggage." Admitting that chainwide sales have slackened since the Persian Gulf crisis, he called on his employees to achieve a substantial increase in comparative-store sales numbers during the Christmas selling season.

In the past year, Record World has opened 13 stores, bringing the family-run chain's total to 91 units. Of those, 60 are computerized, with the rest expected to be converted by June 1991. The company,

which has about two-thirds of its stores in malls, now fields outlets averaging about 2,500 square feet; older stores measure approximately 3,500 square feet.

Prerecorded music comprises about 80% of the chain's business, while video accounts for 6% to 7%, and accessories, 11%. Of the prerecorded music, Record World dollar volume from cassettes and CDs are about equal, while the tape configuration still surpasses CDs in total units.

At the convention, staff employees were told of the company's upcoming holiday campaign, which was devised by Phillis Purpero, senior director of advertising.

The campaign will feature large quantities of product on sale from Thanksgiving through mid-December, allowing the stores to live off the natural increase in traffic that occurs during the Christmas season. The tactic, according to VP of marketing Bruce Imber, is aimed at keeping pace with department-store retailers, who, he says, are increasingly aggressive in putting merchan-

dise on sale during the period between Thanksgiving and Christmas.

Keynote speaker Russ Bach, president of CEMA Distribution, offered a gloomy forecast for the music industry for the coming year. "There is a cloud on the horizon, and it's not a pretty cloud," he said, warning the audience that the industry may be in for a deep

(Continued on page 45)

CONVENTION CAPSULES

The following is a roundup of events at the Square Circle/Record World annual convention, held Oct. 5-8 at the Loews Glenpointe Hotel in Teaneck, N.J.

WHEN THE GOING GETS TUFF: The Square Circle/Record World troops rallied behind their convention slogan, Street Tuff '90, coined by VP of marketing Bruce Imber. The phrase was evoked repeatedly by Bruce's father, chain founder, president, and CEO Roy Imber, in his opening speech. "Street tough," he said, "means rugged, assertive, able to weather any storm and come out stronger than ever." He added that the company's goal is to achieve "a substantial increase in comparative store sales while reducing our expenses and increasing our profits."

Imber also noted that the chain, which was bought out 18 months ago by Elroy Enterprises and General Atlantic Partners, has opened 13 stores since last year's convention, with two more expected before the end of the year. That brings the company's total to 91 outlets.

A SHRINKING PROBLEM: At the CEMA product presentation, VP of purchasing and distribution Mitchell Imber addressed two of the stickiest industry issues—cassette single deletions and pilferage—with one fell



Hooray For Ray. Eric Paulson, left, executive VP/chief operating officer of Lieberman Enterprises, presents Music West label composer Ray Lynch with a plaque to commemorate combined sales of more than 1 million units of his releases "Deep Breakfast," "No Blue Thing," and "Sky of Mind." The presentation was made at Navarre Corp., a Lieberman subsidiary.

quip: "A kid comes into our store for the cassette single, can't get it, and steals the album from us."

ISSUES: Packaging, stickering, and cassette single deletions were, not surprisingly, the most resonating issues at the Glenpointe. An interesting angle on the latter topic was expressed at the MCA and BMG pre-



sentations. One store manager said that availability, not price, was the problem with cassette singles. An increase to \$3.49, he added, would not deter customers from buying a cassette single. What irks shoppers, according to several Square Circleers, is seeing a song listed on the Billboard Hot 100 and not being able to buy it in the store. "What they do," confided one manager, "is go to Sam Goody down the block. When they're told the single's not there either, they buy the album from them."

NEW MAN ON THE JOB: Record World has appointed a chief financial officer, Jed Trospen, who "has an extensive background in retail finance and management information systems," according to Roy Imber. The chain's founder expressed hope that Trospen, along with senior VP Bill Forrest, will bolster the company's ability to maximize every opportunity toward realizing its sales projections.

ANYTIME YOU WANT IT: A gripe voiced by store managers at a business seminar was the inconsistency in the timing of shipments. One trucking firm, Anytime Delivery, "will come in at 11 a.m. one day, three o'clock the next day, and five the next day," complained one attendee. Which led another to remark that at least the firm had an appropriate name.

MUSIC FROM BACH: CEMA chief-tain Russ Bach, perhaps inspired by the vanity spelling of the convention theme, offered some peculiar orthography of his own. "I spell music with a dollar sign as the 'S,'" he remarked, later adding, "That sign is what makes this business tick, and don't you ever forget it."

BABY BOOM: No less than five children have been born to the Square Circle/Record World/Elroy family in the past few weeks. Three managers are the proud fathers of newborn children: Terry Koger (Golden Ring, Md.) and his wife, Nancy, gave birth to a baby boy, Troy Stephen; Tom and Roxanne d'Agostino also had a son, Michael; and Mike and Lois Morrissey (Allentown, Pa.) welcome the arrival of their new daughter, Amber Nicole. Elroy assistant warehouse manager Larry Stangl and his wife, Karen, had a daughter, Lauren Elizabeth. And finally, Alan Skolnik, director of merchandising, had to skip the convention to be with his

(Continued on next page)

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CONVENTION CAPSULES

(Continued from preceding page)

wife, Bonnie, during the birth of their new son, Miles Andrew.

THAT'S ENTERTAINMENT: A spectrum of rising acts performed at Street Tuff '90. Here is the full list: **George LaMond** (Columbia), **Celine Dion** (Epic), **Steven Kindler** (Global Pacific), **Eric Bogosian** (SBK), **Alias** (EMI), **Cliff Eberhardt** (Windham Hill), **Rockapella** (WEA), **Oleta Adams** (Fontana/Mercury), **Cathy Dennis** (Polydor), and **Toni! Tony! Toné!** (Wing/Polydor). Making appearances but not performing were **David Cassidy** (Enigma), **Adeva** (Capitol), and members of **Extreme** (A&M), the **Scorpions** (Mercury), and **Deep Purple** (BMG).

PASSING THE ENVELOPE: Managers in each of Record World's eight regions received store-manager-of-the-year plaques and a check for \$250. **Tom Franzese** and **Bob Aquilino** shared the prize for New York City/Western Long Island; **Helen Haltigan** of Bayshore, N.Y., won for Eastern Long Island; **Don Kamps**, Danbury, Conn., took the prize for Westchester/Upstate New York/Western Connecticut; **Max Browning**, Waterford, Conn., for Connecticut/Massachusetts; **Dave Hoerr**, Paramus, N.J., for North Jersey/Florida/Pennsylvania; **Cathy Lyons**, Shrewsbury, N.J., for South Jersey; **Mike Becker**, Fairfax, Va., for Washington, D.C.; and **Jason Ball**, Glen Burnie, Md., for Baltimore/Philadelphia. Ball was also the proud winner of the chain-wide store-manager-of-the-year prize, a \$500 award.

Ray Zanfini of North Plainfield, N.J., won the gross-profit award; **Will Yaeger** of Babylon, N.Y., took the payroll-control prize; The award for highest sales increase went to **Dave Hoerr**, Jersey City, N.J.; and the customer-service-excellence honor was given to **Bob Klimasweski** of Revere, Mass.

The company also distributed Elroy service awards to **Mark Freytag** and **Zanfini** for 10 years' service. Five-year awards were given to **Donna Cucinello**, **Marty Horn**, **Vicki Morris**, **Ray Link**, **Tom Franzese**, **Paul Jones**, **Mike Curran**, and **Augie Deile**.

WHO'S GONNA DRIVE IT home? New dad Koger got to drive home to Golden Ring, Md., in his brand-new Geo Storm, which he won courtesy of some of the manufacturers who exhibited at the trade show.

THIEF IN THE TEMPLE: Professional-thief-turned-security-consultant **Mike McCaffrey** regaled Square Circle/Record World managers with tips on how to spot potential shoplifters in their stores. "You can just see it in the dilation of their eyes," he said during his motivational seminar, "Loss Prevention: Internal Theft." McCaffrey's optical allusion should alert store managers to beware of thieves wearing shades.

MAY I MISQUOTE YOU ON that? In response to VP of retail stores **Michael Collins'** quip in his opening-night speech about being "quoted all the time in Billboard—sometimes misquoted," here is a misquote from (Continued on page 70)

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RETAIL TRACK



by Geoff Mayfield

McMUSIC: Rainbow Records has cooked up a massive six-week promotion with San Francisco Bay area McDonald's locations, reports Nadine Davis, Rainbow advertising director.

The plan has Rainbow providing the hamburger folks with 1.5 million four-color coupon books, along with counter-top displays. The coupons, good for unlimited purchases, offer \$1 off any non-sale-priced cassette priced at \$6.99 or more, and \$2 off nonsale CDs priced at \$9.99 or more. Also, Camelot Music will honor the campaign at the seven Rainbow stores it recently acquired.

This, however, is not just a sale, because Rainbow has agreed to donate \$1 for each CD or cassette sold through this promotion to McDonald's Ronald McDonald House Foundation, which offers comfort and support to families of youngsters who are struck by serious illnesses.

McDonald's is tagging Rainbow's fund-raising effort on \$180,000 worth of ads, approximately 160 TV spots, and 1,475 radio ads. Davis says she also expects further coverage via public-service announcements, and says the chain is trying to enlist recording artists to help with that outreach.

BRIGHT IDEAS: You may have noticed that the covers of the Rhino "Have A Nice Day" titles—the 10-volume, soon-to-be-15-volume series that chronicles one-hit wonders from the '70s—feature various artifacts of the decade, like platform shoes, eight-tracks, and that dreaded smile face. Well, as Esa Katajamaki, Midwest

Rhinoman (a position formerly identified as Midwest marketing manager), looked for ways to promote the line, one of those throwbacks caused a light to glow over his head. Not just any light, but a Lava Lite.

Katajamaki has already run promotions with **Rose Records** in Chicago, **Radio Doctors** in Milwaukee, and **Title Wave** in Minneapolis in which consumers registered to win Lava Lites (one per store at each of the three chains). The 10 titles were sale-priced during each campaign, and to make sure the dealers were properly stoked to give the promotion a maximum effort, the psychedelic lights were also awarded to various management staffers.

He has a similar scheme, with the same bait, lined up during the fourth quarter for the account service reps at rack giants **Handleman Co.** and **Lieberman**. Katajamaki lined up ad dollars for the racks, and to ensure that the product is properly highlighted when those ads run in the beginning of November, he will give Lava Lites to each of the reps who turn in a representative number of photos to prove that they have "Have A Nice Day" bin cards and placed at those racks' selling venues.

"The thrust is to separate our stuff, particularly this series, from the other various-artists titles that are out there," says Katajamaki, who adds that Vols. 11-15 "have even more No. 1 hits than the last batch."

KICKING BUTTS: Jeff Loudon, director of marketing for **The Record Shop**, and Stan Goman, senior VP of retail operations at **Tower Records**, have quit cigarettes. Loudon did it with the help of Tom Silver, West Coast regional marketing director for **Chrysalis**, who also moonlights as a professional hypnotist.

"Would I have looked for a hypnotist in the Yellow Pages to help me quit? I doubt I would have done that," says Loudon, who says the fact that he has been friends with Silver for years made him feel more comfortable. Loudon went through one session with Silver during a

(Continued on page 44)

ALBUM RELEASES

The following configuration abbreviations are used: CD—compact disc; CA—cassette; LP—vinyl album; EP—extended play. List price noted when available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

POP/ROCK

BETTY BOO

Boomania
CD Reprise 2-26360
CA 4-26360
LP 1-26360

THE BLONDX

CD Epic 2K-46071
CA ZT-46071

BOXCAR

Vertigo
CD Arista ARCD-8610
CA AC-8610
LP AL-8610

HOMEWORK

CD Epic 2K-46833
CA ZT-46833

THE GO-GO's

The Go-Go's Greatest Hits

CD A&M 5333-2
CA 5333-4
LP 5333-1

MEAT PUPPETS

No Strings Attached

CD SST SST-265
CA 265
LP 265

JENNY MORRIS

Shiver
CD Giant-Reprise 2-24407
CA 4-24407

PUBLIC IMAGE LIMITED

Greatest Hits So Far

CD Virgin 91581-2
CA 91581-4

TESTAMENT

Souls Of Black
CD Megaforce Worldwide 82143-2
CA 82143-4

VARIOUS ARTISTS

Live At The Knitting Factory, Vol. IV

CD A&M 5332-2
CA 5332-4

R&B

THE DAY Zs

CD Reprise 2-26128
CA 4-26128
LP 1-26128

GROOVE B. CHILL

Starting From Zero

CD A&M 5307-2
CA 5307-4
LP 5307-1

GWEN GUTHRIE

Hot Times

CD Reprise 2-26238
CA 4-26238
LP 1-26238

KINGS OF SWING

Strategy

CD Virgin 91425-2
CA 91425-4

THE WOOTEN BROTHERS

Try My Love

CD A&M 5331-2
CA 5331-4
LP 5331-1

COUNTRY

ROSANNE CASH

Interiors

CD Columbia CK-46079
CS CT-46079

MERLE HAGGARD

Greatest Hits Of The '80s

CD Epic EK-46925
CS ET-46925

LARRY SASSER & THE NASHVILLE NOW BAND

Sassy Country

CA Step One SOR-0058
LP SOR-0058

ROGER WHITAKER

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CD Capitol C2-94380
CS C4-94380

JAZZ/NEW AGE/INSTRUMENTAL

AZYMUTH

Outubro

CD Black Sun 15007-2

ART BLAKEY & THE JAZZ MESSENGERS

One For All

CD A&M 5329-2
CA 5329-4

KLAUS DOLDINGER'S PASSPORT

Balance Of Happiness

CD Atlantic Jazz 82154-2
CA 82154-4

KENNY GARRETT

African Exchange Student

CD Atlantic 82156-2
CA 82156-4

PAUL HORN

In India & Kashmir

CD Black Sun 15009-2

BETH LAWRENCE

Color In A Grey World

(Continued on page 45)



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SURGEON GENERAL WARNS OF STRAIT FEVER EPIDEMIC

Washington, D.C. : In a hastily called press conference, the Surgeon General of the United States issued warnings of a recurrence of Strait Fever, the mysterious malady that swept the nation earlier this year.

"We thought we had the problem under control," he said grimly. "But, following Mr. Strait's appearance on the Country Music Association Awards program and his repeat win as Entertainer of the Year, we received immediate reports of dangerously high Fever in New York, then Chicago, later Atlanta, Oklahoma City, San Diego and Seattle. We fear the worst. We're talking epidemic."

Health officials say there is still no known cure for Strait Fever. "As long as George Strait keeps winning these awards, selling out concerts, recording gold and platinum albums and racking up the #1 hits, there's just not much we can do."

George Strait was unavailable for comment. He was reported to be Livin' It Up, on his way to another stupendous year.



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RETAIL

Triloka Showcases Jazz's 'Living Legends'; Rykodisc Throws An All-Starr Release Party

BY DEBORAH RUSSELL

THREE WORLDS, ONE DREAM: Triloka Records, a young jazz/world music label based in L.A., has a history as unique as its artist roster.

The seeds of Triloka (Sanskrit for "three worlds") were sown one afternoon when record producer Paul Sloman and musician/producer K.D. Kagel were lunching at L.A.'s Studio Grill. A posted sign advertised live jazz by Freddie Redd, an artist for whom Sloman and Kagel shared a coincidental passion. Redd had long been out of the public eye after gaining acclaim in the '60s as part of a Broadway jazz production called "The Connection."

Sloman and Kagel, thrilled at the rediscovery of their musical idol, were eager to record Redd's live show. They enlisted the Record Plant's Chris Stone, who supplied a mobile recording unit for the job.

What emerged from the evening was Triloka, a label devoted to the "living legends" of jazz. Sloman, Kagel, and third partner Mitchell Markus launched a campaign to record more new material by more old masters. Shortly after the plan gelled, the trio happened upon saxophonist

Jackie McLean. "That was the icing on the cake," says Markus.

Triloka's "Living Proof" series currently contains Redd's "Live At The Studio Grill" album, the Jackie McLean Quintet's "Dynasty" release, and a multi-artist tribute to Chet Baker titled "Some Other Time." The next major Living Proof project is an early-1991 duet release



featuring George Coleman and Richie Beirach.

Meanwhile, Triloka's principals, who also share a passion for East Indian philosophy, created a "One World" series designed to synthesize sounds across the planet. Jai Uttal's "Footprints," featuring Don Cherry and Lakshmi Shankar, is a "One World" release that melds Eastern, middle Eastern, and African influences with Western pop sensibilities and modern technology. A release from Ali Akbar Khan is the next album on the "One World" roster.

Triloka is distributed by the PPI Entertainment Group in Newark,

N.J. For more information, call 213-850-0608.

ALL-STARR CAST: Rykodisc's record-release party for Ringo Starr & His All-Starr Band's live tour album was a Starr-studded extravaganza, to say the least. It's not often that Grass Route's name appears on the guest list alongside two Beatles, the Beach Boy, an Eagle, a Door, and a host of other living legends. What a kick to witness Starr and George Harrison shooting the breeze with Brian Wilson, Joe Walsh, John Densmore, Jeff Lynne, Billy Preston, Clarence Clemons, and Jim Keltner.

The live album features 12 tunes recorded during the summer 1989 tour. Tracks include Starr's "It Don't Come Easy," "Photograph," and "You're Sixteen"; Walsh's Eagles classic "Life In The Fast Lane"; Preston's "Will It Go Round In Circles"; and Dr. John's "Iko Iko," among others. Additional members of the All-Starr Band include Keltner, Clemons, Rick Danko, Nils Lofgren, and Levon Helm. For details, call 508-744-7678.

RECKLESS ABANDON: In this (Continued on next page)

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GRASS ROUTE

(Continued from preceding page)

age of "hypertechnology," the black-vinyl LP appears destined for extinction. However, the folks at **Reckless Records** in San Francisco have temporarily abandoned any Orwellian obsessions, and will issue 5,000 limited-edition, vinyl-only 12-inch singles by the **Bevis Frond**. The 12-inch psychedelic "Ear Song" is due out Oct. 29 and contains a B side filled with 20 minutes of live mayhem, including the previously unreleased "Radio Bloodbeast," recorded last summer in Copenhagen, Denmark. For details, call 415-431-8435.

SEEDS AND SPROUTS: Baltimore-based **Great Bay Distributors Inc.** has expanded its East Coast penetration by opening a New York office headed by **Andrew R. Miele Jr.**, formerly of **Schwartz Bros.** For info, call 301-675-7855 ... Winston-Salem, N.C.'s **Action Video** chain has acquired **Boom/Power Play Records** as an affiliate to its entertainment complex. Boom executives currently are seeking a production and distribution deal for the Dallas-based rock group **China Blue**. The label is seeking artists in the pop/rock genre. Details from Boom at 919-768-1298 ... San Francisco-based **Axis Records** has pacted for distribution with **Rough Trade**. Initial releases include the dance-oriented EP "Body Automatic" by the **Static Seekers** and the dance-funk single "Survive" by **White Boy Worry**. **Tackhead's Skip McDonald**, one of the label's founders, produced "Body Automatic" and mixed "Survive." The label promises "grunge noise" and "reggae-tinged funk" releases in the future. Call Axis at 415-922-6178 ... Philadelphia's **Baby Flamehead** plays live acoustic pop/rock on the National Public Radio program "Mountain Stage" Sunday (21). Taped broadcasts of the program will air on 130 NPR stations nationwide, starting Oct. 28. The band's "Life Sandwich" album is on **Texas Hotel Records**, Santa Monica, Calif. For more info, call 213-823-7159.

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<p>RAINBOW RECORDS</p> <p>Rainbow Music, Inc. has sold its mall stores and inventory to</p> <p>Camelot Music, Inc.</p> <p><small>The undersigned initiated this transaction and acted as financial advisor to Rainbow Music, Inc.</small></p>	<p>waxie maxie's</p> <p>Waxie Maxie Quality Music Company has been acquired by</p> <p>LIVE Entertainment, Inc.</p> <p><small>The undersigned initiated this transaction and acted as financial advisor to Waxie Maxie Quality Music Company.</small></p>	<p>Variety Company has sold most of the assets of</p> <p>RAINFALL RECORDS</p> <p>to</p> <p>Camelot Music, Inc.</p> <p><small>The undersigned initiated this transaction and acted as financial advisor to Variety Company.</small></p>



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RETAIL

RETAIL TRACK

(Continued from page 40)

trip to Los Angeles, then underwent a follow-up session a few weeks later when Silver visited the Minneapolis area, where Record Shop maintains its warehouse.

Goman's story is less dramatic, but like Loudon, he was also a heavy smoker. Goman left for vacation with his nonsmoking bride, Wendy, and returned to Tower's offices in West Sacramento, Calif., without cigarettes in his pocket. Retail Track, after spending a couple of days at the recent Tower Annual Convention, can add an eye-witness account. I can't say that he never smoked during TAC, but I sure never saw him put a butt to his lips... Silver, by the way, just had his hypnotism business publicized when KROQ Los Angeles repeated a segment of the Kevin & Bean morning show on which he was featured. Silver says he'll be featured on the program again soon with a "Why I Want To Be Hypnotized" contest, which will run over the course of a week or two. So, if you're a Western or Midwestern account, and your Chrysalis returns have been higher than usual, do you ever find yourself feeling sleepy and/or relaxed after Silver makes a sales call?

NAME GAME: A few months ago, in a Billboard editorial, managing editor Ken Schlager expressed exasperation about the never-ending flood of initials that wash over our business, particularly in the arena of company names (Billboard, May 12). That situation recently got worse when PolyGram, which already has PGD (for PolyGram Group Distribution) as its sales agent, gave birth to PDD (for PolyGram Diversification Division) (Billboard, Oct. 6). Well, I have a

similar gripe, only mine should be filed with the Department of Redundancy Department.

Take LIVE Entertainment, for example. When Lieberman Enterprises merged with International Video Entertainment (the latter was more commonly known as IVE), the new entity became known as LIVE Entertainment. That's a great name until you break it down, and find that the company's official moniker is now Lieberman International Video Entertainment Entertainment. Sounds (or reads, anyway) like there's an echo in the room, right?

LIVE recently put another spin on repetition by renaming its video subsidiary. No longer IVE, it is now LIVE Video. Of course, that means its formal name has become Lieberman International Video Entertainment Video—certainly one too many Videos for one name, as far as I'm concerned.

But, since those who live in glass houses should not throw stones, I must divulge that Billboard's publisher has contributed not only to the confluence of alphabet-soup names, but also to the trend of redundant names. You see, when you break down BPI Communications Inc., you'll find that it stands for Billboard Publications Inc. Communications Inc., giving us two Incs., where one would do just fine.

Retailers ready for Atlantic-A*Vision's audio-video packs of Collins, Gibson in concert ... see page 57

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RECORD WORLD'S IMBER GETS 'STREET TUFF' AT RETAILER CONVENTION

(Continued from page 38)

recession of the kind it suffered in 1979—"the year the consumer didn't show up."

Nevertheless, Bach offered encouragement aplenty to "the front line" of the music business: the retailer. "The street people are the most important people in your organization," he said, adding, "You touch the consumer each and every day in your store. As far as the

consumer is concerned, you are the record business."

In the event of an economic downturn, one advantage that Record World has over other chains is its partnership with General Atlantic Partners, a financial firm that purchased a 49% interest in the chain 18 months ago. That affiliation has enabled the chain "to budget better, project better, and analyze results better" than before, said Bruce Imber.

"[General Atlantic] takes a very hands-off approach," he added.

"They don't profess to be record retailers, but they have certainly aided us in fine-tuning our financial expertise."

VP of retail stores Michael Collins added, "We are a family business, and that's something we want to retain. With our partnership with [General Atlantic], we've been able to do that, so we're very pleased."

The family environment extends to the company's philosophy on lyric legislation and stickering. As Bruce Imber put it, "We feel that

parents should ultimately be responsible for the values of their children." He added that Record World has not pulled any product or restricted sales to particular age groups, with the exception of 2 Live Crew's "As Nasty As They Wanna Be," which was not sold to customers under the age of 18.

The chain's family ethic was also evident at the convention, where the term "the Record World family" was second only to "Street Tuff" as a slogan used by all to breed confidence and unity.

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ALBUM RELEASES

(Continued from page 40)

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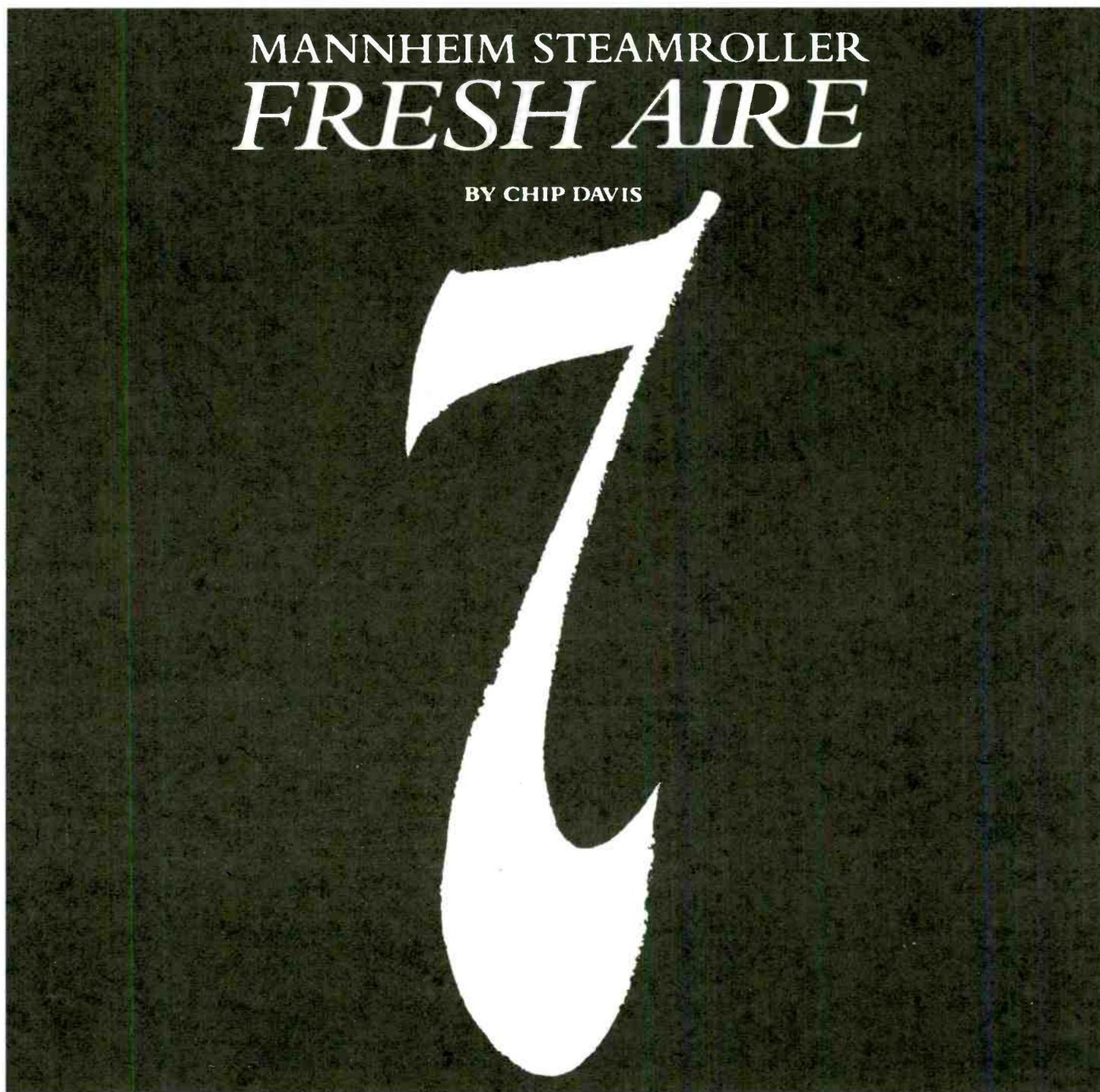
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Christmas Cheer. Although summer temperatures soared, it was Christmas time in Nashville as RCA artist K.T. Oslin recorded a duet with Barry Manilow. The song was the standard "Baby, It's Cold Outside," to be included on Manilow's upcoming Christmas album. (Photo: Don Putnam)

Home-Shoppers Sold On 'Country' Cable Show Spotlights Genre's Products

BY EDWARD MORRIS

NASHVILLE—Country music and its allied artifacts sold well on the QVC Network's recent "Country Day." Based in West Chester, Pa., QVC is an around-the-clock cable shopping channel. According to its representatives, QVC is available in more than 35 million homes via cable and in 3 million more through satellite dishes.

"Country Day" was held Sept. 22 and featured live appearances by Kenny Rogers and Charlie Daniels. Each of these artists appeared in short segments to talk to QVC hosts about their work and current product offerings.

QVC's VP of consumer affairs, Ellen Langas Campbell, explains that while "country" was the day's theme, not every item offered for sale to phone-in customers was

Charlie Daniels sold more than 1,500 copies of his book during his guest stint

country-oriented. "We've done a number of new things in our growth," she continues, "and one of those things was becoming more aware of specific audiences [among our viewers]." Viewers were alerted to the event through notices in the monthly program guide and by announcements on the network.

During the one day, Campbell reports, QVC sold more than 30,000 units of videos, cassettes, CDs, and books. Daniels sold more than 1,500 autographed copies of his book, "The Devil Went Down To Georgia," during his 20 minutes on camera.

Campbell says QVC settled on Daniels and Rogers as guests because they "represented different facets of country music." The company worked with Warner Bros. Records to secure Rogers' appearance and with Cabin Fever Entertainment, a music video producer, to get Daniels.

To kindle additional interest, QVC conducted a Kenny Rogers Christmas Concert Sweepstakes during that day that offered the winner transportation, lodging, front-row tickets, and backstage passes for two to Rogers' Dec. 6 show in Westbury, N.Y. Viewers registered either by making a purchase that day or by sending in a postcard.

Country packages offered to QVC viewers included Daniels' book at \$12; his new "Homefolks And Highways" video, \$17.50; Rogers' "Love Is Strange" and "Something Inside So Strong" albums packaged together, at \$19 for the cassettes and \$28 for the CDs; Rogers' "Christmas In America" and Randy Travis' "An Old Time Christmas," \$18 for cassettes, \$27 for CDs; and longform videos by Hank Williams Jr., Willie Nelson, and Patsy Cline for \$14.96 each.

QVC also packaged four new and high-charting country albums: Clint Black's "Killin' Time," Reba McEntire's "Rumor Has It," Alabama's "Pass It On Down," and George Strait's "Livin' It Up." In cassette form, the package sold for \$36, and in CD, for \$56.

A "'50s Day" held earlier convinced QVC of the appeal of music themes, according to Campbell. That promotion was centered on live appearances by Frankie Avalon and Bobby Rydell.

There are no plans for future "Country Days," she says. Instead, the network will likely devote two- or three-hour blocks to the theme. Conway Twitty has been scheduled for a one-hour appearance in November.

Campbell stresses that artists are not brought on just to shill their products: "Our programming is very soft-sell—it's not a pushy kind of thing . . . We move conservatively, and we think it's of the utmost importance to assure that any type of guest is shown in the light they would wish . . . We really do respect the guest as an artist and not as a salesperson."

Inquiries about getting musical packages or guests on the network can be addressed to Kim Paterson, QVC Network, Goshen Corporate Park, West Chester, Pa. 19380.

Silver Bolos Cap Country Music Festivities

CMA's Gattis, Loveless, Strait Among Winners

SECOND ANNUAL SILVER BOLO AWARDS: Just when you thought it was safe to come in from Nashville's plaque-laden streets, after hundreds of honors have been handed out during the 10-day Country Music "Week," here are the final plaudits—Nashville Scene's coveted Silver Bolo Awards. The first goes to the Country Music Assn.'s Kelly Gattis, who has effectively guided the CMA's media wing. She is relocating to Alabama—and with the Silver Bolo goes our best wishes for her future . . . The second goes to the CMA Awards Show, which won the top overall ratings for its Oct. 8 time period on CBS-TV. The show scored a 17.2 rating and 26 share against some tough competition, including "ABC's NFL Monday Night Football" (16.8 rating/26 share) and NBC's Monday night movie (16.0/23) . . . A Silver Bolo to Mary-Chapin Carpenter, who gained the night's top spontaneous reaction with her sad-but-true song-story about the hard life and times of an "Opening Act." A great song that currently is not available on record.

A sparkling Silver Bolo to George Strait, who earned as the CMA's entertainer of the year. This is one nice guy who finishes first . . . We'll also slide a Bolo to Patty Loveless for the most beautiful dress of the night . . . And to the Kentucky Headhunters. They said it couldn't be done, but the Kentucky wonders did it, adding yet another dimension to the world of country music. Bolos to deserving winners Vince Gill (who sings as smooth as he drives a golf ball); Garth Brooks, with his friends in low places; Clint Black, still as charming as ever; Jon Vezner and Don Henry for their song of the year; Reba McEntire and Randy Travis for a steady hand at the MC chores; and the wonderful Tennessee Ernie Ford, joined by his lovely wife while accepting his induction into the Country Music Hall of Fame.

Bolos to Buddy Killen, Donna Hilley, and the other Tree International executives celebrating another year as Billboard's top publisher. An Oct. 8 party feted the event. The International Silver Bolo award goes to Jim Halsey, celebrating his 60th birthday, and his talented and beautiful wife, Minisa Crumbo Halsey. They staged a Russian Buffet at the Halsey offices, and the food was wonderful. Authentic? You tell us: The chefs were Inessa Sanovitch and Victor Kopelevitch. For his international communication efforts, Halsey is deserving of some major humanitarian awards. Are you listening, New York and L.A.?

A Silver Bolo to BMI for somehow arranging for

the main Music Row streets—16th and 17th avenues—to be bedecked with scores of flags saluting its song of the year, "Cathy's Clown" by Don Everly. Twin Bolos to the Opryland Music Group, hitting with both BMI and ASCAP's top songs of the year. The ASCAP winner was "What's Going On In Your World" by David Chamberlain and Royce Porter. A Silver Bolo to ASCAP for the most glaring omission of the week—no reference at all during its awards show to the recently deceased Ed Shea, who, during his dozen years at ASCAP, was responsible for creating an atmosphere that attracted many of those writers and publishers receiving awards. Just as BMI has named its top songwriter award after one of its previous leaders, Robert J. Burton, ASCAP should consider naming its songwriter-of-the-year award for Shea. And to Susan Longacre, SESAC's writer of the year.



by Gerry Wood

CHRISTMAS IS COMING: Dolly Parton embraces a holiday theme for her second release on Columbia/Nashville. "Home For Christmas" includes two tracks recorded with church choirs in her Smoky Mountain home area . . . Hank Williams Sr. fans will have a happy November. Country Music Foundation Records has repackaged its first two releases, Williams' "Just Me And My Guitar" and "The First Recordings," for release on compact disc. Digitally remastered and including all 24 songs from the original albums on a single CD, the new collection is titled "Rare Demos: First To Last" and was programmed by CMF principal researcher Bob Pinson . . . From the Thought-You'd-Want-To-Know Department: The recent translation and publication of Tom T. Hall's book, "The Acts Of Life," in Yugoslavia required the coining of a new word: "Kantautora." It translates as singer/songwriter in English, but is literally a new combination of Yugoslav words that mean singer, author, and song author.

ASLEEP NO MORE: Ray Benson and Asleep At The Wheel hosted their fourth annual benefit concert and golf tourney in Austin, Texas, Sept. 30-Oct. 1, to aid Wild Basin, an Austin wilderness preserve. More than \$13,000 was raised to go toward completing the construction of the basin's Interpretive Center. The preserve is home to several endangered species of plants, animals, and birds, and hundreds of other species. When completed, the center will house nature exhibits, a classroom, offices, and custodian living quarters.



16 Directors Elected To CMA Board At Annual Meet

NASHVILLE—Sixteen directors were elected to the Country Music Assn.'s board of directors Oct. 9 at the annual membership meeting here.

New CMA officers will be elected Nov. 9 at a board meeting here.

The new directors, their professional affiliations, and the categories of membership they represent are:

Janice Wendell, Eric Ericson & Assocs., advertising/PR agency; Tony Conway, Buddy Lee Attractions, artist manager/agent; Larry Gatlin, Capitol Records artist, artist/musician; Coyote Calhoun, WAMZ Louisville, Ky., broadcast personality; Richard Leigh, Lion-Hearted Music/EMI Publishing, composer.

Also, Gary Buck, Canadian Country Music Hall of Fame, Kitchener, Ontario, international; Lon Helton, Radio & Records, publication; Don-

na Hilley, CBS/Tree, publisher; Gregg Lindahl, WSOC Charlotte, N.C., radio; Jim Ed Norman, Warner Bros. Records, record company; Steve Marmaduke, Western Merchandisers, Amarillo, Texas, record/video merchandiser.

And, Bob Romeo, Don Romeo Agency, Omaha, Neb., talent buyer/promoter; Paul Corbin, The Nashville Network, television/video; and Vince Candilora, SESAC; Merlin Littlefield, ASCAP; and Roger Sovine, BMI, directors-at-large.

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Billboard® TOP COUNTRY ALBUMS

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	5	GARTH BROOKS CAPITOL 93866* (9.98) 3 weeks at No. 1	NO FENCES
2	2	3	5	REBA MCENTIRE MCA 10016 (9.98)	RUMOR HAS IT
3	3	11	4	RANDY TRAVIS WARNER BROS. 26310* (9.98)	HEROES AND FRIENDS
4	4	2	76	CLINT BLACK ▲ RCA 9668 (8.98)	KILLIN' TIME
5	6	4	76	GARTH BROOKS ▲ CAPITOL 90897* (9.98)	GARTH BROOKS
6	5	5	9	KEITH WHITLEY RCA 52277* (9.98)	GREATEST HITS
7	7	6	42	VINCE GILL MCA 42321 (8.98)	WHEN I CALL YOUR NAME
8	9	7	50	THE KENTUCKY HEADHUNTERS ● MERCURY 838 744 (8.98 EQ)	PICKIN' ON NASHVILLE
9	8	9	7	KATHY MATTEA MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS
10	12	13	32	ALAN JACKSON ● ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
11	10	12	39	RICKY VAN SHELTON ● COLUMBIA 45250 /CBS (8.98 EQ)	RVS III
12	11	10	21	GEORGE STRAIT ● MCA 6415 (9.98)	LIVIN' IT UP
13	13	8	20	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN
14	14	18	4	THE JUDDS CURB/RCA 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE
15	15	14	31	TRAVIS TRITT ● WARNER BROS. 26094* (9.98)	COUNTRY CLUB
16	16	15	71	LORRIE MORGAN ● RCA 9594 (8.98)	LEAVE THE LIGHT ON
17	17	16	54	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK
18	18	20	20	SHENANDOAH COLUMBIA 45490/CBS (8.98 EQ)	EXTRA MILE
19	20	22	7	CARLENE CARTER REPRISE 26139*/WARNER BROS. (9.98)	I FELL IN LOVE
20	19	17	15	WAYLON JENNINGS EPIC 46104*/CBS (8.98 EQ)	THE EAGLE
21	22	21	4	KENNY ROGERS REPRISE 26289*/WARNER BROS. (9.98)	LOVE IS STRANGE
22	21	19	28	DOUG STONE EPIC 45303*/CBS (8.98 EQ)	DOUG STONE
23	27	27	8	VERN GOSDIN COLUMBIA 45409/CBS (8.98 EQ)	10 YEARS OF GREATEST HITS
24	23	23	21	PATTY LOVELESS MCA 6401 (9.98)	ON DOWN THE LINE
25	25	25	179	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER
26	28	29	10	TEXAS TORNADOS REPRISE 26251*/WARNER BROS. (9.98)	TEXAS TORNADOS
27	38	43	4	HIGHWAY 101 WARNER BROS. 26253* (9.98)	GREATEST HITS
28	32	40	4	SAWYER BROWN CURB/CAPITOL 94259*/CAPITOL (9.98)	GREATEST HITS
29	30	28	33	WILLIE, WAYLON, JOHNNY & KRIS COLUMBIA 45240/CBS (8.98 EQ)	HIGHWAYMAN 2
30	29	31	167	PATSY CLINE ▲ ² MCA 12 (8.98)	GREATEST HITS
31	26	26	52	MARTY STUART MCA 42312 (8.98)	HILLBILLY ROCK
32	24	24	51	THE CHARLIE DANIELS BAND ● EPIC 45316/CBS (8.98 EQ)	SIMPLE MAN
33	35	36	14	BILLY JOE ROYAL ATLANTIC 82104* (9.98)	OUT OF THE SHADOWS
34	34	32	79	KATHY MATTEA ● MERCURY 836 950* (8.98 EQ)	WILLOW IN THE WIND
35	39	39	4	GEORGE JONES EPIC 46028*/CBS (8.98 EQ)	YOU OUGHTA BE HERE WITH ME
36	NEW ▶		1	MARK CHESNUTT MCA 10032* (9.98)	TOO COLD AT HOME
37	36	34	72	K.D. LANG & THE RECLINES ● SIRE 25877/WARNER BROS. (9.98)	ABSOLUTE TORCH AND TWANG
38	33	30	114	THE JUDDS ▲ RCA/CURB 8318 /RCA (8.98)	GREATEST HITS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
39	42	48	18	BAILLIE AND THE BOYS RCA 2114* (8.98)	THE LIGHTS OF HOME
40	31	33	36	HANK WILLIAMS, JR. ● WARNER/CURB 26090/WARNER BROS. (9.98)	LONE WOLF
41	37	37	36	RESTLESS HEART RCA 9961 (8.98)	FAST MOVIN' TRAIN
42	41	38	87	HANK WILLIAMS, JR. ▲ WARNER/CURB 25834/WARNER BROS. (9.98)	GREATEST HITS III
43	44	53	7	MICHAEL MARTIN MURPHEY WARNER BROS. 26308* (9.98)	COWBOY SONGS
44	43	45	9	SHELBY LYNNE EPIC 46066*/CBS (8.98 EQ)	TOUGH ALL OVER
45	46	41	258	GEORGE STRAIT ▲ MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS
46	45	42	161	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2
47	47	47	6	ANNE MURRAY CAPITOL 94102* (9.98)	YOU WILL
48	40	35	25	TANYA TUCKER CAPITOL 91821* (9.98)	TENNESSEE WOMAN
49	50	61	11	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI
50	NEW ▶		1	JOE DIFFIE EPIC 46047*/CBS (8.98 EQ)	A THOUSAND WINDING ROADS
51	54	50	57	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE
52	53	67	244	ALABAMA ▲ ³ RCA 7170 (8.98)	GREATEST HITS
53	NEW ▶		1	CONWAY TWITTY MCA 10027* (8.98)	CRAZY IN LOVE
54	55	46	14	THE STATLER BROTHERS MERCURY 842 518* (8.98 EQ)	MUSIC, MEMORIES AND YOU
55	49	52	6	MERLE HAGGARD CURB 77313* (9.98)	BLUE JUNGLE
56	52	44	11	EMMYLOU HARRIS REPRISE 25791* (9.98)	DUETS
57	61	59	227	RANDY TRAVIS ▲ ² WARNER BROS. 25435 (9.98)	STORMS OF LIFE
58	60	71	63	MARY-CHAPIN CARPENTER COLUMBIA 44228/CBS (8.98 EQ)	STATE OF THE HEART
59	RE-ENTRY		15	MARK COLLIE MCA 42333* (8.98)	HARDIN COUNTY LINE
60	70	62	88	SHENANDOAH COLUMBIA 44468*/CBS (8.98 EQ)	THE ROAD NOT TAKEN
61	57	57	38	THE DESERT ROSE BAND MCA/CURB 42332/MCA (9.98)	PAGES OF LIFE
62	63	51	117	K.D. LANG SIRE 25724*/WARNER BROS. (9.98)	SHADOWLAND
63	71	74	12	THE NITTY GRITTY DIRT BAND MCA 6407 (9.98)	THE REST OF THE DREAM
64	75	—	2	TIM RYAN EPIC 45270*/CBS (8.98)	TIM RYAN
65	48	49	53	PAUL OVERSTREET RCA 9717-1 (8.98)	SOWIN' LOVE
66	66	54	66	VERN GOSDIN COLUMBIA 45104/CBS (8.98 EQ)	ALONE
67	74	—	14	HOLLY DUNN WARNER BROS. 26173 (9.98)	HEART FULL OF LOVE
68	59	60	335	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (9.98)	GREATEST HITS, VOLUME I
69	58	68	106	RICKY VAN SHELTON ▲ COLUMBIA 44221/CBS (8.98 EQ)	LOVING PROOF
70	64	58	71	DOLLY PARTON COLUMBIA 44384/CBS (8.98 EQ)	WHITE LIMOZEEN
71	62	63	543	WILLIE NELSON ▲ ⁴ COLUMBIA 35305*/CBS (6.98 EQ)	STARDUST
72	67	56	190	RICKY VAN SHELTON ▲ COLUMBIA 40602*/CBS (6.98 EQ)	WILD EYED DREAM
73	56	69	50	RODNEY CROWELL COLUMBIA 45242/CBS (8.98 EQ)	KEYS TO THE HIGHWAY
74	68	55	364	WILLIE NELSON ▲ ² COLUMBIA 237542*/CBS (9.98 EQ)	GREATEST HITS
75	RE-ENTRY		16	CONWAY TWITTY MCA 6391* (9.98)	GREATEST HITS, VOL. III

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl LP unavailable. Suggested list price is for cassette and LP. Equivalent prices

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"SONG OF THE YEAR" FOR 1990

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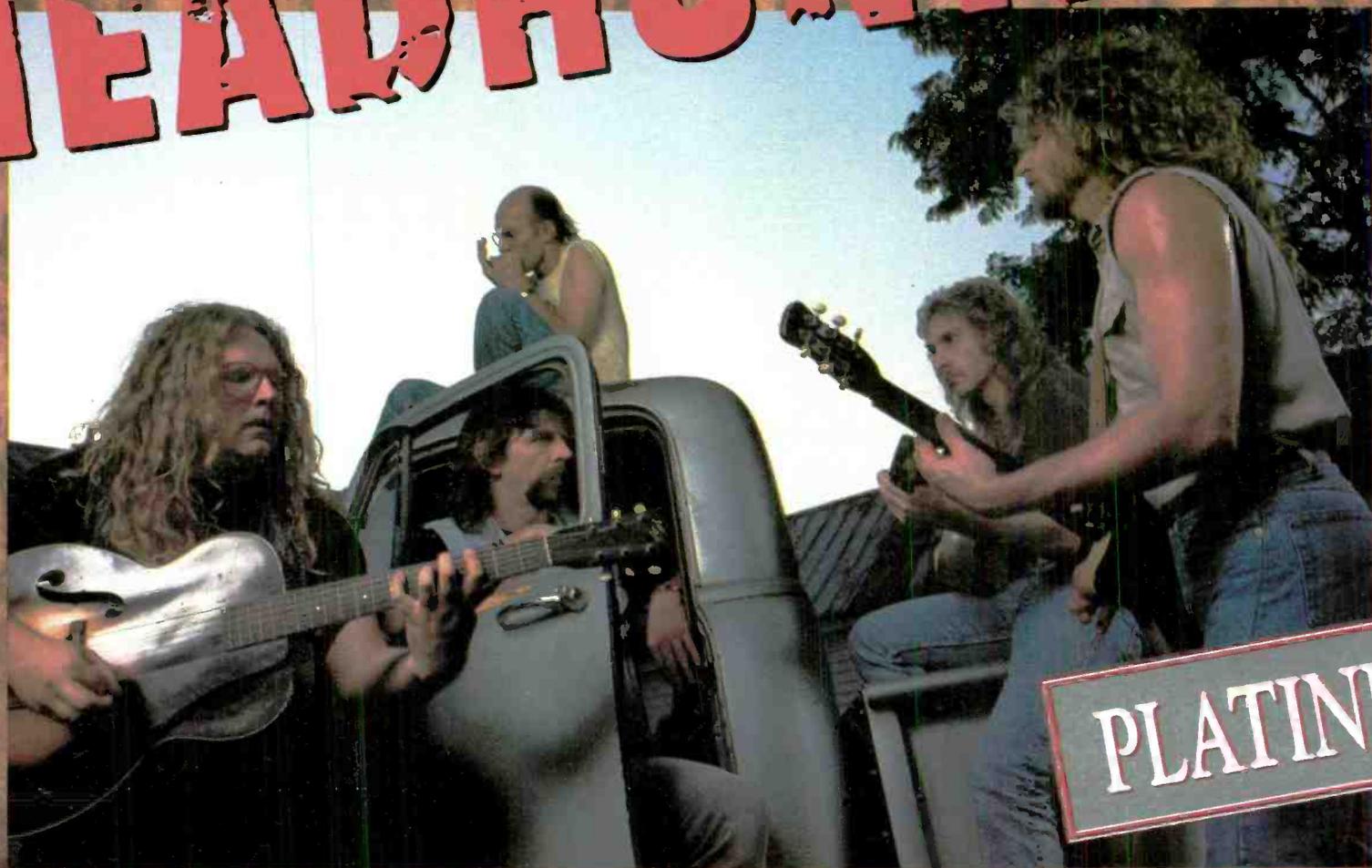
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THE COUNTRY MUSIC ASSOCIATION'S "GROUP OF THE YEAR" FOR 1990
"PICKIN' ON NASHVILLE"; THE COUNTRY MUSIC ASSOCIATION'S
"ALBUM OF THE YEAR" FOR 1990

THE COUNTRY MUSIC ASSOCIATION'S "PRODUCER OF THE YEAR" FOR 1990,
THE KENTUCKY HEADHUNTERS FOR "PICKIN' ON NASHVILLE"

"PICKIN' ON NASHVILLE", (838 744-2/4) The Platinum debut album from
THE KENTUCKY HEADHUNTER'S featuring: "WALK SOFTLY ON THIS HEART OF MINE",
"DUMAS WALKER", "OH LONESOME ME" and their latest smash "ROCK 'N' ROLL ANGEL"

COMPACT DISCS AND CASSETTES



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	11	FRIENDS IN LOW PLACES A. REYNOLDS (D. BLACKWELL, B. LEE)	GARTH BROOKS CAPITOL PRO-79239
★ ★ NO. 1 ★ ★ 4 weeks at No. 1					
2	2	2	10	YOU LIE T. BROWN, R. MCENTIRE (B. FISCHER, A. ROBERTS, C. BLACK)	◆ REBA MCENTIRE (V) MCA 79071
3	3	3	13	TOO COLD AT HOME M. WRIGHT (B. HARDEN)	◆ MARK CHESNUTT (C) (V) MCA 53856
4	6	12	10	HOME B. MONTGOMERY, J. SLATE (A. SPOONER, F. LEHNER)	JOE DIFFIE (C) (V) EPIC 347 73447/CBS
5	10	16	12	FOOL SUCH AS I K. LEHNING (B. TRADER)	BAILLIE AND THE BOYS (V) RCA 2641-7-R-A
6	11	18	9	YOU REALLY HAD ME GOING H. DUNN, C. WATERS (H. DUNN, T. SHAPIRO, C. WATERS)	◆ HOLLY DUNN (C) (V) WARNER BROS. 4-19756
7	5	6	12	BORN TO BE BLUE B. MAHER (M. REID, B. MAHER, M. DAVID)	THE JUDDS (C) (V) CURB/RCA 2597-4-R-S/RCA
8	14	15	8	A FEW OLE COUNTRY BOYS K. LEHNING (T. SEALS, M. WILLIAMS)	RANDY TRAVIS & GEORGE JONES (C) (V) WARNER BROS. 4-19586
9	12	19	7	BACK IN MY YOUNGER DAYS D. WILLIAMS, G. FUNDIS (D. FLOWERS)	DON WILLIAMS (V) RCA 2677-7
10	13	17	10	FEED THIS FIRE J. CRUTCHFIELD (H. PRESTWOOD)	ANNE MURRAY CAPITOL PRO-79189
11	4	4	12	DRINKING CHAMPAGNE J. BOWEN, G. STRAIT (B. MACK)	GEORGE STRAIT (V) MCA 79070
12	7	9	14	MY HEART IS SET ON YOU S. SMITH, T. BROWN (L. CARTWRIGHT)	LIONEL CARTWRIGHT (C) (V) MCA 53849
13	17	28	5	AMERICAN BOY R. LANDIS (E. RABBITT)	EDDIE RABBITT CAPITOL PRO-79398
14	16	27	9	YET R. SHARP, T. DUBOIS (R. SHARP, S. LE MAIRE)	EXILE (C) (V) ARISTA 2075
15	20	33	5	COME NEXT MONDAY J. SCAIFE, J. COTTON (K. T. OSLIN, R. BOURKE, C. BLACK)	◆ K. T. OSLIN (V) RCA 2667-7
16	9	7	14	JUKEBOX IN MY MIND J. LEO, L. M. LEE, ALABAMA (D. GIBSON, R. ROGERS)	ALABAMA (V) RCA 2643-7
17	21	32	8	CRAZY IN LOVE J. BOWEN, C. TWITTY, D. HENRY (E. STEVENS, R. MCCORMICK)	◆ CONWAY TWITTY (V) MCA 79067
18	22	29	9	THIS AIN'T MY FIRST RODEO B. MONTGOMERY (V. GOSDIN, H. COCHRAN, M. D. BARNES)	VERN GOSDIN (C) (V) COLUMBIA 38T 73491/CBS
19	8	5	17	HOLDIN' A GOOD HAND J. CRUTCHFIELD (R. CROSBY, J. FEW)	LEE GREENWOOD (C) CAPITOL 4JM 44576
20	34	42	4	GHOST IN THIS HOUSE R. HALL, R. BYRNE (H. PRESTWOOD)	◆ SHENANDOAH (C) (V) COLUMBIA 38T 73520/CBS
21	27	31	9	WHEN SOMEBODY LOVES YOU S. HENDRICKS, T. DUBOIS, RESTLESS HEART (J. NEEL, R. GILES)	RESTLESS HEART (C) (V) RCA 2663-7R
22	18	13	18	I MEANT EVERY WORD HE SAID S. BUCKINGHAM (C. PUTMAN, B. JONES, C. CHAMBERS)	◆ RICKY VAN SHELTON (C) (V) COLUMBIA 38T 73413/CBS
23	36	46	4	CHASIN' THAT NEON RAINBOW K. STEGALL, S. HENDRICKS (A. JACKSON, J. MCBRIDE)	ALAN JACKSON (V) ARISTA 2095
24	29	35	9	WESTERN GIRLS R. BENNETT, T. BROWN (M. STUART, P. KENNERLEY)	MARTY STUART (V) MCA 79068
25	15	10	15	STORY OF LOVE P. WORLEY, E. SEAY (C. HILLMAN, S. HILL)	THE DESERT ROSE BAND (V) MCA/CURB 79052/MCA
26	25	20	17	NOTHING'S NEWS J. STROUD, M. WRIGHT (C. BLACK)	CLINT BLACK (C) (V) RCA 2596-4-RS
27	33	36	9	HE WAS ON TO SOMETHING R. SKAGGS, S. BUCKINGHAM (S. CURTIS)	RICKY SKAGGS (C) (V) EPIC 347 73496/CBS
28	39	45	7	MOONSHADOW ROAD B. BECKETT, T. GRAHAM BROWN (BROWN, THOMPSON, NICHOLSON)	T. GRAHAM BROWN CAPITOL PRO-79269
29	19	8	15	PRECIOUS THING T. BROWN (S. WARINER, M. CAHALLY)	STEVE WARINER (C) (V) MCA 53854
30	40	44	6	SOMEONE ELSE'S TROUBLE NOW P. WORLEY, E. SEAY (P. TILLIS, G. NICHOLSON)	HIGHWAY 101 (C) (V) WARNER BROS. 4-19593
31	37	40	5	AIN'T NECESSARILY SO F. FOSTER (B. N. CHAPMAN)	WILLIE NELSON (C) (V) COLUMBIA 38T 73518/CBS
32	23	14	15	THE BATTLE HYMN OF LOVE A. REYNOLDS (D. SCHLITZ, P. OVERSTREET)	◆ KATHY MATTEA & TIM O'BRIEN (C) (V) MERCURY 875 692-7
33	28	22	19	WANTED S. HENDRICKS, K. STEGALL (A. JACKSON, C. CRAIG)	◆ ALAN JACKSON (C) (V) ARISTA CA5-2032
34	24	11	16	I FELL IN LOVE H. EPSTEIN (C. CARTER, H. EPSTEIN, B. TENCH, P. LAMEK)	◆ CARLENE CARTER (C) (V) REPRIS 4-19915/WARNER BROS.
35	38	34	21	NEXT TO YOU, NEXT TO ME R. HALL, R. BYRNE (R. E. ORRALL, C. WRIGHT)	◆ SHENANDOAH (C) (V) COLUMBIA 38T 73373/CBS
★ ★ ★ POWER PICK/AIRPLAY ★ ★ ★					
36	42	50	5	NEVER KNEW LONELY T. BROWN (V. GILL)	◆ VINCE GILL (V) MCA 7-53092
37	31	30	20	I'M GONNA BE SOMEBODY G. BROWN (S. HARRIS, J. COLUCCI)	TRAVIS TRITT (C) (V) WARNER BROS. 4-19797
38	26	25	18	I COULD BE PERSUADED E. GORDY, JR. (D. BELLAMY, H. BELLAMY, D. SCHLITZ)	◆ THE BELLAMY BROTHERS (C) (V) MCA/CURB 53824/MCA

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	35	24	14	TIL A TEAR BECOMES A ROSE B. MEVIS, G. FUNDIS (B. RICE, M. S. RICE)	KEITH WHITLEY & LORRIE MORGAN (V) RCA 2619-7
40	30	21	16	FOURTEEN MINUTES OLD D. JOHNSON (D. KNUTSON, A. L. OWENS)	DOUG STONE (C) (V) EPIC 347 73425/CBS
41	41	37	21	GOOD TIMES K. LEHNING (S. COOKE)	DAN SEALS (C) CAPITOL 4JM 44577
42	46	49	6	PUT SOME DRIVE IN YOUR COUNTRY G. BROWN (T. TRITT)	◆ TRAVIS TRITT (V) WARNER BROS. 4-26094
43	45	48	8	THE THINGS YOU LEFT UNDONE W. WALDMAN, J. LEO (M. BERG, R. SAMOSET)	◆ MATRACA BERG (V) RCA 2644-7
44	48	51	7	A RING WHERE A RING USED TO BE N. LARKIN (G. EATHERLY, B. MOULDS, K. BERGSENE)	◆ BILLY JOE ROYAL (C) (CD) ATLANTIC 4-87867
45	43	39	19	DON'T GO OUT J. CRUTCHFIELD (R. FOSTER, B. LLOYD)	◆ TANYA TUCKER WITH T. GRAHAM BROWN (C) CAPITOL 4JM 44586
46	32	23	11	LOVE IS STRANGE J. E. NORMAN, E. PRESTIDGE (E. MCDANIEL, M. BAKER, S. ROBINSON)	◆ KENNY ROGERS & DOLLY PARTON (C) (V) REPRIS 4-19760/WARNER BROS.
47	49	53	5	WHAT WE REALLY WANT R. CASH (R. CASH)	ROSANNE CASH (C) (V) COLUMBIA 38T 73517/CBS
48	50	52	6	THE NIGHT'S TOO LONG T. BROWN (L. WILLIAMS)	◆ PATTY LOVELESS (V) MCA 53895
49	51	60	3	ROCK 'N' ROLL ANGEL THE KENTUCKY HEADHUNTERS (R. O. YOUNG)	THE KENTUCKY HEADHUNTERS (V) MERCURY 878 214-7
50	53	62	4	WHEN LOVE COMES CALLIN' R. SCRUGGS, M. MILLER (M. MILLER, R. SCRUGGS)	◆ SAWYER BROWN CURB/CAPITOL PRO-79231/CAPITOL
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
51	NEW	1	1	LIFE'S LITTLE UPS AND DOWNS S. BUCKINGHAM (M. A. RICH)	RICKY VAN SHELTON (C) (V) COLUMBIA 38T 73587/CBS
52	52	56	8	COWBOY LOGIC S. GIBSON, M. M. MURPHEY (D. COOK, C. FAINS)	◆ MICHAEL MARTIN MURPHEY (C) (V) WARNER BROS. 4-19724
53	47	38	12	RECKLESS HEART SOUTHERN PACIFIC (J. E. NORMAN (J. MCFEE, A. PESSIS))	SOUTHERN PACIFIC (C) (V) WARNER BROS. 4-19871
54	54	75	3	BORDERTOWN K. LEHNING (D. SEALS, B. MCDILL)	DAN SEALS CAPITOL PRO-79280
55	64	—	2	YOU WIN AGAIN J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER)	◆ MARY-CHAPIN CARPENTER (C) (V) COLUMBIA 38T 73567/CBS
56	56	59	6	ZYDECO LADY B. BECKETT (T. SEALS, E. RAVEN)	EDDY RAVEN CAPITOL PRO-79191
57	57	65	3	LIKE A HURRICANE J. STROUD (M. CLARK)	◆ MARIE (V) CURB 76840
58	61	—	2	TURN IT ON, TURN IT UP, TURN ME LOOSE P. ANDERSON (KOSTAS, W. PATTON)	DWIGHT YOAKAM (C) (V) REPRIS 4-19543/WARNER BROS.
59	66	—	2	NOW THAT WE'RE ALONE T. BROWN, R. CROWELL (R. CROWELL)	RODNEY CROWELL (C) (V) COLUMBIA 38T 73569/CBS
60	63	—	2	PRAYING FOR RAIN P. WORLEY, E. SEAY (C. WATERS, D. COOK)	KEVIN WELCH (C) (V) REPRIS 4-19585/WARNER BROS.
61	75	—	2	IT WON'T BE ME J. CRUTCHFIELD (T. SHAPIRO, C. WATERS)	TANYA TUCKER CAPITOL PRO-79338
62	NEW	1	1	PUT YOURSELF IN MY SHOES J. STROUD (C. BLACK, H. NICHOLAS, S. RUSSELL)	CLINT BLACK (V) RCA 2678-7
63	59	67	4	HARDIN COUNTY LINE D. JOHNSON, T. BROWN (M. COLLIE, R. SCAIFE)	◆ MARK COLLIE (V) MCA 79078
64	55	57	20	SOMETHING OF A DREAMER J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER)	MARY-CHAPIN CARPENTER (C) (V) COLUMBIA 38T 73361/CBS
65	60	64	9	YOU MADE LIFE GOOD AGAIN R. SCRUGGS, NITTY GRITTY DIRT BAND (B. DIPIERO, S. SESKIN)	◆ THE NITTY GRITTY DIRT BAND (V) MCA 79075
66	58	54	14	HONKY TONK BLUES J. STROUD, R. ALVES (H. WILLIAMS, SR.)	◆ PIRATES OF THE MISSISSIPPI (C) CAPITOL 44579
67	65	66	20	MAYBE THAT'S ALL IT TAKES D. WILLIAMS, G. FUNDIS (B. N. CHAPMAN)	DON WILLIAMS (V) RCA 2507-7
68	NEW	1	1	WE'VE GOT IT MADE J. CRUTCHFIELD (S. RAMOS, B. REGAN)	LEE GREENWOOD (C) CAPITOL 4JM 44576
69	62	61	13	DANCE IN CIRCLES B. KILLEN (T. RYAN, A. HARVEY)	◆ TIM RYAN (C) (V) EPIC 347 73372/CBS
70	NEW	1	1	THINGS ARE TOUGH ALL OVER B. MONTGOMERY (L. SILVER, T. BRUCE)	◆ SHELBY LYNNE (C) EPIC 347-73521/CBS
71	NEW	1	1	COME ON BACK H. EPSTEIN (C. CARTER)	CARLENE CARTER (C) (V) REPRIS 4-19564/WARNER BROS.
72	67	72	3	WHERE CORN DON'T GROW R. ALBRIGHT, B. MONTGOMERY (R. MURRAH, M. ALLAN)	WAYLON JENNINGS (C) (V) EPIC 347-73519/CBS
73	NEW	1	1	FAMILY TREE B. BECKETT (D. DUROCHER, J. SMITH)	◆ LEE ROY PARNELL (C) (V) ARISTA 2093
74	73	74	3	WOMAN'S INTUITION R. GILES, S. BOGARD (S. BOGARD, R. GILES)	MICHELLE WRIGHT (C) (V) ARISTA 2090
75	72	68	21	LOOKS AREN'T EVERYTHING D. JOHNSON, T. BROWN (M. COLLIE)	◆ MARK COLLIE (V) MCA 79023

Records moving up the chart with airplay gains this week. ◆ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (CD) Compact disc single availability. (M) Cassette maxi-single availability. (T) 12-inch vinyl single availability. (V) 7-inch vinyl single availability. ©Copyright 1990, BPI Communications, Inc.

HOT COUNTRY RECURRENTS

1	1	—	2	WHEN I CALL YOUR NAME T. BROWN (V. GILL, T. DUBOIS)	◆ VINCE GILL MCA
2	2	2	5	THE DANCE A. REYNOLDS (T. ARATA)	◆ GARTH BROOKS CAPITOL
3	4	3	6	LOVE WITHOUT END, AMEN J. BOWEN, G. STRAIT (A. BARKER)	GEORGE STRAIT MCA
4	3	—	2	WRONG R. ALBRIGHT, B. MONTGOMERY (S. SESKIN, A. PESSIS)	◆ WAYLON JENNINGS EPIC
5	—	—	1	OH LONESOME ME THE KENTUCKY HEADHUNTERS (D. GIBSON)	◆ THE KENTUCKY HEADHUNTERS MERCURY
6	5	1	4	HE WALKED ON WATER K. LEHNING (A. SHAMBLIN)	◆ RANDY TRAVIS WARNER BROS.
7	13	16	9	FIVE MINUTES B. BECKETT (B. N. CHAPMAN)	LORRIE MORGAN RCA
8	8	8	9	I'VE CRIED MY LAST TEAR FOR YOU S. BUCKINGHAM (C. WATERS, T. KING)	RICKY VAN SHELTON COLUMBIA
9	19	14	6	BETTER MAN M. WRIGHT, J. STROUD (C. BLACK, H. NICHOLAS)	◆ CLINT BLACK RCA
10	14	23	9	KILLIN' TIME J. STROUD, M. WRIGHT (C. BLACK, H. NICHOLAS)	◆ CLINT BLACK RCA
11	6	—	2	HE TALKS TO ME B. BECKETT (M. REID, R. M. 30URKE)	◆ LORRIE MORGAN RCA
12	22	10	9	CHAINS T. BROWN (H. BYNUM, B. RENEAU)	◆ PATTY LOVELESS MCA
13	9	5	9	FOREVER AND EVER, AMEN K. LEHNING (P. OVERSTREET, D. SCHLITZ)	◆ RANDY TRAVIS WARNER BROS.

14	11	11	9	IF YOU COULD ONLY SEE ME NOW B. BECKETT, T. BROWN (S. LONGACRE, R. GILES)	T. GRAHAM BROWN CAPITOL
15	10	4	9	HELP ME HOLD ON G. BROWN (T. TRITT, P. TERRY)	◆ TRAVIS TRITT WARNER BROS.
16	7	13	9	WALKIN' AWAY J. STROUD, M. WRIGHT (C. BLACK, H. NICHOLAS, D. GAY)	◆ CLINT BLACK RCA
17	18	18	9	HARD ROCK BOTTOM OF YOUR HEART K. LEHNING (H. PRESTWOOD)	RANDY TRAVIS WARNER BROS.
18	20	19	9	HERE IN THE REAL WORLD K. STEGALL, S. HENDRICKS (A. JACKSON, M. IRWIN)	◆ ALAN JACKSON ARISTA
19	16	9	9	I'M OVER YOU G. FUNDIS, K. WHITLEY (T. NICHOLS, Z. TURNER)	KEITH WHITLEY RCA
20	—	—	1	DUMAS WALKER THE KENTUCKY HEADHUNTERS (THE KENTUCKY HEADHUNTERS)	◆ THE KENTUCKY HEADHUNTERS MERCURY
21	12	7	8	WALK ON J. BOWEN, R. MCENTIRE (S. DEAN, L. WILLIAMS)	REBA MCENTIRE MCA
22	17	12	9	I'D BE BETTER OFF (IN A PINE BOX) D. JOHNSON (J. MACRAE, S. CLARK)	◆ DOUG STONE EPIC
23	23	6	8	NOBODY'S TALKING R. SHARP, T. DUBOIS (R. SHARP, S. LE MAIRE)	◆ EXILE ARISTA
24	21	25	6	PASS IT ON DOWN J. LEO, L. M. LEE, ALABAMA (T. GENTRY, R. OWEN, W. ROBINSON, R. ROGERS)	◆ ALABAMA RCA
25	—	—	4	HILLBILLY ROCK R. BENNETT, T. BROWN (P. KENNERLEY)	◆ MARTY STUART MCA

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

SPBMA Awards Show Set For Feb. Bluegrass Bands Will Compete

NASHVILLE—The Society For The Preservation Of Bluegrass Music Of America will hold its 17th annual awards show and band contest Feb. 1-3 at the Sheraton Music City Hotel here.

Chuck Stearman, the show's promoter, says that bluegrass bands will be competing for more than \$12,000 in prize money.

Among the acts scheduled to perform during the event are the

Lewis Family, the Johnson Mountain Boys, the Nashville Bluegrass Band, the Country Gentlemen, Rhonda Vincent & the Sally Mountain Show, Bill Mounce & His Outlaws, the Goins Brothers, the Eddie Adcock Band, the Tennessee Gentlemen, and Randall Hylton.

Additional information is available from Stearman at 816-665-7172.

COUNTRY CORNER



by Marie Ratliff

NEW MOVERS

Aaron Tippin—"You've Got To Stand For Something" (RCA): WSSL, KRAK-FM, WKJN, WESC, KRAK-AM, WOWW, WSIX, WFLS, KEEN, WQDR, WWYZ, KWJJ, WSOC, WYAY, WONE, KFDI, WKML, KRRV.

Garth Brooks—"Unanswered Prayers" (Capitol): KXXY, WYNK, KIKK, WNOE, WDAF, WTQR, KEBC, KFDI.

Ray Kennedy—"What A Way To Go" (Atlantic): WKJN, WSIX, WDAF, WFLS, KEEN, WTDR, WBEE.

SHENANDOAH'S "Ghost In This House" (Columbia) is taking giant steps up the Hot Country Singles & Tracks chart, making a 14-point jump to No. 20 in its fourth week on the list and showing play on 88 of the 92 monitored stations.

Among the new believers: KRPM Seattle; WKIS Miami; WYRK Buffalo, N.Y.; KSAN San Francisco; KSCS Fort Worth, Texas; WDAF Kansas City, Mo.; WUSN Chicago; and KAJA San Antonio, Texas. Stations showing big jumps include KZLA Los Angeles; KCYY San Antonio; WKHK Richmond, Va.; WUBE Cincinnati; KYGO Denver; KZSN Wichita, Kan.; WSOC Charlotte, N.C.; WGAR Cleveland; KSSN Little Rock, Ark.; and KWJJ Portland, Ore.

A NEW FACE: "I'm really high on this one," says MD John Saville, WWYZ Hartford, Conn., of Rob Crosby's "Love Will Bring Her Around" (Arista). "It has the kind of contemporary sound that goes over well here."

Other stations airing the Crosby tune—WKJN Baton Rouge, La.; WTDR Charlotte; WFLS Fredericksburg, Va.; KCKC San Bernardino, Calif.; KXXY Oklahoma City; WKSJ Mobile, Ala.; and KFDI Wichita.

NEW FACES ON ALBUM CHART: With their first singles bulleted at No. 3 and No. 4, respectively, on the Hot Country Singles & Tracks chart this week, **Mark Chesnutt** and **Joe Diffie** tackle the Top Country Albums chart with their debut packages. Chesnutt's album, titled the same as his single, "Too Cold At Home" (MCA), is the highest new entry at No. 36; Diffie's "A Thousand Winding Roads" (Epic), which contains the single "Home," jumps in at No. 50.

SHELBY LYNNE debuts on the singles chart with "Things Are Tough All Over" (Epic) at No. 70, with the help of new adds this week at WQDR, WCRJ, WUSY, and WDSY, and good moves at WCTK, KYGO, and KRAK.

"We've not been playing Shelby very long, but we're already getting a lot of phone response," adds PD **Robert E. Lewis**, WKML Fayetteville, N.C. Lewis also sees good reaction to **Gene Watson's** "This Country's Bigger Than Texas" (Warner Bros.). "I think this song will help get Gene back into the limelight," he says. "It's a great song about country music and this country. It says a lot."

RECURRENT FACTS: Easily the hottest title on the Hot Country Recurrents chart is "When I Call Your Name" by **Vince Gill** (MCA). It made its debut on that chart last week at No. 1 after it completed the 21-week maximum run on the singles chart. This week it remains at No. 1 and moves up in the overall ranking of currents and recurrents, from No. 28 to No. 25 in the combined ranking of titles by gross impressions.

Moving over to the recurrents chart this week in the No. 5 slot is the **Kentucky Headhunters'** "Oh Lonesome Me" (Mercury). The record ranks at No. 51 overall.

MCA Publishing Searching For N'ville Chief Company Also Busy With 4 Newly Acquired Catalogs

NASHVILLE—MCA Music Publishing is looking for a new chief for its Nashville division and assimilating four new major catalog purchases.

Noel Fox, who served for more than a year as VP of creative services for the publisher, has left the company, reportedly to pursue talent-management activities. He currently manages MCA Records artist Lionel Cartwright.

Steve Day will stand in for Fox until a permanent replacement is selected. Veteran producer and publisher Jerry Crutchfield, who left the top MCA Music/Nashville spot to become executive VP at Capitol Records, confirms that he will remain at Capitol. He did say, however, that he had met with MCA Music president Leeds Levy to discuss potential successors to Fox.

The recent MCA country catalog acquisitions, announced by Levy, are Altam Music and Galleon Music; DeWalden Music and Hopi Sound Music; Harbor Music; and Garwin Music.

MCA purchased all rights to the Altam and Galleon catalogs, owned by Al Gallico and Billy Sherrill. The collection of more than 200 songs includes such newer releases as "Old 8x10," recorded by Randy Travis, and "Somebody Lied," cut by Ricky Van Shelton, as well as standards made famous by George Jones, Kenny Rogers, Tammy Wynette, Conway Twitty, Jerry Lee Lewis, and Barbara Mandrell.

The DeWalden/Hopi Sound catalogs, owned by Christian DeWalden, are primarily composed of copyrights by Austin Roberts and Todd Cerney. Included among the hits are "I'll Still Be Loving You," a No. 1 single for Restless Heart, and

"I.O.U.," a top 10 hit for Lee Greenwood. Others include "You Lie," recorded by Reba McEntire, and upcoming single releases by Anne Murray, Eddie Raven, and McEntire.

MCA has also purchased from songwriter/producer Blake Mevis an interest in his Harbor Music, a catalog of more than 150 songs. The buy embraces Billy Joe Royal's current single, "A Ring Where A Ring Used To Be," and songs by Martin Del Ray for his upcoming Atlantic debut album.

The deal extends to a co-publishing agreement with Mevis and the new Harbor Music Group, whose

writing staff includes Mevis, Del Ray, Kris Bergsnes, Gordon Eatherly, and Bill Shore.

MCA purchased a half-interest in Garwin, a company owned by Harold Kleiner, Irwin Bailey, and Gary Burr. Among the hits here are "Love's Been A Little Bit Hard On Me," recorded by Juice Newton, and the top 10 Twitty hit "That's My Job." Also in the collection are songs Burr wrote while he was a member of Pure Prairie League.

To showcase these titles, MCA Music plans to issue a new CD sampler of original recordings and send it to producers, A&R reps, and radio stations. **EDWARD MORRIS**



Greetings To Reba. Following a recent concert at the Universal Amphitheatre in Los Angeles, Reba McEntire is greeted backstage by Al Teller, chairman of the MCA Music Entertainment Group, left, and Luke Lewis, senior VP/GM of Audio Distribution, MCA Distributing Corp.

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

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

IN THIS SECTION

Williamson Lands Lloyd Webber Catalog

Shrine Shines After \$11.5 Mil Redo

Dub Master Augustus Pablo Live

Pollstar In Deal For '900' Concert Line

It's Living Colour's 'Time' To Blossom Socially Aware Disc Rocking The Charts

BY THOM DUFFY

NEW YORK—He was lying in bed, half-listening to the TV, during a rare, quiet moment last year, says singer Corey Glover of Living Colour, when the thought came to him.

"You know, there's no more time left. This society seems to wait for the last minute to get everything done. If we don't do something now, it's going to be over—for everything."

From Glover's musing evolved "Time's Up," the title track of Living Colour's second Epic Records album, which has bulleted into the top 15 on the pop albums chart with the same blend of barrier-busting rock'n'funk and social awareness that made the band's debut disc, "Vivid," a double-platinum breakthrough worldwide.

"Most people think [the title song] is our bit for the environment," says

Glover, who co-wrote the track—one of 13 on the new disc—with guitarist Vernon Reid, bassist Muzz Skillings, and drummer Will Calhoun. But it is more than that, he says. "It's the whole world situation. We're not trying to give you all the answers. All we do is pose the questions. We're here for you to enjoy yourself and entertain yourself," Glover says.

But if Living Colour can also challenge fans to think, says Glover, a teacher's son, so much the better.

First and foremost, the members of Living Colour were ready to challenge themselves after the success of "Vivid," the MTV and top 40 radio embrace of hits like "Cult Of Personality," and the exposure of a three-month opening slot on the Rolling Stones' "Steel Wheels" tour of the U.S.

Working again with producer Ed Stasium, the band members' attitude as they approached the task of fol-

lowing up a debut smash was just "do the next record, with new expressions, expanding on old ideas. Basically, not making another 'Vivid,'" Glover says. Among the signs

(Continued on page 54)



Stick It To 'Em. Members of Slaughter and Chrysalis Records execs celebrate the platinum success of the band's debut disc, "Stick It To Ya," at the DC-3 Restaurant, located near the landing strip of the Santa Monica Airport, in keeping with the theme of the group's latest single, "Fly To The Angels." Gathered, from left, are Tim Kelly and Mark Slaughter of Slaughter; Chrysalis president John Sykes; Chrysalis vice chairman Joe Kiener; Slaughter member Blas Elias; band manager Budd Carr; Dan Strum of Slaughter; and Chrysalis chairman Chris Wright.

U.S. Music Scene Acquiring French Accent; Sinatra's Starr Power; Baerwald Endures

WHEN ACTS SHOWCASE at CBGB's, that renowned and funky rock haunt on New York's Bowery, they don't usually serve French pâté. Or French wine—bottled by the band.

But then, Gallic rock and pop has never had much of a stronghold in the U.S. music scene. That, however, may be changing.

One small sign is a showcase Thursday (25), coinciding with the CMJ Music Marathon, by three bands: the Garçons Bouchers, the Roadrunners, and the Happy Drivers (to be preceded by that pâté and wine spread for industry guests). Each of the three acts was originally signed by Boucherie Productions, an independent French label run by Bouchers' leader, Francois Hadji-Lazaro, and later licensed in Europe by Island Records. (The same bill appears Tuesday [23] at the Bayou in Washington, D.C.).

The raw, rapid-fire rock of the Garçons Bouchers, the offbeat bounce of the Happy Drivers, and the '60s-inspired pop of the Roadrunners are but a sample of the latest sounds with which French musicians hope to win overdue acceptance in the U.S.

Efforts to export French pop and rock here have gained new momentum of late with the opening in New York of the French Music Bureau under the direction of Christian Dabalvie (Billboard, Sept. 15) and the promotional work of Marie Claude Nuoy in the cultural services office of the French Embassy.

(On the jazz front, French bassist Pierre Michelot and guitarist Christian Escoudé will join drummer Kenny Washington and Hank Jones on piano Oct. 30-Nov. 4 at the Village Vanguard.)

French pop and rock today draws on influences ranging from the *chanteuse* tradition of Edith Piaf to the Afro-Caribbean sounds like zouk and rai that have ignited the Parisian music scene. The major U.S. labels are taking notice, with the domestic signings of Guesch Patti & Encore by Capitol, Les Negresses Vertes by Warner Bros., Mano Negra by Virgin, and more. Patricia Kaas, whose CBS album "Scene De Vie" topped the French charts for 16 weeks, is due to make her U.S. debut early next year.

But for Francophile music fans, the biggest event of the fall will take place at the Apollo Theater Nov. 13 when the *Communaute des televisions francophones* (French Television Community) tapes its annual gala with artists from the U.S. and throughout the French-speaking world, including Americans Jackson Browne, Dizzy Gillespie, and the Boys Choir of Harlem; host Richard Bohringer, Francis Cabrel, Vanessa Paradis, Mano Negra, Guesch Patti & Encore, and Patricia Kaas from France; Mory Kante from Africa; Kassav from the West Indies; and others from Canada, Belgium, and Switzerland.

The event will later be broadcast on outlets in each of the nations represented, including the Arts & Entertainment cable channel in the U.S.

THE CMJ MUSIC MARATHON, which convenes at the Vista Hotel in New York Wednesday (24) through Saturday (27), will live up to its name with an overload of talent in Manhattan clubs second only to the midsummer madness of the New Music Seminar. Among the Beat's picks for CMJ stops: Virgin's Gunbunnies, who recently laid down fresh material in an acoustic session at Memphis' famed Sun Studios, in a Famous Music showcase at the Cat Club Friday (26) . . . Atlantic's alternative triple-bill of Redd Kross, the Lemonheads, and An Emotional Fish Friday at the Ritz . . . Giant Records' Terrell at the Lone Star Roadhouse Friday . . . MCA's Kelly Willis & Radio Ranch Sat-

urday at the Lone Star . . . Megaforce's King's X at the Limelight Saturday.

THE SHOW MUST GO ON: David Baerwald—risking life and limb, literally—performed at New York's Marquee last week despite having just broken his hand and arm no more than a day before. Though obviously in pain, and despite the noticeable effect of painkillers, the A&M Records artist still presented a strong, appropriately menacing set, before announcing, "I'm f—ed up and have to get back to the hospital." Though he offered a refund to any disgruntled fans, there were no takers.

ON THE BEAT: Nobody dares call him the "old kid on the block," but Frank Sinatra has agreed in principle to work on an album with Maurice Starr . . . The New Kids On The Block, meanwhile, have taped a PSA to publicize National UNICEF Day Oct. 31. The spot was filmed at a sold-out concert and encourages fans to call 800-252-5432 to get involved with UNICEF programs . . . Onetime Columbia A&R chief Mitch Miller stopped by Tony Bennett's recent lecture at the New School in New York, hosted by Danny Kapilian . . . After building a buzz with several New York showcases last month, 21 Guns, featuring former Thin Lizzy guitarist Scott Gorham, has signed with RCA . . . A few months after launching her independent public relations firm Shore Fire Media, former CBS publicity chief Marilyn Laverty scored a "time-ly" coup with the shot of client Wynton Marsalis on the cover of Time magazine. Now, if only Laverty could have gotten another simultaneous cover from Newsweek . . .

Assistance in preparing this column was provided by Greg Reibman in Boston, and Melinda Newman and Chuck Pulin in New York.

Southeastern Talent Focus Of NewSouth Music Showcase

BY RUSSELL SHAW

ATLANTA—Now in its second year, the NewSouth Music Showcase here has emerged as one of the more talked-about regional productions of its kind.

More than a dozen career-advisory panels and performances at 11 local clubs by more than 150 bands from the Southeast were highlighted at this year's showcase, which drew some 1,500 attendees here Oct. 3-7. NewSouth was sponsored by PrimeMedia Inc., an entertainment promotions and management company based here.

A number of the bands that performed live during the Showcase proved worthy of serious industry consideration. Among the freshest and most creative groups on the NewSouth bill was the Hard Corps, a Nashville-based, six-piece metal-rap band that set the Masquerade club on its ear in a late-night set Oct. 6.

The Hard Corps is fronted by three expressive, highly synchronized rappers. Unlike the machine-like rhythmic accompaniment that characterizes many rap tracks, Hard Corps raps are driven by a Bonham-like pulse that makes this act a unique mixture of traditions and one to watch closely.

Three other standout acts during the Showcase are all based in the Atlanta area: Bas Clas, a rock band originally from Louisiana that managed to combine several influences from the region into a perfect whole at the Cavern club; the straight-ahead, Bon Jovi-style rockers Rockin' Bones at the Avondale Towne Cinema; and Insane Jane, which appeared at the Cotton Club, featuring a lead singer who combined a Joplin-esque presence with high-speed, high-decibel angst.

Among the industry figures attending the NewSouth Showcase

(Continued on page 54)

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
NEW KIDS ON THE BLOCK RICK WES PERFECT GENTLEMEN	Compton Terrace Phoenix	Sept. 16	\$554,987 \$27/\$26	22,886 sellout	Evening Star Prods.
JULIO IGLESIAS RAY FELL	Westbury Music Fair Westbury, N.Y.	Oct. 5-8	\$449,111 \$50	9,682 sellout	Music Fair Prods.
MAZE FEATURING FRANKIE BEVERLY HOWARD HEWETT	Constitution Hall Washington, D.C.	Oct. 12-13	\$334,525 \$25	13,381 14,140	Dimensions Unlimited A.H. Enterprises
ZZ TOP COLIN JAMES	Maple Leaf Gardens Toronto	Oct. 11	\$294,697 (\$334,776 Canadian) \$26	13,534 sellout	Beaver Prods.
ZZ TOP COLIN JAMES	Montreal Forum Montreal	Oct. 13	\$268,307 (\$306,675 Canadian) \$23.50	13,900 sellout	Beaver Prods. Donald K. Donald Prods.
ALABAMA CLINT BLACK LORRIE MORGAN	Riverside Centreplex Baton Rouge, La.	Oct. 14	\$199,500 \$19	10,500 sellout	Keith Fowler Promotions
M.C. HAMMER EN VOGUE	Patriot Center George Mason Univ. Fairfax, Va.	Oct. 7	\$186,997 \$25	8,743 10,000	A.H. Enterprises Dimensions Unlimited
JOE SATRIANI ERIC JOHNSON	Concord Pavilion Concord, Calif.	Oct. 13	\$155,056 \$20.50/\$18.50	8,577 8,725	in-house
BILLY IDOL FAITH NO MORE	The Summit Houston	Oct. 13	\$153,994 \$18.50	9,002 9,576	PACE Concerts
KISS WINGER SLAUGHTER	Arizona Veterans Memorial Coliseum Phoenix	Sept. 16	\$149,408 \$18.50/\$17.50	8,892 14,042	Evening Star Prods.
BILLY IDOL FAITH NO MORE	Starplex Amphitheatre, State Fair of Texas Dallas	Oct. 12	\$148,501 \$21.50/\$17.50	8,802 20,000	MCA Concerts PACE Concerts
POISON WARRANT	Wendler Arena, Saginaw Civic Center Saginaw, Mich.	Oct. 6	\$140,186 \$19.50	7,189 sellout	Cellar Door Prods.
ROBERT PLANT THE BLACK CROWES	Richmond Coliseum Richmond, Va.	Oct. 12	\$139,091 \$18.50/\$17.50	7,821 12,500	Cellar Door Prods.
POISON WARRANT	Toledo Sports Arena Toledo, Ohio	Oct. 12	\$136,993 \$20/\$18.50	7,403 sellout	Cellar Door Prods.
KISS WINGER SLAUGHTER	Wings Stadium Kalamazoo, Mich.	Oct. 15	\$126,212 \$21/\$19.50	6,741 sellout	Cellar Door Prods.
POISON WARRANT	Battelle Hall, Greater Columbus Convention Center Columbus, Ohio	Oct. 10	\$125,040 \$20	6,252 sellout	Cellar Door Prods.
MILTON BERLE HENNY YOUNGMAN MARILYN MICHAELS	Westbury Music Fair Westbury, N.Y.	Oct. 13-15	\$124,721 \$22.50	6,780 8,610 sellout	Music Fair Prods.
POISON WARRANT	Kellogg Arena, Battle Creek, Mich.	Oct. 9	\$121,542 \$21/\$19.50	6,154 8,000	Cellar Door Prods.
ALABAMA CLINT BLACK LORRIE MORGAN	Edward C. Elliot Hall of Music Purdue Univ. West Lafayette, Ind.	Oct. 12	\$119,700 \$19	6,300 sellout	Keith Fowler Promotions
BILLY IDOL FAITH NO MORE	Frank Erwin Center Univ. of Texas-Austin Austin, Texas	Oct. 10	\$114,832 \$18.50/\$15.50	6,755 8,213	PACE Concerts in-house
KISS WINGER SLAUGHTER	Mayo Civic Center Rochester, Minn.	Oct. 5	\$100,798 \$20/\$18.50	5,732 7,100	Joseph Entertainment Group Stardate Prods.
THE O'JAYS REGINA BELLE	Fox Theatre Detroit	Oct. 5	\$95,310 \$30/\$25	4,064 4,600	Brass Ring Prods.
KISS WINGER SLAUGHTER	Landon Arena, Kansas Exposition Topeka, Kan.	Oct. 6	\$92,684 \$17	5,824 8,000	Little Wing Prods.
GALLAGHER	Lawrence Joel Veterans Memorial Coliseum Winston-Salem, N.C.	Sept. 15	\$91,788 \$20/\$16	5,954 6,550	Winston-Salem Symphony
POISON WARRANT	Show Me Center Southeast Missouri State Univ. Cape Girardeau, Mo.	Oct. 4	\$88,301 \$18.50	5,057 7,400	Joseph Entertainment Group Stardate Prods.

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Renovations At L.A.'s Shrine, Expo Center Designed To Combat 'Image Problem'

BY DAVID NATHAN

LOS ANGELES—Major renovations and improvements initiated in 1987 and costing an estimated \$11.5 million are nearing completion at the renowned Shrine Auditorium, which has housed such key entertainment events as the Grammy Awards, the Academy Awards, and the American Music Awards.

According to auditorium manager Douglas Worthington, a multi-level parking facility being constructed adjacent to the Shrine complex (which incorporates the 6,300-seat auditorium and the 54,000-square-foot Exposition Center) will be in full operation by June 1991.

The parking structure caps an extensive program of improvements at the 76-year-old complex that has included the installation of an air-conditioning system in the auditorium and new state-of-the-art electrical and rigging systems. Through a joint agreement with Ogden Allied, the Shrine has revamped concession stands that will now offer a full range of food and beverages.

"When I became manager in 1988, I recognized that the Shrine had an image problem," says Worthington. "It was considered 'old' and in a strange area of Los Ange-

les. With a new staff in place, we began the process of transforming that image. For the first time in the 100-year history of the auditorium, we hired a public relations firm [the Blaze Co.] and we've begun an extensive advertising campaign with trade publications like Billboard, The Hollywood Reporter, and Variety."

In addition to the auditorium changes, which are designed "to make this facility even more attractive as a regular performing venue for pop, country, gospel, jazz, and soul acts," Worthington

says the Exposition Center, with a removable stage and an audience capacity of between 3,500 and 5,000, can now be used "as a concert hall for rock'n'roll and dance-music shows" as well as a site for functions held after events at the Shrine.

"I envision us being able to have concerts at both the auditorium and the Exposition Center simultaneously," adds Worthington, who reports that NARAS has already made a deposit "with a view to using the Shrine for the 1992 Grammy Awards."

TALENT IN ACTION

CLIFF EBERHARDT

The Bottom Line, New York

IN THE ACOUSTIC guitar steps of Suzanne Vega and Shawn Colvin, New York singer/songwriter Cliff Eberhardt is trying to break out of the Bleecker Street folk scene with a rock-band backup. Bleecker is only a block away from the Bottom Line, but at this Sept. 13 gig he made the distance seem much further.

The direction of the band proved the main culprit. Keyboards, electric guitar, bass, and drums overwhelmed Eberhardt's acoustic guitar, injecting Springsteen/Jersey rock drama into songs that, on his debut Windham Hill album, "The Long Road," show the sensitivity they demand. There was visual excess, too, as big instrumental breaks brought forth physical workouts by the guitarist and overplaying by the bassist.

"Always Want To Feel Like This," thus, was a high point, because the arrangement was rela-

(Continued on next page)

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'900' Line Connects Callers With Tour Info Service Also Offers Fan-Club News, Trivia Contests

NEW YORK—A "900" telephone service providing concert tour itineraries and other artist information has been set up by Zodiac USA, a footwear manufacturer that is sponsoring the line to help reach its target market of men and women ages 13-34.

The Zodiac USA Concert Hotline (1-900-2-CONCERT) offers tour information obtained twice-weekly through an agreement with the trade publication Pollstar, according to Kyle Borg, a 24-year-old programmer and VP of development at Toby Berlin & Associates, an entertainment marketing firm specializing in "900"-line programs.

Borg says the idea for the interactive "900" line came from his experience working for Weintraub

Entertainment, the management and concert promotion company at which he recalls being "besieged by people who wanted to know the full itinerary" for touring acts.

Through interactive phone technology, the concert hot line allows callers with a Touch-tone phone to enter their area code and an artist's name to get concert dates in a given market. Information is also available on full tour itineraries and fan clubs, and management, booking agency, and label contacts. The line also offers a music trivia contest, a hot-line club that callers can join, and Zodiac dealer information. Another option allows callers to request information on artists not included on the line.

While the number of artists fea-

tured on the line is not limited, according to Borg, the service focuses on rock and pop acts that draw Zodiac's target market. The debut of the "900" service in mid-September coincided with a national advertising and promotional campaign for Zodiac products.

Borg, whose voice is heard on the line, says that those who have left messages on the line include artist managers, such as Toby Marnis of Alive Entertainment, who has been supportive of the service. Managers and booking agents who would like to provide tour updates directly to Borg may do so by sending them to Zodiac USA Concert Hotline, 8489 West Third Street, Los Angeles, Calif. 90048.

TALENT IN ACTION

(Continued from preceding page)

tively subdued, with each part having a definite place, until the rising volume of a too-stretched-out closing. "Voyeur" was likewise effective and the encore, "Makin' Whoopee," with its acoustic-guitar focus, was worthy of Lyle Lovett.

Still, Eberhardt's stage remark early on, that "you never really leave Blecker Street," was telling. But so was his huge audience response, to an artist who further breaks Windham Hill from its new-age stereotype.

JIM BESSMAN

AUGUSTUS PABLO The Ritz, New York

ONE OF DUB's prime protagonists hit New York to launch his first U.S. tour since 1985 behind his new Shanachie album, "Blowing With The Wind." Fronting a razor-sharp seven-piece band, Augustus Pablo, master of the melodica, headlined the Reggae Roots show mounted at the Ritz by S.O.B.'s, the downtown Manhattan world-beat club.

Pablo's instrumental music can

seem repetitive and monochromatic, but only if you're not paying attention or dancing. His dub is like Eno's ambient music with a beat: a sonic pastiche that conjures atmospheres you can move to. Consider the varied palette from which he painted at the Ritz: a guitarist who alternated Wes Montgomery octaves with metalloid snarls and Ventures-like twang; a trumpeter who pitted major-key lines against minor-key backdrops to Miles-like effect; a snap-brim rhythm section that threaded "riddims" seamlessly from deep dub to driving Afro-funk; and, of course, slashing across the rest, Pablo's own piping melodica, with its Monk-ish slurs and crushed chords that barely skirt complete breakdown. Among the best moments was "The Day Before The Riot," a skewed invocation of "Slaughter On Tenth Avenue" from "West Side Story."

Pablo's melodica is a fitting symbol for the powerful impact Jamaican musicians have had on international rock via vivid imaginations and below-state-of-the-art equipment. Using soundboards that American engineers considered junk, reggae producers like Lee "Scratch" Perry and dubsters like Dennis Bovell revolutionized the way recordings sound. Brandishing his cheery ax, Pablo has made his mark as an unlikely virtuoso who'd be at home in a host of experimental bands.

GENE SANTORO

LIVING COLOUR'S 'TIME' ROCKING THE CHARTS

(Continued from page 52)

of Living Colour stretching on the disc are guest appearances by rappers Queen Latifah and Doug E. Fresh, and rock original Little Richard. The album's distinctive look was created by the Thunder Jockeys, the same art team that worked on "Vivid."

Epic set up the disc a month prior to its release, with point-of-purchase material for retail outlets announcing the record's arrival date, extensive consumer and trade advertising, and a video of the leadoff single, "Type," which was available before the album. Living Colour received four MTV awards for clips from "Vivid," and the video for "Type" is now in heavy rotation on MTV while the single has reached top five on

the album-rock and modern-rock charts.

The album already has topped 600,000 in sales and a home video documentary of the band's rise, "Time Tunnel," is set for release Nov. 6 from CBS Music Video Enterprises.

But "Time's Up" will get perhaps its strongest boost this fall when Living Colour returns from a European jaunt for its first U.S. tour since the new album's release. And while the band last played stadium venues supporting the Stones, according to Jim Grant, who co-manages the band with Roger Cramer, Living Colour first plans to play to its core audience at small venues, with multiple nights at some clubs.

"The band on this tour would basically like to take its music back to the environment in which it broke," says Grant. "Our overall objective is to build a career and a loyal audience who want to travel with the band as they push musical boundaries. The strategy on this record is to release tracks and videos that will grab people's attention and make people think. For example, the next video is for the track 'Elvis Is Dead.' The guys basically want to be true to themselves," says Grant.

Glover concurs. "You really have to know everything that's going on around you," he says, "all your business practices, as well as your artistic practices and your social practices; what's happening around you and to you."

Williamson Gets U.S.-Canada Rights To The RUG Catalog

BY IRV LICHMAN

THE HOUSE OF Rodgers, Berlin, Webber, etc: Williamson Music, established by Richard Rodgers & Oscar Hammerstein in the early '40s to house their collaborative efforts, has been moving in stellar circles of late in terms of administration deals.

Earlier this year, the company, part of the Rodgers & Hammerstein office, struck a major deal with the estate of the late Irving Berlin to administrate his publishing company's vast catalog of hits and then some.

Now, Williamson Music has acquired the U.S.-Canada administration rights formerly held by EMI to the catalog of The Really Useful Group PLC, the home of Andrew

Lloyd Webber's copyrights of his shows with the exceptions of "Jesus Christ Superstar" and "Evita,"

which are published in the U.S. by MCA Music. This includes his first show, "Joseph And The Amazing Technicolor Dreamcoat," "Cats," "Phantom Of The Opera," "Starlight Express," and "Song & Dance." The composer's latest show, "Aspects Of Love," joins the arrangement Oct. 1, 1991.

According to Maxyne Lang, president of Williamson Music, the company is on the prowl for administration deals with writers of similar stature.

Lang adds that Williamson is prepared to deal with super administration deals. "We've taken on additional people with expertise in copyright administration and royalties. And we've got a new computer system here."

From Lloyd Webber's point of view, the Williamson-RUG arrangement should certainly mean more than a business relationship. He is particularly fond of the sound of Richard Rodgers.

MORE DEALS: All Nations Music/Music Of The World has made a catalog purchase and three co-publishing deals, according to company president Billy Meshel. The acquisition is that of the Graham Goble, dba American Tagime Music catalog, including an ongoing three-year co-publishing arrangement with Goble, one of the members of Little River Band. The catalog includes such successes as "Take It Easy On Me," "Night Owl," and "The Other Guy." As for co-publishing, new associations include David Wilkes and Danny Weiss, including Ascension Music (BMI), W D Music (ASCAP), and Reel Deal Music (SESAC); writer/producer Donald Dee Bowden, including the successful Milira album (Apollo/Motown); and Mark Berry's Baby Raquel Music and Raquel's Songs (BMI) ... Crown

Music Group in Nashville has acquired Southwing Publishing, which includes hits performed by George Strait ("Oceanfront Property" and "It Ain't Cool To Be Crazy") as well as two early Keith Whitley successes, "Homecoming '63" and "Miami My Amy." Crown president Morris "Bubba" Thurman notes the buyout is the company's third over the past year.

THERE SHE IS Once More: Another Words & Music reader, Charles Berger of Bethel, Conn., says he has a second commercial recording of Bernie Wayne's Miss America hymn, "There She Is, Miss America." In the Sept. 22 column about Wayne making a new version of the song, it was noted that Bobby Vinton had made the only commercial recording in the song's 35-

year history. Berger also has a copy on the Coral label by crooner Johnny Desmond with Glenn Osser's orchestra.



DOWN COUNTRY LANE: Cherry Lane Music has made an exclusive print deal with House Of Cash for songs penned by Johnny Cash. Due early next year is the folio "Johnny Cash: A Man And His Music." Also at the company, exclusive print deals are done with the Steve Wariner catalog, with a December release of a songbook; Forerunner Music Group featuring songs by Pat Alger and Dave Mallett; songwriter Fred Koller; and the Scaffet Moon catalog owned by Paul Overstreet.

THE ONES THAT GOT AWAY: Hal Leonard Publishing has gotten hold of 10 lesser-known compositions by Rodgers & Hammerstein that never made the shows they were written for or just never caught the public's fancy. The earliest is a 1919 collaboration for a Columbia Univ. varsity show, a charmer called "There's Always Room For One More"—the first known instance in which R&H collaborated on a song—while the most recent is "My Best Love," a cutout from 1958's "Flower Drum Song." Perhaps the most unusual entry is "Happy Christmas, Little Friend," which first saw the light of day in 1952 as a Yule "present" in Life magazine. By the way, the familiar "Edelweiss" from 1959's "The Sound Of Music" is included because it's the last song R&H wrote. Folio carries a \$7.95 list.

PRINT ON PRINT: The following are the best-selling folios at Hal Leonard Publishing Corp.:

1. Little Mermaid, Soundtrack
2. Wilson Phillips
3. New Kids On The Block, Step By Step
4. Billy Joel, Storm Front
5. Testament, Practice What You Preach

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NEWSOUTH SHOWCASE

(Continued from page 52)

were NARAS president Michael Greene, a former Atlantan who gave the keynote address; Richard Streicker, senior director of business affairs, Warner Bros. Records; Kurt Denny, director of writer-publisher relations, BMI; Charlie Brusco, Brusco-Barr Management; Bill Lowery, president, The Lowery Group, Atlanta; Don Grierson, senior VP of A&R, Epic Records; Jeff Cook, senior director of album promotion, Elektra Records; Bill Pugh, program director, WKLS, Atlanta; and Rich Krim, talent relations, MTV.

ARTIST DEVELOPMENTS

SEE NO EVIL SEES FUTURE

Programmers and press who have received promotion packs on the new Robinson/Epic Records release from See No Evil are seeing a bit of the future.

"This is the first time anyone in the music industry has used computer technology to promote and educate radio and get them involved in a new band," says Harvey Leeds, album promotion VP at Epic.

Programmers have received ready-to-run computer discs allowing them to play the See No Evil "Scream Bloody Murder Computer Game," which serves the dual purpose of promoting the band's single "See No Evil" and leading players to a "secret phone number" they can call for a prize.

"It's competitive out there," says Leeds. "There are many programmers who don't yet know who See No Evil is and we want to make them pull the CD out of the stack, crank it up, and get into it. I think you're going to see part two and part three on this particular project and just the reaction we've gotten from radio is that we should learn to use this technology on other projects."

Leeds describes the See No Evil computer game as an ideal way to get on "the other side of the desk" to reach busy programmers.

Richard Robinson, manager of See No Evil and head of Robinson Records, is the programming whiz behind the computer game and has simultaneously developed a "hypermedia" press kit on computer disc for the new See No Evil album, "Songs." Dubbed "Any Other Questions?," the program allows writers using PCs to access a full range of information about the band, including lyrics, quotes, contributing musicians, contact numbers, and more, all indexed by computer. The disc even includes a ready-to-print photo of the band, its logo, and album artwork. Robinson estimates the computer disc holds "probably 50-60 pages" of information in all.

Computer press kits are probably the wave of the future, in Robinson's view, and he foresees a program allowing modem access to artist bios and background on a 24-hour basis. "Compact discs are digital," he says. "There's no reason the [press] information from the record companies shouldn't be digital and compact as well."

THOM DUFFY

NEW BLUEGRASS FEELING

Youth, gender, and contest-winning musicianship aside, 19-year-old bluegrass fiddler Alison

Krauss stands out for her loyalty to tradition.

On her second solo album, "I've Got That Old Feeling," on Rounder (which also has released a Krauss and Union Station "band" album), Krauss stays faithful to bluegrass' structural roots—though piano and drums accent some tracks.

"I didn't really want to use them," says Krauss of the label suggestion, "but it turned out OK." Indeed, she's reluctant to do anything that might diverge from pure bluegrass conventions.

"We try to stay in the circle of traditional bluegrass. When we do new stuff it's done tastefully, so that nobody says, 'Why did they do that? Why did they play that lick, or end the song like that?'"

Still, Krauss' bluegrass isn't exactly conservative. While the music, singing, and arrangements are traditional, the material is original, written mostly by unheralded associates like John Pennell, Nelson Mandrell, and Sidney Cox. "There's definitely room for new music in bluegrass," she says, "so long as

it's played in the circle."

The only problem she finds is in getting it widely heard. "People always come up and say that they never heard bluegrass before, and how much they like us. That's why we need to get on 'Arsenio' and 'Johnny Carson,' or VH-1."

VH-1 exposure, at least, is a possibility, as Rounder has made a video for the new album.

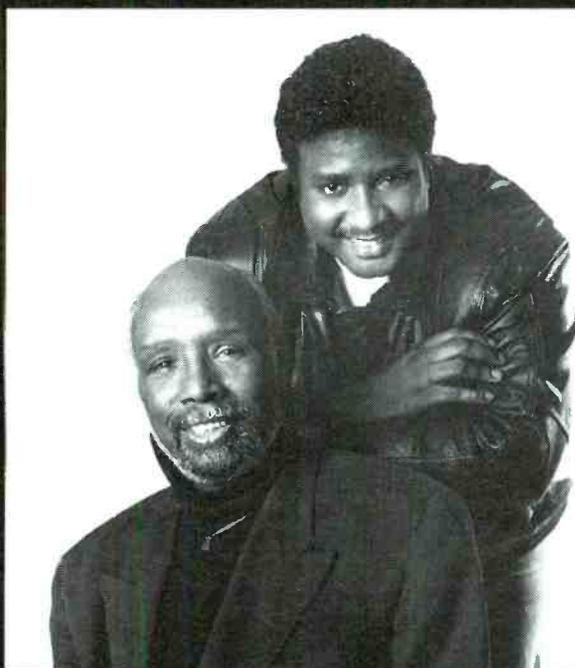
"We don't do videos very often, which shows how strongly we feel about her," says Rounder head Marian Leighton-Levy, who feels that the album shows "incredible

growth and development," especially in Krauss' singing.

Krauss plans to follow "I've Got That Old Feeling" with another Union Station band effort and an album featuring a stellar female bluegrass group. The musician, who recently won female-vocalist-of-the-year honors from the International Bluegrass Music Assn., eagerly awaits turning 20, when "it will be nice to be known for what I do once I get out of my teens and nobody cares any more how young I am."

JIM BESSMAN

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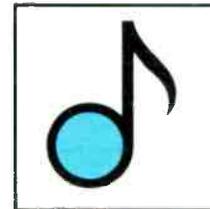
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'Videosyncrasy' A Family Channel Hit Draws Teens And Support Of Labels

■ BY MELINDA NEWMAN

NEW YORK—When "Videosyncrasy," the Family Channel's new weekly video show debuted a month ago, the network took a wait-and-see attitude toward giving its producers any kind of commitment past the initial 13-week agreement.

Since then, response has been so favorable that the Family Channel has already committed to 52 episodes in 1991 as well as three prime time specials.

As its name implies, The Family Channel airs programming that is geared to the whole family. This year, in addition to airing its usual movie and rerun lineup, it began producing original programming. However, according to "Videosyncrasy" producer Jeanine Davis, the channel felt it was missing out on the teen audience.

"Basically, we thought that all the different music video shows out there were really good, but there was nothing on The Family Channel geared to a young audience and to music. Music can be a good way for people to find role models with standards that they can live up to," she says.

The 60-minute show debuted Sept. 15 in its regular 11:30 p.m. time slot. Viewership has averaged 500,000, with a high number of teenage viewers compared to other Family Channel fare. The Virginia Beach, Va.-based Family Channel is the fourth largest cable network in the country, reaching 52 million households.

"Videosyncrasy" doesn't program heavy metal or hard rap; however, everything else is up for grabs—within reason.

"Being that The Family Channel is trying to reach the entire family,

there is definitely a fine line of something being too sexual or too provocative, like Warrant's "Cherry Pie," for us to show. Plus, we want to keep kids from getting absolutely into sex and drugs that can ruin their life. Through music a lot of these artists are making positive statements that can impact their lives," says Davis.

'Music can be a way for people to find role models'

Though the channel doesn't want "Videosyncrasy" to be labeled a Christian video show, it liberally sprinkles the mix with clips by leading contemporary Christian artists. "There are some good Christian videos out there that aren't preachy or evangelistic, but are making statements about life," says Davis. "We hope that by airing some of them, the labels will continue to produce high quality ones.

"It's not at all a Christian show, but the word got out that The 700 Club is producing an hour of MTV," says Davis, laughing.

The connection came from the fact that The Family Channel is a spin-off of The Christian Broadcasting Network owned by evangelist Pat Robertson. The channel, which was sold by the family, is now a partnership between Robertson's son, Tim, and cable giant Tele-Communications Inc.

The show plays artists from many genres. Clips aired on a recent show were "When I'm Back On My Feet Again," Michael Bolton; "Riding The Rails," k.d. lang/Take 6; "Every Moment," Deniece

Williams; "While My Guitar Gently Weeps," Jeff Healey; "Lie Down In The Grass," Charlie Peacock; "Tonight," Genesis; "We Didn't Start The Fire," Billy Joel; "Do You Remember," Phil Collins; "King Of Wishful Thinking," Go West; "Something To Hold On To," The Choir; "Snake In The Grass," Kim Hill; "Nick Of Time," Bonnie Raitt; "You Can Call Me Al," Paul Simon; "Celebrate New Life," BeBe & CeCe Winans.

Labels have been supportive from the start in supplying clips and providing artist interviews for the show's "Backstage Pass" segment. Upcoming interviews include Michael Bolton, Kenny G., Brother Beyond, The Boys, Tommy Conwell, Bobby McFerrin and The Alarm. Most record company representatives seem to realize the show's goals.

"There are some clips that I just obviously can't air," says Davis. "And the label reaction is 'That's fine, we understand.' They know we don't even want to try to be an MTV. We just want to offer a good, wholesome music entertainment program."

The channel's sales staff is now working overtime to lure appropriate youth-oriented advertisers to the shows, such as soft drink and tennis shoe manufacturers, as well as some fast food chains.

Though the show has just started, the channel is already talking about expanding the number of hours or nights it appears weekly. For the short term, a goal is to start running contests and promotions.

In the meantime, Davis wants to work on increasing the show's audience and bask in the glow of the channel's commitment to program it.

"Many people that I talk to say that more than a 26-week commitment is unheard of," she says. "But it's the whole idea of having new family entertainment on a network that's never had it and trying to reach a new audience. That's what it's all about."

VIDEO TRACK

LOS ANGELES

DEBBIE GIBSON PUTS a spin on her squeaky-clean image in "Anything Is Possible," a new Nitrate Films clip directed by Jay Brown. John Hopgood produced the spicy, street-oriented dance video for the Atlantic pop star.

Fragile Films director Kenneth Doty is the eye behind "We In The House," a rocking new rap clip from girl-group J.J. Fad. Gus Kirk produced and James Chressanthis lensed the colorful footage. Rupert Wainwright and Terance Power executive-produced the Ruthless-Atco video.

(Continued on next page)

Audio-Video Pack A 'Smart' Choice For Atlantic, A*Vision

■ BY PAUL VERNA

NEW YORK—In an effort to further merge audio and video music, Atlantic Records and its home video division, A*Vision Entertainment, are teaming to release limited-edition audio-video packages of Phil Collins and Debbie Gibson product, says A*Vision director of marketing Curt Creager.

The "smart packs," as the company calls them, contain a cassette or CD encased in a 12-by-12-inch box with the videotape. According

*'A*Vision is trying to marry music video packages to their audio counterparts'*

to Creager, the suggested list price for the Collins package, which is due Nov. 13, is \$34.96 for the cassette/video and \$39.96 for the CD/video; pricing for the Gibson pack, due Nov. 20, is \$30.96 and \$35.96, respectively. The CD, cassette, and video will also be available separately, says Creager.

A*Vision is "trying as best as possible to marry music video packages to their audio counterparts," he says. "We've taken steps to make music-video packages more timely . . . to get the stuff out quickly, make it fun, make it more exciting, and more attractive."

Although Atlantic is not offering the packages at a discount, the company hopes the excitement surrounding the project will generate sales. The Collins set, "Seriously Live," consists of a two-hour-and-45-minute concert video containing 24 cuts, plus a 15-song live album. The video was shot July 15 at WaldBuhne in Berlin, while the live album was recorded at various stops on the artist's recently completed tour. Consequently, there is some overlap in the material, but Creager says the length and visual impact of the video will outweigh the redundancy.

Another selling point for "Seriously Live," according to producer Paul Flattery, is that "not a second has been cut out of the performance," allowing the home video audience to get as close as possible to the concert experience. In addition, Flattery says, the video appeals because of "the nature of the location it was filmed in. Being in a natural outdoor amphitheater and shooting in Europe in July gave us the added visual stimulation of going from day to night. Also, the Berlin audience was just fantastic. Every time we panned through the crowd there were 25,000 people waving their arms frantically."

In addition to producing the Collins longform, Flattery and FYI partner Jim Yukich also taped a Gibson video, "Live Around The

World," which contains one hour of concert material augmented with in-depth interviews, behind-the-scenes footage from the young singer's world tour, four videos from her recent "Electric Youth" album, and a new clip, "Staying Together." Instead of a greatest-hits compilation, Gibson's new 16-song studio album, "Anything Is Possible," is packaged with video.

Creager adds that it is too early to gauge retailers' response to the smart packs. However, at a WEA product presentation for Square Circle/Record World store managers at the 91-unit chain's annual convention, retailers expressed enthusiasm about the sales potential of the smart packs, particularly as an impulse buy for parents or grandparents shopping for teenagers, especially in the case of the Gibson package.

The concept of the smart packs, says Creager, "grew out of a creative marketing meeting with Atlantic Records and A*Vision personnel." Stuart Hersch, A*Vision president, spearheaded the brainstorming session, according to Creager.

By using a 12-by-12 box, A*Vision aims to maximize the visual impact of the package. Creager says, "Since we're going into the Christmas season, we picked a 12-by-12 because it will have to be displayed on its own rather than just in the CD, cassette, or video racks." After the holiday season, he adds, the smart packs will be made available in a 6-by-12-inch size, to be stocked in CD bins and video racks.

Rather than provide a floor display for the Collins and Gibson sets, WEA is urging retailers to merchandise the smart packs with Warner Bros.' soundtrackage, "Listen Up: The Lives Of Quincy Jones," and Elektra's 40th anniversary collection, "Rubaiyat," according to Creager. Neither release has a corresponding video.

For now, says Creager, Atlantic plans to provide CD bin cards alerting consumers to the existence of the smart packs.

He adds that the packs are clearly labeled as an audio and video set to prevent any confusion with similarly sized audio boxed sets.

A*Vision debuted in early August with the 2 Live Crew documentary "Banned In The U.S.A." (Billboard, Aug. 11).

"Almost all A*Vision titles contain material that is not available anywhere else," says Creager, citing previous releases by Winger, En Vogue, Billy Joe Royal, and Ratt.

Expected in December and January, according to Creager, are titles by INXS, Sweet Sensation, Michelle, Skid Row, King's X, and the Everly Brothers, as well as non-music-video product featuring Nelson Mandela and a bimonthly Nascar racing series. Depending on the success of the Collins and Gibson collections, A*Vision will consider releasing similar packages in the future, says Creager.

MTV Falls Back Into Its Mass-Appeal Daytime Sked

NEW YORK—Beginning Oct. 15, MTV went back to dayparting its 9 a.m.-3 p.m. programming to appeal to an older, predominantly female audience.

The music channel usually makes the switch at the end of summer; this year, "we chose to wait awhile and see how the audience reacted to the overall music mix and have evaluated that we need to again go after the largest available audience," says senior VP Abbey Konowitch.

Although it is decided on a clip-by-clip basis, most metal and rap videos will not be aired until after 3 p.m., replaced by "more mass-appeal" clips, such as ones by Whitney Houston and Daryl Hall & John Oates. "This will actually allow us to play a few more clips than we were playing previously," says Konowitch.

In addition to being spread throughout the post-3 p.m. menu, hard-rock clips will get a special slot during the last half hour of Pauly Shore's "Totally Pauly" program. "That will be called 'Totally Hard Pauly.' And it will allow us to incor-

porate some great hard rock into Pauly's show," says Konowitch. That addition should start by the beginning of November.

As the channel has done in the past, it is still contemplating reducing "Yo! MTV Raps" from an hour to a half hour. No decision has been made. "We have discussed making it a stronger half hour with 25 clips in a week instead of 50 clips. That's based on the availability of great product," Konowitch says. "We know that rap is highly polarizing music and we want to make sure that we're playing the best qualitative variety of rap to the audience."

In nonmusic programming news, although new episodes are still running, there are no plans to produce new editions of the game show "Turn It Up." The same holds true with "Remote Control," which is in reruns. However, VP of press relations Carole Robinson says it is not out of the question that production on either show could begin again, although it is more likely in the case of "Remote Control." MELINDA NEWMAN

VIDEO TRACK
(Continued from preceding page)

NEW YORK

WHITNEY HOUSTON and **Julien Temple** pooled their respective talents to reel "I'm Your Baby Tonight," the title-track video from the singer's forthcoming Arista album. Temple shot a concept/performance clip, in which Houston chases a shadow through a house of mirrors filled with quirky images. Catherine Smith produced the funky, R&B clip for Nitrate.

Rock legends **Bo Diddley** and **Ben E. King** are joined by rapper **Doug Lazy** and super bassman **Stanley Clarke** in "Book Of Love," a video to promote the New Line Cinema film of the same name. **David Wunsch Productions Inc.** director **Peter Lippman** reeled the video during an actual recording session at the Power Station and at the vintage-looking **BMG** recording studio. Action-packed choreography mixes hip-hop with a retro, '50s flair. **David Wunsch** produced and **Larry Banks** was cinematographer.

George Mitas recently directed **Sybil's** "Make It Easy On Me" video for **New Generation Pictures Inc.** He shot the **Next Plateau** artist performing in the recording studio with a posse of friends and dancers. **Joseph Nardelli** produced.

OTHER CITIES

MOTOWN'S BASIC BLACK and a crew from **GPA Films** trekked to Atlanta to lens the video for the act's third single, "Whatever It Takes." Director **Rich Murray** shot footage in an elegant mansion, capturing nuances of romance, humor, and energy in the group's performance. **Lenny Grodin** produced.

Dreamtime Pictures' Morgan Lawley directed and produced the **Rembrandts** in "Just The Way It Is, Baby" for **Atco Records**. Lawley shot the band's debut single on location in the **El Mirage** dry lake bed and at various southern California beaches. Meanwhile, **Dreamtime** director **Ian Fletcher** reeled **Koolhaas**' "Can't Buy My Love" for the band's eponymous **Capitol** album. Lawley produced the Las Vegas-based clip, which comes complete with glittering scenery from the famous strip.

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C.Gregory, Couldn't Love Have...
Ray Kennedy, What A Way To Go
Forrester Sisters, Old Enough To Know

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Jon Bon Jovi, Miracle
*Traveling Wilburys, She's My Baby
Wilson Phillips, Impulsive

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Bette Midler, From A Distance
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HEAVY
Pebbles, Giving You The Benefit
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Mariah Carey, Love Takes Time
Caron Wheeler, Livin' In The Light
Lalah Hathaway, Heaven Knows
Quincy Jones, I Don't Go For That
Janet Jackson, Black Cat
Lisa Stansfield, This Is The Right Time
Kiara, You're Right About That
Dieta Adams, Rhythm Of Life
Teena Marie, Here's Looking...
Troop, That's My Attitude
Black Box, Everybody Everybody
Gerald Alston, Slow Motion
Prince, Thieves In The Temple
Tony! Toni! Tone!, It Never...
Jasmine Guy, Try Me
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STRESS
Deee-Lite, Groove Is In The Heart
Jellyfish, The King Is Half Undressed
Urban Dance Squad, Deeper...

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Breathe, Say A Prayer
Mariah Carey, Love Takes Time
P.Collins, Something Happened...
Whitney Houston, I'm Your...
Maxi Priest, Close To You
Paul Simon, The Obvious...

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Hi Five, Just Can't Handle It
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Klymaxx, Private Party
Barbara Weathers, Our Love Will...
E.U., I Confess
Tony, Toni, Tone, Oakland Stroke
Phalon, Dance Floor Of Life

ADDS
Doug Stone, These Lips Don't...
Johnny Cash, Goin' By The Book
Rob Crosby, Love Will Bring...
C. Atkins/M.Knopfler, Poor Boy Blues
Sweethearts/Rodeo, You Look...

HEAVY
Faith No More, Falling To Pieces
Heart, Stranded
Whitney Houston, I'm Your...
M.C. Hammer, Pray
Mottley Crue, Same Ol' Situation
Poison, Something To Believe In
Paul Simon, The Obvious...
Slaughter, Fly To The Angels
Vanilla Ice, Ice Ice Baby
Winger, Miles Away

HEAVY
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Tony, Toni, Tone, Oakland Stroke
Phalon, Dance Floor Of Life

HEAVY
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Reba McEntire, You Lie
Holly Dunn, You Really Had Me Going
Conway Twitty, Crazy In Love
Matraca Berg, Things You Left Undone
Billy Joe Royal, A Ring Where A...
K.T. Oslin, Come Next Monday
Shenandoah, Ghost In This House
Travis Tritt, Put Some Drive In...
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Alan Jackson, Chasin' That...
Patty Loveless, The Night's Too Long

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Soho, Hippychick
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Trixter, Give It To Me Good
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Cocteau Twins, Iceblink Luck
Darling Buds, Crystal Clear
Depeche Mode, World In My Eyes
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Elisa Fiorillo, On The Way Up
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Sinead D' Connor, Three Babies
Steelheart, I'll Never Let You Go
Teen Ninja Turtles, Count On Us
Tevin Campbell, Round And Round
Today, I Got The Feeling

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Pebbles, Giving You The Benefit
Salt 'N Pepa, Independant
W.Coast All-Stars, We're All In...

ADDS
Alison Krauss, I've Got That Old Feeling
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Billy Dean, Only Here For A Little While
E.DeGarmo/Friends, There's...

HEAVY
Janet Jackson, Black Cat
Mariah Carey, Love Takes Time
Pebbles, Giving You The Benefit
Black Box, Everybody Everybody
Vanilla Ice, Ice Ice Baby
After 7, Can't Stop

CURRENT
The London Quireboys, 7 O'Clock
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INXS, Suicide Blonde
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Master Ace, Me And The Biz
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Nelson, Love And Affection
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Modern English, Life's Rich Tapestry
Depeche Mode, World In My Eyes
M.C. Hammer, Pray
Pet Shop Boys, So Hard

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ADDS
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Reba McEntire, Rumor Has It
Billy Dean, Only Here For A Little While
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Deee-Lite, Groove Is In The Heart
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Travis Tritt, Put Some Drive In...
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S.Lynne, Things Are Tough All Over
Vince Gill, When I Call Your Name
Conway Twitty, Crazy In Love
Shenandoah, Next To You, Next To Me
James House, You Just Get Better...
The Golden, Take Me Back To...
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Mark Collie, Looks Aren't Everything
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Delbert McClinton, Who's Foolin' Who
Rich Grissom, Tell Me I'm Wrong
Zaca, War Paint
Nitty Gritty Dirt Band, The Rest...

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Now Playing: War Of The Previews Clip-Machine Makers Battle For Retailers

BY TRUDI MILLER

NEW YORK—Five-year-old Disc Information Systems, which claims that some 1,200 stores are using its Select-A-View interactive consumer sampling machine, and newcomer PICS Previews Entertainment Division are going head-to-head in a marketing battle to woo video rental retailers to their respective systems.

The two companies view their potential marketplace as vast: some 25,000 video retailers who either do not allow consumers to sample movies or rely on less costly sampling vehicles that aren't interactive. But executives at many of the larger video chains regard the systems as expensive even though they profess to liking the idea of a consumer sampling tool.

With their interactivity, the systems being marketed by DIS and PICS differ from older, passive preview systems such as Video Pipeline. Video Pipeline provides trailer tapes to retailers for continuous in-store play on monitors. The PICS and Select-A-View systems allow consumers to choose which clips to view.

The Ann Arbor, Mich.-based Select-A-View mainly services independent retailers and small chains, but a company executive says it is looking to target larger chains. Meanwhile, Stamford, Conn.-based PICS, already established among music retail chains with a machine that previews music video clips, initially seemed to be trying for large video chains but is now concentrating on smaller retailers. PICS began installation of its video preview machine Oct. 1.

A third factor in interactive consumer sampling is Winchester Data Products, which continues to market its 2-year-old Movie Preview Center. The Raleigh, N.C.-based company so far has signed up about 30 stores.

"The customers like these systems," says Bob Moric, VP of marketing for Springfield, Va.-based Erol's, which has 210 stores. "It's just coming up with what works for

you, and working out a cost factor." Erol's is looking into several movie preview systems, says Moric, but has not yet made a decision.

But Ron Castell, senior VP of Fort Lauderdale, Fla.-based Blockbuster, says only that "We have no plans to use (these machines) at this time, but it's still an open issue."

THE PICS MACHINE

The PICS machine, 7 feet tall with a 27-inch color monitor, offers 80 clips, each running 30 seconds, which are selected and paid for by the home video manufacturers. Michael Olivieri, president of PICS Previews, declines to say how much manufacturers pay to exhibit their clips on the machine.

Unlike the deal offered to music retailers, video retailers pay for the PICS machine, which allows con-

sumers to sample up to 80 movies by pressing buttons displaying the covers of the videos they want to preview. The video retailer leases the machine for a four-year term at \$214.24 per month, or a five-year period at \$187.49 per month.

Olivieri says that in the future, new music retail customers that sign on with PICS will pay for the machine, although he declines to say how much.

Olivieri adds that while the company is negotiating with all of the big chains, it also is trying to reach smaller webs as well.

In October, the company began installing its machines at retailers such as Video To Go, Movies 'N' Video, and MovieTime/Alfalpa.

PICS investors include Cy Leslie, former chairman of MGM/UA
(Continued on page 64)

82 Special-Interest Vids Will Vie For AVC Awards

LOS ANGELES—A total of 82 made-for-video titles have been nominated in 21 categories for the fourth American Video Conference Awards.

The AVC Awards—which recognize outstanding achievement in special-interest video production—are a highlight of the American Video Conference, to be held Nov. 7-9 at the Westwood Marquis Hotel & Gardens here.

The awards will be presented Nov. 7 at a gala dinner, sponsored by Federal Express, at the Westwood Marquis.

The AVC is co-sponsored by the American Film Institute and BPI Communications—parent company of Billboard, The Hollywood Reporter, Back Stage, and American Film. The conference attracts producers, suppliers, and retailers in the field of special-interest video. Two days of seminars are scheduled, covering such topics as financing, production, marketing, and distribution.

Eligibility for the AVC Awards competition is limited to videotapes that had an initial release date for the U.S. and/or Canadian home video markets between June 1, 1989, and Aug. 31, 1990. The nominees were chosen by a series of blue-ribbon panels from among several hundred videos submitted to AFI.

Additional information about the awards can be obtained at the American Film Institute, 2021 N. Western Ave., Los Angeles, Calif. 90027; telephone: 213-856-7743.

Conference attendees will need separate tickets for the awards ban-

quet. Additional tickets may be purchased by nonregistrants. For information on AVC registration or awards-banquet tickets, contact Anita Daly at 212-353-2752 or 212-473-4343.

Here is a complete list of the special-interest-video nominees:

- **Adventure:** "The Voyager Odyssey" (Don Barrett Productions Inc./Malibu Video Inc.); "Find Your Way Back: A Salute To The Space Shuttle" (Pacific Video/Cabin Fever Entertainment Inc.); "Exploring The Himalayas, Nepal And Kashmir" (Encounter Video/Questar Video).

- **Biography & Personality:** "Bill Martin: The Man ... The Myth ... The Manager" (Herb Sevush Productions/Cabin Fever Entertainment); "Yuri Grigorovich: Master Of The Bolshoi" (Entertainment Video Co./Kultur Video); "George Jones: Same Ole Me" (Hallway Productions Inc./Frontier Entertainment); "JFK: The Day The Nation Cried" (Halford Productions/V.I.E.W. Video).

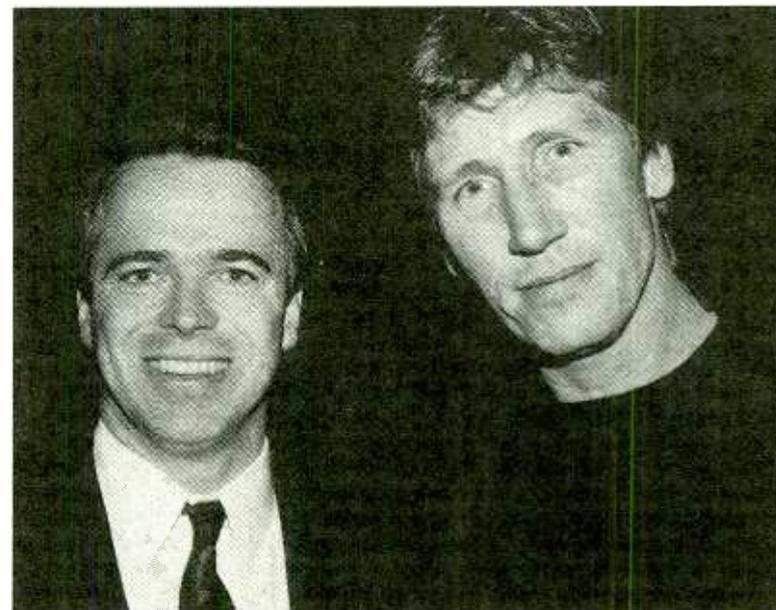
- **Children's Entertainment:** "Sesame Songs Home Video—Monster Hits" (Children's Television Workshop/Random House); "John Lithgow's Kid Size Concert" (Backyard Productions/Hi-Tops Video); "Eco, You, And Simon, Too!" (Studio Center San Jose/Centerpoint Communications Group Inc.); "The Maurice Sendak Library" (Weston Woods Inc./CC Studios Inc.).

- **Children's Instruction:** "Let's Get A Move On!" (Kidvidz); "Ashpet: An American Cinderella" (Davenport Films); "Herschel Walker's Fitness Challenge For Kids" (Holden Production Group/HPG Home Video); "Preschool Power! Jacket Flips And Other Tips" (Concept Associates Inc.).

- **Cooking, Food & Wine:** "Yum, Yum, Yum!! A Taste Of Cajun And Creole Cooking" (Flower Films); "Wine: Pure And Simple, Your Video Guide To Selecting Wine" (KRCB-TV); "Trucs Of The Trade" (Pro-Media/J2 Communications).

- **Crafts, Hobbies & Mechanical Skills:** "Rue McClanahan: The Dog Care Video Guide" (MRS Enterprises/Paramount Home Video); "Rue McClanahan: The Cat Care Video Guide" (MRS Enterprises/Paramount Home Video); "Fabric Painting With Dyes—On Silk And Cotton" (Victorian Video Productions); "Carving Swedish Woodenware With Jogge Sundquist" (The Taunton Press).

- **Documentary:** "10 Days/10 Years: The Nica-



No Wall Flowers. Roger Waters, right, chats with PolyGram Music Video president Joe Shults at a party thrown by PMV following a screening of "The Wall," a musical documentary of Waters' recent concert commemorating the collapse of the Berlin Wall. PMV released "The Wall" Oct. 9.

- **Education:** "Learning DOS" (Morris Video); "Teen Topics Volume II: Study Skills For People ..." (Skills Of Studying Inc./SOS Productions); "Understanding OS/2" (Video Professor Productions); "Delivering The Future" (Straight Forward Productions/Pitco Inc.).

- **Exercise & Fitness:** "Stretching With Priscilla" (Patrick Enterprises); "Yoga Journal's Yoga For Beginners" (Healing Arts Home Video); "Now You Can" (Wood Knapp Productions); "The Firm Aerobic Workout With Weights Vol. 4" (Meridian Films Inc.).

- **Fine Arts:** "Drawing The Line: A Portrait Of Keith Haring" (Biografilm Associates/Kultur Video); "New Ways Of Seeing: Picasso, Braque And The Cubist Revolution" (Philip Morris Companies Inc./Minkoff/Clayman Productions/Home Vision); "The Feast Of The Gods" (National Gallery Of Art/Home Vision); "Art Of The

(Continued on page 63)

U.K. Vid Biz Unites For Ads Aims To Bring Viewers Back

BY PETER DEAN

LONDON—The U.K. home video industry is planning to spend \$20 million-\$30 million in a generic advertising campaign to counter the effects of satellite TV, the economic recession, and its own tarnished image.

Manufacturers trade group the British Videogram Assn. will fund and direct the campaign. A BVA committee has been formed for this purpose, under the jurisdiction of RCA/Columbia managing director Cecs Zwaard, who is a board member of the association.

Zwaard recently spearheaded a similar campaign in the Benelux territories.

News of the generic ad drive in the U.K. comes just days after a steering committee was formed to

study the feasibility of an industry awareness campaign in the U.S. (Billboard, Oct. 13).

The BVA has not yet indicated how much money it plans to raise for the effort, nor how long it might take to mount such a campaign. It has, however, agreed in principle to a plan formulated by Zwaard.

That plan calls for a campaign funded mainly by manufacturers, giving the U.K. industry a leg up over its counterpart in the U.S., where a debate over whether a similar campaign should be funded primarily by manufacturers, retailers, or by a surcharge on consumer rental transactions is still to be resolved.

"We can all see the problem in the market," Zwaard says. "There's a declining number of heavy renters
(Continued on page 62)

FOR THE RECORD

A photo caption in the Oct. 13 issue misstated the sales total of MGM/UA Home Video's "All Dogs Go To Heaven." The correct figure is 3.5 million units.

Top Video Rentals

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
Compiled from a national sample of retail store rental reports.							
★ ★ NO. 1 ★ ★							
1	1	3	GLORY	Tri-Star Pictures RCA/Columbia Home Video 70283-5	Matthew Broderick Denzel Washington	1989	R
2	2	11	DRIVING MISS DAISY	Warner Bros. Inc. Warner Home Video 11931	Jessica Tandy Morgan Freeman	1989	PG
3	3	9	BORN ON THE FOURTH OF JULY ◊	Universal City Studios MCA/Universal Home Video 80901	Tom Cruise	1989	R
4	NEW ▶		TEENAGE MUTANT NINJA TURTLES: THE MOVIE	New Line Cinema Family Home Entertainment 27345	Judith Hoag Elias Koteas	1990	PG
5	4	6	BAD INFLUENCE	Epic Home Video RCA/Columbia Home Video 59233-5	Rob Lowe James Spader	1990	R
6	5	8	JOE VERSUS THE VOLCANO	Warner Bros. Inc. Warner Home Video 11912	Tom Hanks Meg Ryan	1990	PG
7	7	13	INTERNAL AFFAIRS	Paramount Pictures Paramount Home Video 32245	Richard Gere Andy Garcia	1990	R
8	6	6	STELLA	Touchstone Pictures Touchstone Home Video 995	Bette Midler John Goodman	1990	PG-13
9	22	2	FIRE BIRDS	Touchstone Pictures Touchstone Home Video 1063	Nicolas Cage Tommy Lee Jones	1990	PG-13
10	9	11	HARD TO KILL	Warner Bros. Inc. Warner Home Video 11914	Steven Seagal Kelly LeBrock	1990	R
11	8	3	PETER PAN	Walt Disney Home Video 960	Animated	1953	G
12	11	9	BLUE STEEL	MGM/UA Home Video M901885	Jamie Lee Curtis Ron Silver	1990	R
13	14	4	CRAZY PEOPLE	Paramount Pictures Paramount Home Video	Dudley Moore Daryl Hannah	1990	R
14	12	9	REVENGE	RCA/Columbia Pictures Home Video 50213-5	Kevin Costner Anthony Quinn	1990	R
15	10	6	ALL DOGS GO TO HEAVEN	MGM/UA Home Video M301868	Animated	1989	G
16	13	5	HOUSE PARTY	New Line Cinema RCA/Columbia Home Video 75033	Kid 'N Play Full Force	1990	R
17	28	3	A SHOCK TO THE SYSTEM	HBO Video 378	Michael Caine Elizabeth McGovern	1990	R
18	16	6	LORD OF THE FLIES	Nelson Home Entertainment 7746	Balthazar Getty Chris Furrh	1990	R
19	18	6	NUNS ON THE RUN	Hand Made Films CBS-Fox Video 1830	Eric Idle Robbie Coltrane	1990	PG-13
20	15	4	IMPULSE	Warner Bros. Inc. Warner Home Video 11887	Theresa Russell Jeff Fahey	1990	R
21	30	2	HENRY: PORTRAIT OF A SERIAL KILLER	MPI Home Entertainment 3108	Michael Rooker	1989	NR
22	20	3	OPPORTUNITY KNOCKS	Universal City Studios MCA/Universal Home Video 80964	Dana Carvey	1990	PG-13
23	19	6	MADHOUSE	Orion Pictures Orion Home Video 8758	John Larroquette Kirstie Alley	1990	PG-13
24	32	2	SPACED INVADERS	Touchstone Pictures Touchstone Home Video 1064	Douglas Barr Royal Dano	1990	PG
25	25	5	THE HANDMAID'S TALE	HBO Video 431	Robert Duvall Faye Dunaway	1990	R
26	17	17	STEEL MAGNOLIAS	Tri-Star Pictures RCA/Columbia Home Video 70243-5	Sally Field Shirley MacLaine	1989	PG
27	23	15	THE WAR OF THE ROSES	CBS-Fox Video 1800	Michael Douglas Kathleen Turner	1989	R
28	35	2	LAST OF THE FINEST	Orion Pictures Orion Home Video 8761	Brian Dennehy	1990	R
29	NEW ▶		THE GUARDIAN	Universal City Studios MCA/Universal Home Video 80975	Jenny Seagrove Dwier Brown	1990	R
30	29	14	FAMILY BUSINESS	Tri-Star Pictures RCA/Columbia Home Video 70233-5	Sean Connery Dustin Hoffman	1989	R
31	27	5	MOUNTAINS OF THE MOON	Live Home Video 68915	Patrick Bergin Iain Glen	1990	R
32	24	5	NIGHTBREED	Media Home Entertainment M012628	Craig Sheffer Anne Bobby	1990	R
33	21	11	BLAZE	Touchstone Pictures Touchstone Home Video 915	Paul Newman Lolita Davidovich	1989	R
34	26	4	CRY-BABY	Universal City Studios MCA/Universal Home Video 80958	Johnny Depp Ricki Lake	1990	PG-13
35	34	2	VITAL SIGNS	CBS-Fox Video 4770	Jimmy Smits Diane Lane	1990	R
36	31	10	FLASHBACK	Paramount Pictures Paramount Home Video 32110	Dennis Hopper Kiefer Sutherland	1990	R
37	39	3	ROSALIE GOES SHOPPING	Vidmark Entertainment 5275	Marianne Saegebrecht Brad Davis	1990	PG
38	33	11	ENEMIES, A LOVE STORY	Media Home Entertainment M012613	Anjelica Huston Ron Silver	1989	R
39	36	18	ALWAYS ◊	Amblin Entertainment MCA/Universal Home Video 80967	Richard Dreyfuss Holly Hunter	1989	PG
40	37	13	TREMORS ◆	Universal City Studios MCA/Universal Home Video 80957	Kevin Bacon Fred Ward	1990	PG-13

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units 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. ©Copyright 1990, Billboard Publications, Inc.

HOME VIDEO

'Daddy's Dyin', But You Can Still Make 'The Funeral'

BY DREW WHEELER

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

• "Daddy's Dyin' ... Who's Got The Will?" (1990), MGM/UA Home Video, prebooks 11/5.

Don't be dismayed that this movie's title accurately summarizes its entire plot—it remains an amusing familial comedy of the rancorous-reunion variety. As the patriarch of the title breathes his last, an assortment of adult siblings rolls into town, including Beau Bridges as the small-minded, loutish son and Beverly D'Angelo as a smart-mouthed, round-heeled, honky-tonkin' daughter. (Judge Reinhold, in a departure from his typically straightlaced roles, is a riot as

D'Angelo's rice cake-munching, organic-hippie boyfriend.) When the old man's will is missing, the family home-
stead be-
comes a battleground between unadorned greed—and adorned greed. Rent it with "Melvin And Howard."

• "The Funeral" (1987), Republic Pictures Home Video, prebooks Wednesday (24).

As Paddy Chayefsky's screenplays of "The Hospital" and "Network" explored these American institutions, so Juzo Itami ("Tampopo," "A Taxing Woman") turns his witty, comic temperament on those of his native Japan. Japanese funerals are three-day events steeped in tradition and complicated ritual—so complicated, in fact, that the funeral-giving couple (Itami regulars Tsutomu Yamazaki and Nobuko Miyamoto) must study an instructional home video on the subject. The funeral ultimately becomes a low-key circus of drunken mourners, fussy relatives and one uninvited mistress. Rent it with "The Loved One."

• "Mystery Train" (1990), Orion Home Video, prebooks 10/30.

Director Jim Jarmusch ("Stranger Than Paradise") steams into Memphis to commune with the spirits of Elvis Presley, Carl Perkins, and Jerry Lee Lewis—and, like a tale told by a fascinating wino, his story is marked by quirky narrative turns and uncertain conclusions. The three-pronged story involves a) a young Japanese couple enamored of American pop culture; b) a pretty Italian widow stuck in town with a chatty acquaintance; and c) three men and a discharge-prone gun. Its curious climax brings everyone together at a fleabag hotel whose poker-faced manager is played to perfection by blues great Screamin' Jay Hawkins. Rent it with "Jailhouse Rock."

• "Mortal Sins" (1990), Academy Entertainment, prebooks 11/8.

Revolving around suspicious televangelists, this torn-from-today's-headlines murder mystery promises to provide great grist for the sleaze mill, but for most viewers, it will come up a few bushels short. (Given the hypocritical excesses of the pray-TV scandals, a movie on that theme would have to be monumentally tawdry to make even a ripple.) After the death of a lieutenant in an international TV ministry, its head preacher hires private eye Nathan Weinschenk (Brian Benben)—with whom the preacher's buxom daughter falls in love, despite his repellent personality. Given the heavyhanded plot and characters whose overacting suggests a Mighty Carson Art Players sketch, a few truly lurid shocks would have

been welcome. Rent it with "Marjoe."

• "Hollywood Dinosaur Chronicles" (1987), Rhino Home

Video, prebooks Tuesday (23).

This comprehensive documentary about dinosaurs on film does no less than demonstrate how their depiction has been a reflection of audience expectations, which were mass reactions to the crucial events of our century. Of course, no lofty thesis is needed—most children (and adults) just think that dinosaurs are cool. Hosted by Doug McClure, who has tangled with more than one celluloid beast in his day, this video unearths a treasure-trove of rare film clips, cartoons, and printed matter, accompanied by interviews with special effects experts who show us how screen dinosaurs are made and with paleontologists who tell us if they are scientifically accurate. From the archival, animated "Gertie The Dinosaur" of 1909 to recent Walt Disney film "Baby," this survey suggests that the great reptiles may have evaded extinction after all.

• "The Discreet Charm Of The Bourgeoisie" (1972), Media Home Entertainment, prebooks 11/6.

Avant-garde auteur Luis Buñuel won the 1972 best-foreign-language-film Oscar for this absurd, anarchically amusing concoction that boils over and engulfs his seemingly indulgent depiction of three well-dressed, well-to-do couples. It is set in a series of genteel dinner-party tableaux, but the six gourmets never eat a bite before oddball circumstances are hurled at them like so many surrealist spitballs. As the bourgeois couples struggle to retain their coolly confident facades amid dreamlike realities and realized dreams, Buñuel cynically skewers his favorite subjects: class consciousness, corruption, infidelity, the clergy, the military, and repressive governments. Rent it with "Babette's Feast."





Turtle Power. Raphael, left, and Leonardo, showed up Oct. 4 at the Tower Video on Sunset Boulevard in Los Angeles to personally deliver the first copies of LIVE Home Video's "Teenage Mutant Ninja Turtles."

Billboard.

FOR WEEK ENDING OCTOBER 27, 1990

Top Music Videos™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.		Type	Suggested List Price
			TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers		
★ ★ NO. 1 ★ ★						
1	1	11	PLEASE HAMMER DON'T HURT 'EM C540001	Capitol Video M.C. Hammer	LF	19.98
2	2	19	STEP BY STEP ▲ ²⁰ 49047	CBS Music Video Enterprises 19V- New Kids On The Block	LF	19.98
3	5	3	YOU FAT B**TARDS Warner Reprise Video 3-38187	Faith No More	C	19.98
4	6	13	VIDEO EXPOSURE Arista Records Inc. 6 West Home Video SW-5702	Expose	SF	16.98
5	NEW		TOURFILM Warner Reprise Video 3-38184	R.E.M.	C	19.98
6	10	3	MAIDEN ENGLAND CBS Music Video Enterprises	Iron Maiden	C	19.98
7	3	9	BANNED IN THE USA ● A* 50162	Vision Entertainment The 2 Live Crew	D	14.98
8	4	7	ELVIS: VOL. 1-CENTER STAGE Buena Vista Home Video 1032	Elvis Presley	D	19.99
9	8	47	HANGIN' TOUGH LIVE ▲ ²⁴ Enterprises 19V-49030	CBS Music Video New Kids On The Block	C	19.98
10	14	5	DAVID LYNCH-INDUSTRIAL SYMPHONY NO. 1 Elbow Music, Inc. Warner Reprise Video 3-38179	Julee Cruise	LF	19.98
11	12	9	CARLY IN CONCERT: MY ROMANCE Arista Records Inc. 6 West Home Video SW-5711	Carly Simon	C	19.98
12	11	17	THINGS THAT GO PUMP Geffen Home Video 38172	Aerosmith	LF	16.98
13	7	7	ELVIS: VOL. 2-THE MAN AND THE MUSIC Buena Vista Home Video 1033	Elvis Presley	D	19.99
14	25	3	THE THREE TENORS IN CONCERT London 223- 3LH	Carreras - Domingo - Pavarotti	C	24.95
15	9	15	THE BOB MARLEY STORY Island Visual Arts/Island Video 440 082 373-3	Bob Marley And The Wailers	D	19.95
16	13	63	HANGIN' TOUGH ▲ ²¹ 14V-49028	CBS Music Video Enterprises New Kids On The Block	SF	14.95
17	15	11	HULMERIST Sire Records Warner Reprise Video 38175	Morrissey	LF	19.98
18	16	25	BARRY MANILOW: LIVE ON BROADWAY ▲ Arista Records Inc. 6 West Home Video SW-5708	Barry Manilow	C	19.98
19	NEW		BLACK RAIN FALLS CBS Music Video Enterprises 19V- 49048	Midnight Oil	LF	19.98
20	22	7	IN THE HEART OF THE YOUNG A* Entertainment 50156	Vision Winger	SF	14.98
21	17	7	BORN TO SING A* Vision Entertainment 50157	Vision En Vogue	SF	14.98
22	20	51	JANET JACKSON'S RHYTHM NATION 1814 ▲ ⁴ A&M Records Inc. A&M Video 61900	Janet Jackson	SF	24.98
23	NEW		DETONATOR: VIDEOACTION 1991 A* Entertainment 50160-3	Vision Ratt	SF	16.98
24	18	13	SINGIN' & SWINGIN' ● 19V-49045	CBS Music Video Enterprises Harry Connick, Jr.	LF	19.98
25	26	27	PSYCHEDELIC SEXFUNK: LIVE FROM HEAVEN EMI Home Video 1627	Red Hot Chili Peppers	C	14.98
26	RE-ENTRY		STRAIGHT UP ▲ ⁴ Music Video 50141	Virgin Records America, Inc. Virgin Paula Abdul	SF	19.98
27	30	116	MOTLEY CRUE UNCENSORED ▲ ² Records Elektra Entertainment 40104-3	Elektra/Asylum Motley Crue	LF	19.98
28	29	24	ONE VOICE Barwood Films Ltd. CBS-Fox Video 5150	Barbra Streisand	C	19.98
29	RE-ENTRY		DELICATE SOUND OF THUNDER ▲ ³ Video Enterprises 24V-49019	CBS Music Pink Floyd	C	24.98
30	19	11	LIFESTYLES OF THE RAMONES Reprise Video 38178-3	Sire Records Warner The Ramones	LF	19.98

● RIAA gold certification for sales of 25,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum certification for sales of 50,000 units or \$2 million in sales at suggested retail. SF short-form. LF long-form. C concert. D documentary. © Copyright 1990, BPI Communications, Inc.

STORE MONITOR

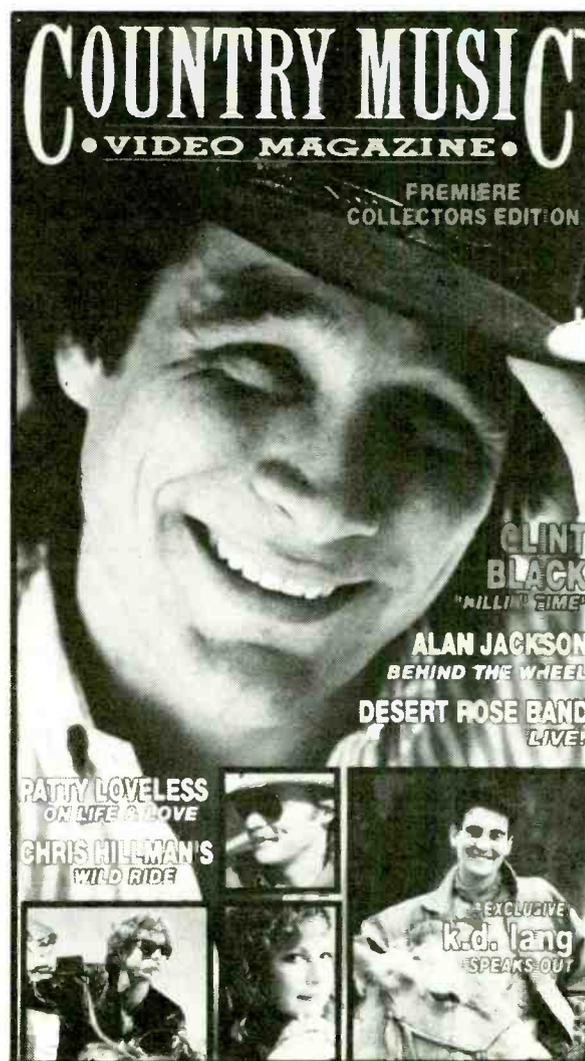


by Earl Paige

ADULT ACTION: You don't hear much anymore about adult-product prosecutions in Cincinnati, what with all the action in Los Angeles, where Cal Vista Ltd. has been indicted as part of FBI-led sweeps at 24 suppliers (Billboard, Oct. 20). But there has been activity in Cincinnati, and recently—though nothing like when Jack Messer was involved in two trials in Fairfield, Ohio, and three more in Kentucky. Those trials involving Messer, current president of the Video Software Dealers Assn., now seem long ago. However, activity surrounding Video Store, the chain Messer eventually sold, never really ceased, according to Louis Sirkin, the attorney who successfully defended Messer. Even after Messer sold the chain, Sirkin says, "we represented Video Store in a half-dozen civil nuisance and declaratory judgment actions which we recently resolved and which carried over after Jack had left the Video Store." Of all this recent action just concluding, Sirkin says, "They went bananas last fall. In a period of four days in three counties, 16 civil lawsuits were filed against video stores. We were able to establish that there was a conspiracy, or a concerted action and agreement between all the prosecutors in these counties, and filed a federal lawsuit. We recently resolved all those—we mutually dismissed, we dropped the federal suit, and they dropped all 16 cases that were pending." Some of the stores involved, in addition to the Video Store outlets, are Video Barn and Major Video Center, with stores in Cincinnati; Video Wise, Mason, Ohio; My Video Store, West Chester, Ohio; Vid-

eo Showplace and Quik-Video Inc., both of Fairfield; and Linden Video, Butler County, Ohio. Sirkin, of Sirkin, Pinales, Mezibov, and Schwartz, and partner Mark Mezibov just led the successful defense in the sensational Mapplethorpe case in Cincinnati. Sirkin sees a direct parallel in what is happening now in California and a series of actions now known in the X-rated-video community as Operation Post Porn (prosecution of mail-order firms). "What [the government] did was go around the country and find the most conservative federal jurisdictions and then have material they would order from ads sent to these conservative districts."

PRICE POINT: As retail firms continue to position against Blockbuster Video's three evenings for \$3, a number of interesting formulas emerge (and some get a little complicated). 20/20 Video in Santa Monica, Calif., has altered its longstanding Tuesday-Thursday half-price fee (\$1.64). Now, it's \$2. However, the weekend price remains \$2.99. To spur multiple midweek rentals, the third, fourth, and fifth videos are 50 cents! And this is for two evenings; movies are not due at 20/20 until 10 a.m. on the third day. Also offering its movies for two nights is Video Giant, the Orange County, Calif., chain with stores in Anaheim, Tustin, and Fountain Valley. These are huge stores boasting 18,000 movies per location. New releases and many other titles are \$3 for the two nights (due back by 3 p.m. on the third day). Classics, children's, sports, educational, exercise, documentary, and Nintendo titles are 99 cents-\$2. Video Giant now rewards customers who do not want the movie for two days (it's called "overnight sensation"): It gives \$1-off coupons applicable to the next rental if the tape is returned by 6 p.m. the second day. There are some restrictions: (1) no night drop or express returns allowed; (2) since you get one coupon for each early return, likewise only one coupon is applicable per movie being checked out; (3) coupons must be used within 60 days; and (4) coupons are not good with any other special or



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5501-3-V

Top Video 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.								
1	1	4	PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.99
2	2	6	ALL DOGS GO TO HEAVEN	MGM/UA Home Video M301868	Animated	1989	G	24.98
3	NEW		TEENAGE MUTANT NINJA TURTLES: THE MOVIE	New Line Cinema Family Home Entertainment 27345	Judith Hoag Elias Koteas	1990	PG	24.99
4	3	22	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
5	6	214	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	24.98
6	4	19	STEP BY STEP ▲ ²⁰	CBS Music Video Enterprises 19V-49047	New Kids On The Block	1990	NR	19.98
7	5	6	PETER PAN	GoodTimes Home Video RCA/Columbia Home Video 7001	Mary Martin	1960	NR	24.99
8	7	4	THE KING AND I	CBS-Fox Video 1004	Yul Brynner Deborah Kerr	1956	G	19.98
9	8	11	M.C. HAMMER: PLEASE HAMMER DON'T HURT 'EM	Capitol Video C540001	M.C. Hammer	1990	NR	19.98
10	9	4	CAROUSEL	CBS-Fox Video 1713	Gordon MacRae Shirley Jones	1956	NR	19.98
11	12	8	DISNEY'S SING ALONG SONGS: UNDER THE SEA	Walt Disney Home Video 908	Animated	1990	NR	12.99
12	23	54	BAMBI	Walt Disney Home Video 942	Animated	1942	G	26.99
13	10	17	TEEN MUTANT NINJA TURTLES: SUPER ROCKSTEADY ...	Family Home Entertainment 27336	Animated	1989	NR	14.95
14	27	4	WHEN HARRY MET SALLY ...	Nelson Home Entertainment 7732	Billy Crystal Meg Ryan	1989	R	19.98
15	14	7	PLAYBOY WET & WILD II	Playboy Video HBO Video 390	Various Artists	1990	NR	19.99
16	19	7	BEACHES	Touchstone Pictures Touchstone Home Video 797	Bette Midler	1989	PG-13	19.99
17	NEW		JANE FONDA'S LEAN ROUTINE	Jane Fonda Warner Home Video 654	Jane Fonda	1990	NR	29.98
18	16	29	TEENAGE MUTANT NINJA TURTLES: COWABUNGA, SHREDHEAD	Family Home Entertainment 27319	Animated	1990	NR	14.95
19	33	31	HONEY, I SHRUNK THE KIDS	Walt Disney Home Video 909	Rick Moranis	1989	PG	22.99
20	13	35	LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11878	Mel Gibson Danny Glover	1989	R	24.98
21	11	8	ELVIS: VOL. 1-CENTER STAGE	Buena Vista Home Video 1032	Elvis Presley	1990	NR	19.99
22	28	7	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◆	Warner Home Video 616	Richard Simmons	1990	NR	19.98
23	18	2	R.E.M.-TOURFILM	Warner Reprise Video 3-38184	R.E.M.	1990	NR	19.98
24	22	144	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	14.95
25	29	3	FAITH NO MORE: YOU FAT B**TARDS	Warner Reprise Video 3-38187	Faith No More	1990	NR	19.98
26	15	9	BANNED IN THE USA ●	A*Vision Entertainment 50162	The 2 Live Crew	1990	NR	14.98
27	34	2	SOUTH PACIFIC	CBS-Fox Video 7045	Mitzi Gaynor Rossano Brazzi	1958	NR	19.98
28	30	2	THREE TENORS IN CONCERT	London 223-3LH	Carreras - Domingo - Pavarotti	1990	NR	24.95
29	17	4	OKLAHOMA!	CBS-Fox Video 7020	Gordon MacRae Shirley Jones	1955	G	19.98
30	35	51	TEENAGE MUTANT NINJA TURTLES: KILLER PIZZAS	Family Home Entertainment 27314	Animated	1989	NR	14.95
31	RE-ENTRY		FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG	19.95
32	RE-ENTRY		CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
33	26	37	INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Paramount Home Video 31859	Harrison Ford Sean Connery	1989	PG-13	24.95
34	20	39	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R	19.98
35	RE-ENTRY		PLAYBOY VIDEO CENTERFOLD: KERRI KENDALL	Playboy Video HBO Video 392	Kerri Kendall	1990	NR	19.99
36	RE-ENTRY		THE LAND BEFORE TIME	Amblin Entertainment MCA/Universal Home Video 80864	Animated	1988	G	24.95
37	21	8	ELVIS: VOL. 2-THE MAN AND THE MUSIC	Buena Vista Home Video 1033	Elvis Presley	1990	NR	19.99
38	39	5	HAPPY BIRTHDAY, BUGS: 50 LOONEY YEARS	Warner Bros. Inc. Warner Home Video 12054	Animated	1990	NR	14.95
39	RE-ENTRY		CALLANETICS ◆	Callan Productions Corp. MCA/Universal Home Video 80429	Callan Pinckney	1986	NR	24.95
40	RE-ENTRY		TEENAGE MUTANT NINJA TURTLES: HOT RODDING ...	Family Home Entertainment 23980	Animated	1989	NR	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. ©Copyright 1990, Billboard Publications, Inc.

HOME VIDEO

U.K. VID BIZ UNITES IN AD CAMPAIGN

(Continued from page 59)

and many who don't rent at all. In the first six months of this year, business was down 20%, and in August, down 18%.

"There's increasing competition from satellite and terrestrial TV, which is basically selling the same product. But we have advantages, and we should stress the differences: Video is flexible, local, cheap, and immediately available."

The extent to which satellite TV has affected the industry was demonstrated at the Video '90 trade fair in London. A research document presented there revealed that only 25% of consumers realize that feature films can be viewed on video before they are broadcast via satellite.

The BVA believes this is partly because video is caught in the cross fire of an advertising war waged by the two rival satellite services, Sky and BSB, which are promoting the exclusivity of their movies over one another.

The BVA complained last month to advertising watchdog the Advertising Standards Authority about a poster that stated that "Rain Man" was available "only on BSB." It has recently done the same over advertising in News International newspapers, which, like Sky, are owned by multimedia mogul Rupert Murdoch. These ads claim that certain movies were "exclusively on Sky in October." The BVA says all the titles mentioned in News International's papers have been available on video for the past 12 months.

Stewart Till, chief of the Sky Movies channel, believes the video industry has gotten itself into a "fine mess." He says the 2 million homes that will receive a satellite TV service by year's end are effectively eating away at the audience that switched to video a decade ago, and that video's lack of investment is partly to blame.

"In retrospect, video had it easy in the '80s," he says, "but we never attacked the problem of the need for consumer advertising, better image, and better stores. If the industry had addressed them, it would have a broader base. Unfortunately, the bottom line is that video should have invested the money then. Video has a future, but 20%-30% below what it is today. A generic advertising campaign of \$10 million will have some effect, but it's too little, too late."

The video industry disagrees, but it is concerned that Till could be right when he says, "If it's bad now, it's going to get worse." Satellite is attracting a broad, middle-class viewership that constitutes the mainstay of the video-renting public.

The 75% of VCR owners who do not use video rental as an entertainment option could be the only salvation, but therein lies a Catch-22. Video dealers determine the product mix of the market, and while the sun has been shining they have been making hay without highbrow product or highbrow centers. Distributors, on the other hand, cannot guarantee extra units sold to the dealer base even if they back a release with a heavy consumer marketing spend, so netting new consumers has no financial incentives.

"Unfortunately, the market has gone into a spiral," says Nick Pendrell, marketing manager of Guild Home Video. "Look at the lack of

success with 'Jean De Florette'—few dealers took it up. But a dealer I talked to who bought 'Henry V' and was the only shop around who did so made a fortune out of it. It's up to dealers to take the gamble. For us to release highbrow material is a waste of time, from a revenue point of view. If there were classy tapes in shops, we might get a whole new sector and a broadening of the customer base, which would only be good news. Distributors can't do it alone."

The situation becomes further complicated by the unsavory image of video in the U.K. Video has been directly linked by the media to copycat crimes, and recent articles have focused on cases in which minors have rented age-classified videos intended for adults. Some within the industry have charged that Murdoch's interests in Sky and the Today newspaper, which has carried many such stories, are not coincidental.

BVA director general Norman Abbott says, "In every case we've investigated so far, we've found the conduct of the journalists was unethical, if not downright illegal. So far, all these cases have been where identity documents were used that were not issued to these people. News International papers have a strong reason to attack video because of that group's interest in Sky."

Observers note that, through censoring video's content, packaging, and advertising—and through the growth of first-rate independent stores and large chains—the video industry today is very different from that of the past.

"The irony is that stores are improving, but the people who know that are the ones who are going now," says Till. "The ones who went will say, 'Yes, I went into a video store five years ago but it wasn't good—they didn't have the film I wanted.' In '85 we all said we've got to improve the stores, and it's happened in '89 and '90, but they're now paying the price through lapsed renters."

In addition to satellite's effect and the industry's image, poor rentals are being blamed on the reduction in consumer spending. Zwaard says, "Satellite will be the main competitor in the future, but the problem now is one affecting all retailers: the general economic climate. One dollar and fifty cents-\$2.50 for a night's rental is not an enormous amount, but it does have an effect, for example, when a renter who's used to spending \$8 a week on video starts spending \$6."

There are two sides to this argument, as Castle Video managing director Nick Hill explains. "One is that a recession is good for video rentals because it's a low price and has always thrived in areas of high unemployment. Then there's the argument that, with a strain on expendable cash, things go by the board in impulse-based entertainment."

"We need to build a less fragile business and one less affected by satellite, weather, and events like the World Cup. We must build a bigger market. It's understandable why nothing was done before, when we had growth and felt everything was OK, but it's never too late in the day," he says.

Musicals On Laserdisc— Now That's Entertainment!

BY CHRIS MCGOWAN

A MOVEABLE & Musical Feast: In December, MGM/UA will launch a special laserdisc collectors' edition of "That's Entertainment," the delightful 1974 extravaganza that features song-and-dance numbers from nearly 100 MGM musicals.

Directed by Jack Haley Jr., "That's Entertainment" includes appearances by Fred Astaire, Bing Crosby, Gene Kelly, Peter Lawford, Liza Minnelli, Donald O'Connor, Debbie Reynolds, Mickey Rooney, Frank Sinatra, Elizabeth Taylor, and many other hoofers and crooners.

The \$49.98 disc is letterboxed, digitally remastered, and pressed in the CAV format. The latter attribute will allow viewers to watch Astaire's and Kelly's moves frame-by-frame, step-by-step. Movie-musical lovers and high school drama departments will probably want to gobble up this disc.

MGM/UA's revamped "That's Entertainment" disc (it had previously released a CLV pan-scan version) highlights the strength of the genre of film musicals on laserdisc. Not only are there now nearly 150 musicals now available on laserdisc, but dozens of these titles are presented in deluxe laserdisc editions, as is being done for the new "That's Entertainment."

Most of these special editions have digital audio, a feature currently unavailable on VHS tape. Many are also letterboxed or offer special supplementary material.

The following is a look at a few examples of such musical titles on laserdisc. Each title listed below has at least one feature not offered by the VHS version of the same title (for example, all have digital audio). Note: While many "unadorned" musicals retail for \$29.95-\$39.95 on disc, most of the deluxe versions have a higher tag.

• "West Side Story" (Criterion Collection, widescreen, digital, CAV, \$124.95; CLV, \$69.95). With a Leonard Bernstein-Stephen Sondheim score and Jerome Robbins choreography, this 1961 epic musical updates the "Romeo & Juliet" tale. The CAV version has a wealth of supplementary material, including storyboards, set paintings, casting notes, theatrical trailers, stills, a critical essay, and an audio interview with co-director Robert Wise.

• "Damn Yankees" (Warner, digital, \$24.98). A baseball star (Tab Hunter), a temptress (Gwen Verdon), the Devil (Ray Walston), and Bob Fosse's choreography converge in this 1958 romp, priced very nicely on laserdisc.

• "Singin' In The Rain" (Criterion Collection, digital, CAV, \$89.95; CLV, \$39.95). This is another meticulous and scholarly presentation of a classic from Criterion. Again, the

CAV version of this 1952 masterpiece has lots of supplementary goodies.

• "The Sound Of Music" (CBS/Fox, widescreen, digital, \$69.98). In this 1965 Rodgers & Hammerstein musical, Julie Andrews and Christopher Plummer star in one of the most popular films of all time.

• "Oklahoma!" (CBS/Fox, widescreen, digital, \$69.98). The 1955 Rodgers-Hammerstein classic stars Shirley Jones and Gordon MacRae.

• "Viva Las Vegas" (MGM/UA, widescreen, digital, \$34.98). This is a musical of a different sort, 1964-

style. Set to be launched in December, it stars swivel-hipped icon Elvis Presley and sex kitten Ann-Margret, who rock the gambling capital.

• "Seven Brides For Seven Brothers" (MGM/UA, widescreen, digital, \$34.95). The 1954 Stanely Donen film stars Jane Powell and Howard Keel, has a Johnny Mercer-Gene DePaul score, and features stand-out choreography by Michael Kidd.

• "Funny Girl" (RCA/Columbia, widescreen, digital, \$44.95) is the popular 1968 musical with Barbra Streisand portraying singer/comedienne Fanny Brice. Bob Merrill and Jule Styne provided the score, which included the songs "People" and "Don't Rain On My Parade."

• "Black Orpheus" (Criterion Collection, digital, CAV, \$79.95; CLV, \$49.95) enacts the Orpheus myth in the slums of Rio during Carnival and sets it to the sublime music of Antonio Carlos Jobim and Luis Bonfá. The winner of the grand prize at the 1959 Cannes Film Festival, "Black Orpheus" introduced the world to the beautiful and sophisticated new style called bossa nova (it also has lots of great samba percussion).

• "Opera Do Malandro" (Image, digital, \$39.95) is a newer musical from Brazil, a 1987 film directed by Ruy Guerra. Full of great humor, imaginative staging, and many superb sambas by Chico Buarque, this is an underrated gem.

• "Gigi" (MGM/UA, widescreen, digital, \$34.95). The 1958 Vincente Minnelli heartwarmer stars Leslie Caron and Maurice Chevalier, has a Lerner and Loewe score, and won nine Academy Awards.

• "Show Boat" (Criterion Collection, digital, CAV, \$124.95; CLV, \$49.95). This deluxe package of the 1936 original version of "Showboat" has a Kern-Hammerstein score and includes Paul Robeson singing "Old Man River." CAV version has supplementary material.

• "A Hard Day's Night" (Criterion Collection, digital, CAV, \$79.95; CLV, \$49.95). Richard Lester's 1964 musical comedy with the Fab Four is full of fun and kinetic energy, and evokes an era (and the mystery of Beatlemania).

LASER SCANS

AVC AWARDS TO HONOR BEST SPECIAL-INTEREST VIDEOS

(Continued from page 59)

Western World, Episode 5" (WNET/New York in Association with TV South Of Great Britain/The Annenberg/CPB Collection c/o Intellimation Inc.).

• **Home Arts & Home Improvement:** "Garbage: The Video" (Downtown Productions); "The ABC's Of Your VCR" (Young & Kelban Advertising/Rank Video); "Basic Stairbuilding With Scott Schuttner" (Jim Hall/The Taunton Press); "Small-Shop Projects: Boxes With Jim Cummins" (The Taunton Press).

• **Made For Home Fiction:** "They're Still Breathing" (Jeff Forrester Productions Inc./MPI Home Video); "Elvis Stories" (Kingsley Celluloid/Rhino Home Video); "Hollywood Heartbreak" (Nucleus Entertainment/Raedon Entertainment Inc.).

• **Music Entertainment:** "Industrial Symphony No. 1" (W.E.A.); "Pop Screen" (W.E.A.); "Elvis: The Great Performances" (Andrew Solt Productions/Buena Vista Home Video); "The Making Of 'Will The Circle Be Unbroken, Vol. II'" (Acme Pictures Inc./Cabin Fever Entertainment Inc.).

• **Music Instruction:** "Pointe By Pointe" (Ross Alley Promotions/Kultur Video); "Get Out Of The Shower—Learn To Sing Like The Stars" (Get Out Of The Shower Inc./PPI Entertainment

Group); "Play Rock Guitar Overnight" (Xebec Productions Inc./Thane Marketing Intl.); "Play The Guitar Overnight" (Xebec Productions Inc./Thane Marketing Intl.).

• **Physical & Mental Health:** "Diabetes: A Positive Approach" (TruVideo Inc.); "From The Heart: Patients Talk About Lowering Their Cholesterol" (Chedd-Angler Productions Co./Eldetics Inc.); "Emotional Healing—A Video Guide For Adult Children Of Alcoholics" (SITE Productions/Appropriate Media Services).

• **Religion & Philosophy:** "Half A Million Strong" (Veritas Communications/CCC of America/Veritas/CCC); "The Book Of Co-Creation" (Highlight Productions); "Where Land Is Life" (Maryknoll World Productions and Diocese of Jeff. City Missouri); "In His Presence" (Moody Institute of Science/Questar Video).

• **Science & Nature:** "Help Save Planet Earth" (George Paige Associates Inc./MCA/Universal Home Video); "Save The Earth—A How-To Video" (I.V.P. Inc./TRI COAST INT'L); "Liftoff! An Astronaut's Journey" (Cimarron Productions/Premiere Home Video); "A World Alive" (Sea Studios/Nature Company).

• **Sports Instruction:** "Deadly Force: Firearms, Self Defense And The Law" (Anite Productions); "Shortcuts To Self-Defense" (Ad-

vanced Video & Film/Dynamic Video Systems); "Tony Gwynn's Total Baseball" (Cimarron Productions/Premiere Home Video); "Drive My Way" (Morris Video).

• **Sports Entertainment:** "History Of The Knicks" (NBA Entertainment/CBS/Fox Home Video); "100 Years—A Visual History Of The Dodgers" (Black Canyon Productions/J2 Communications); "Wimbledon: The One To Win" (Transworld International/HPG Home Video); "Pure Pistons" (NBA Entertainment/CBS/Fox Home Video).

• **Travel:** "Portrait Of Africa" (Tapestry Video Inc./Paramount Home Video); "Portrait Of England" (Tapestry Video Inc./Paramount Home Video); "Hawaiian Paradise" (International Video Network/Reader's Digest); "Cruising Alaska's Inside Passage" (Encounter Video/Questar Video).

• **Video Art:** "The Mind's Eye" (Miramar Productions); "Rock Art—Fractal Illumination Volume One—The Moody Blues" (AEON Productions Inc.); "Illusion Of Reality... Reality Of Illusion" (Video Reality Productions/Shadow Bechtel Studio); "Illumination" (Immediate Future Productions/The Ark Group).

Billboard.

FOR WEEK ENDING OCTOBER 27, 1990

Top Videodisc Sales

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	3	3	THE LITTLE MERMAID	Walt Disney Home Video Pioneer/Image Ent. 913	Animated	1989	G	29.99
2	8	3	GLORY	Tri-Star Pictures Pioneer/Image Ent. 70286	Matthew Broderick Denzel Washington	1989	R	39.95
3	NEW ▶		TEENAGE MUTANT NINJA TURTLES: THE MOVIE	New Line Cinema Image Entertainment 27345	Judith Hoag Elias Koteas	1990	PG	29.95
4	2	9	DRIVING MISS DAISY	Warner Bros. Inc. Warner Home Video 11931	Jessica Tandy Morgan Freeman	1989	PG	24.98
5	7	7	HARD TO KILL	Warner Bros. Inc. Warner Home Video 11914	Steven Seagal Kelly LeBrock	1990	R	24.98
6	1	5	ALL DOGS GO TO HEAVEN	MGM/UA Home Video Pioneer/Image Ent. 101868	Animated	1989	G	24.98
7	5	7	BORN ON THE FOURTH OF JULY ◊	Universal City Studios MCA/Universal Home Video 80901	Tom Cruise	1989	R	39.98
8	4	9	BLUE STEEL	MGM/UA Home Video Pioneer/Image Ent. M901885	Jamie Lee Curtis Ron Silver	1990	R	24.98
9	23	3	PETER PAN	GoodTimes Home Video Image Entertainment 7001	Mary Martin	1960	NR	24.95
10	RE-ENTRY		INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Pioneer LDCA, Inc. LV31859-2	Harrison Ford Sean Connery	1989	PG-13	29.95
11	NEW ▶		RETURN OF THE JEDI	CBS-Fox Video Pioneer/Image Ent. 1425-85	Mark Hamill Harrison Ford	1983	PG	69.98
12	NEW ▶		TAXI DRIVER	The Criterion Collection The Voyager Company CC1218-9L	Robert De Niro	1976	R	99.95
13	9	3	SUPERMAN: THE MOVIE	Warner Bros. Inc. Warner Home Video 12030	Marlon Brando Gene Hackman	1978	PG	29.98
14	12	3	THE BLUES BROTHERS ◆	Universal City Studios MCA/Universal Home Video 16020	Dan Aykroyd John Belushi	1980	R	39.98
15	6	5	LICENCE TO KILL	CBS-Fox Video Pioneer/Image Ent. 4755-80	Timothy Dalton	1989	PG-13	49.98
16	16	19	BACK TO THE FUTURE PART II	Amblin Entertainment MCA/Universal Home Video 40914	Michael J. Fox Christopher Lloyd	1989	PG	34.98
17	17	19	THE ABYSS	CBS-Fox Video Pioneer/Image Ent. 1561-80	Ed Harris Mary Mastrantonio	1989	PG-13	49.98
18	15	3	LORD OF THE FLIES	Nelson Home Entertainment Pioneer LDCA, Inc. 7746-6	Balthazar Getty Chris Furrh	1990	R	34.98
19	25	15	ALWAYS ◊	Amblin Entertainment MCA/Universal Home Video 40967	Richard Dreyfuss Holly Hunter	1989	PG	39.98
20	14	24	BLACK RAIN	Paramount Pictures Pioneer LDCA, Inc. 32220	Michael Douglas Andy Garcia	1989	R	29.95
21	18	3	THE BEAR	Tri-Star Pictures Pioneer/Image Ent. 70216	Jack Wallace Tcheky Karyo	1989	PG	34.95
22	10	13	INTERNAL AFFAIRS	Paramount Pictures Pioneer LDCA, Inc. LV32245	Richard Gere Andy Garcia	1990	R	34.95
23	21	11	TREMORS ●	Universal City Studios MCA/Universal Home Video 40957	Kevin Bacon Fred Ward	1990	PG-13	34.98
24	13	14	BLUE VELVET	Warner Bros. Inc. Warner Home Video 692	Kyle MacLachlan Isabella Rossellini	1986	R	29.98
25	NEW ▶		HOUSE PARTY	New Line Cinema Pioneer LDCA, Inc. 75033	Kid 'N Play Full Force	1990	R	24.95

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at suggested 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 suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. ©Copyright 1990, Billboard Publications, Inc.

CLIP MACHINE MAKERS BATTLE FOR RETAILERS

(Continued from page 59)

Home Entertainment Group and past president of CBS/Fox Video; Robert Linton, former chairman of Drexel Burnham Lambert; and Joseph Cohen, president of Leslie Linton Entertainment Group and past executive VP of the National Assn. of Recording Merchandisers.

Over a 90-day period, PICS tested the machine at stores in the following chains: Applause, Blockbuster, Erol's, RKO/Warner, and West Coast Video. According to the study conducted with that test, rental transactions of titles on the machine increased 25% in test stores versus control outlets, while sales of those titles increased 32%.

PICS hired research firm Alexander & Associates to conduct a consumer attitude study during the test. The study concluded that: consumers used PICS to preview approximately three titles each; 75% learned about new video titles via the system; 71% indicated they planned to rent or buy a title they had previewed; and 80% felt influenced by PICS to rent or buy a title they had not previously planned on buying or renting.

Among retailers, reaction seems mixed. Erol's Moric says, "Overall it [generated] a good response. The customers like it." However, he found PICS a bit costly. "You'd definitely need a little help on [price]," he says. "That's why I'm not jumping on it. It sounds like a good idea, but then when you start to get down to the cost of it, it is rather high, especially if you're a multi-store operation."

Jules Gardner, VP of marketing for the 700-unit, Philadelphia-based West Coast Video, agrees, "We saw some value in it, but weren't neces-

sarily able to quantify that value to see if it is a good return on investment. Customers love playing with it, but does it actually make you any money?" he asks.

Another aspect that Gardner saw as a negative was that PICS allows the studios to select titles, the result being that the machine mainly previews new releases. "I would like to see the retailer have some say as to what movies are on the machine, instead of the studios deciding what we will push and what we will sell," he says. "The selection was adequate, but I would have put older releases; those are the ones that need help and that we can make some money on."

On the other hand, Gardner says, "Select-A-View is something that we're looking into" because it works with catalog titles rather than new releases.

THE SELECT-A-VIEW SYSTEM

According to Select-A-View marketing director Sandy Schwerts, "The titles have to be in the top 150 rentals, and then once they hit 90 days old we put them on the system."

In the Select-A-View system, the 30-second clips are not selected or paid for by video manufacturers. Instead, the company selects titles based on trade magazines' rental charts, explains Schwerts.

The company thus far has focused on supplying its system to independent stores and small two-to-10-store chains. Customers include Video One in Shreveport, La., Video Cinema in Oakley, Calif. and Bethel, Calif., and Video Max in Lebanon, N.H., according to Schwerts.

Select-A-View offers retailers four models, which are differentiated by monitor size and the amount of merchandising display space, among other factors. Each model allows viewers to select from 50 video titles. The company updates titles every six weeks, and retailers choose which 50 titles they want the system to showcase.

The models range from the Space Miser, which contains a 20-inch color monitor and measures 26 inches wide by 26 inches deep by 87 inches tall, to the Image Maker, which contains a 26-inch monitor and measures 26 inches deep by 87 inches high by 122 inches wide.

The former sells for \$6,895 and includes software for 48 months while the latter sells for \$7,995, with software costing \$100 for each update. The company plans to expand the Image Maker's preview capability to at least 100 titles.

The machines can also be paid for on a lease-to-buy system, with prices ranging from \$181 per month to \$226 per month, including software. After 48 months the retailer owns the machine.

Allan Caplan, VP of Blockbuster, which recently bought his Applause chain, says, "I have the Select-A-View system right now in Applause. It's a different machine from PICS, more into renting of catalog tapes and genre tapes than new releases. I think both systems are better than nothing. I would take them both, because they have different benefits."

MOVIE PREVIEW CENTER

Two years ago, Winchester Data Products introduced its Movie Preview Center, charging retailers anywhere from \$3,000 to \$6,000 for the machine, depending on which components they chose.

"Retailers pick and choose between a series of components: TV monitor, control keypad, control box, one to four laserdisc players, a stand of some kind, which we customize," says sales representative Ron Clarke.

The system can use up to four laserdisc players, with each player having the ability to hold four discs, he adds. Winchester currently has five discs in its library; number six will be out in October, and number 7 in November. Each disc contains 40 to 50 movie previews.

Winchester selects the titles based on a "national purchase list of recommended titles, along with input from our customers," says Clarke. Retailers are charged a \$120 rental fee for each disc they choose. Some discs feature fairly new titles while some highlight older B-movies, Clarke says.

Unlike the other systems, Movie Preview Center is able to call up movies by category as well as by title. "We have five categories: Comedy, Drama, Action, Science Fiction, and Horror," says Clarke. "We also cross-reference titles, so 'Back To The Future' is listed under both Comedy and Science Fiction. It gives greater exposure to the movies and also completely eliminates the video box from the buying decision."

VideoHound Sniffs Catalog Database Helps Fans Pick Titles

NEW YORK—Detroit-based Gale Research offers a different way to interest customers in home video catalog product. Its VideoHound does not show video clips; instead, it's a computer database that allows customers to punch in various criteria—type of movie, subject, actors' names, director, year, etc.—and provides a list of titles that fit the bill, with full details on each.

VideoHound indexes over 20,000 movies, with updates of 200 to 500 titles per month.

"We assign three to six categories per title," explains Richard McElroy, manager of electronic services. "So 'Field of Dreams' is listed under Comedy-Drama, Fantasy, and Baseball. If you went into the Baseball category, you would find not just the World Series, but also 'Field of Dreams,' 'Bull Durham,' and 'Bad News Bears.'"

Films are categorized by title, stars, director, awards won, type, format (VHS, Beta, laserdisc, or 8mm), year released, MPAA rating, closed-captioned, retail price, new releases (current and upcoming), critics' review (a 0-4 star rating), and viewers' review.

The critics' review is based on an average of the major critics' reviews. The viewers' review is based on cus-

tomers. "When the customer brings the tape back to the store, he can 'vote' and punch in what star rating he would give it. So as customers keep voting, the computer keeps an average on it," explains McElroy.

The information comes from Video Sourcebook, a two-volume directory of over 80,000 films on video, says McElroy.

Stores pay \$399 per year for the software, and must sign up for one year. VideoHound requires a computer with 22 free megabytes of memory. "It'll run on most existing equipment," says McElroy. If the store doesn't have a computer, it will have to buy one to use VideoHound.

"We're working with a company called VGA Color Graphics, which provides a 40 megabyte computer with hard disk, DOS 4.1, and a couple of other things for around \$2100. But that's a color machine; you can also buy an inexpensive monochrome system," says McElroy.

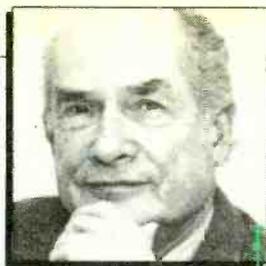
Currently VideoHound is installed in "a few hundred stores," says McElroy, mainly small chains of 6 to 7 stores. The system was initially tested in two stores for 6 to 8 months, and showed a 15% to 17% increase in rentals, says McElroy.

TRUDI MILLER

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	Marked for Death (Fox)	7,423,949	1,974 3,761	1	21,701,218
2	Memphis Belle (Warner Bros.)	5,026,846	1,087 4,265	—	5,026,846
3	Ghost (Paramount)	4,224,020	1,766 2,392	13	167,447,571
4	Fantasia (Buena Vista)	3,996,137	481 8,308	1	11,225,480
5	GoodFellas (Warner Bros.)	3,697,188	1,318 2,805	3	27,098,518
6	Pacific Heights (Fox)	3,564,648	1,291 2,761	2	19,288,997
7	Mr. Destiny (Buena Vista)	2,991,605	727 4,115	—	2,991,605
8	Postcards from the Edge (Columbia)	2,199,708	1,314 1,674	4	30,807,958
9	Roxy Carmichael (Paramount)	1,753,870	635 961	—	55,470,337
10	Henry & June (Universal)	1,400,131	189 7,408	1	2,781,154
11	Flatliners (Columbia)	994,753	1,160 858	9	56,969,879
12	Pretty Woman (Buena Vista)	793,924	731 1,086	29	176,297,210
13	Presumed Innocent (Warner Bros.)	710,417	736 965	11	83,082,405
14	Narrow Margin (Tri-Star)	708,480	984 720	3	9,630,722
15	Death Warrant (MGM/UA)	708,361	826 858	4	14,467,624
16	Miller's Crossing (Fox)	685,625	145 4,728	1	1,669,036
17	Desperate Hours (MGM/UA)	609,639	989 616	1	2,308,943
18	Funny About Love (Paramount)	531,926	795 669	3	7,649,688
19	Problem Child (Universal)	503,205	629 800	10	49,182,945
20	White Hunter, Black Heart (Warner Bros.)	426,589	239 1,785	4	1,660,004
21	Men At Work (Triumph)	364,734	566 644	7	15,221,526
22	I Come in Peace (Triumph)	297,141	565 526	2	3,970,117
23	Blood Fist II (Concorde)	267,996	92 2,913	—	267,996
24	Arachnophobia (Buena Vista)	249,226	294 848	12	51,037,722
25	Another 48 HRS (Paramount)	241,765	278 870	18	80,380,890
26	Rain Killer (Concorde)	240,642	87 2,766	—	785,596
27	The Jungle Book (Buena Vista)	221,201	429 516	13	43,763,788
28	Pump Up the Volume (New Line Cinema)	216,043	212 1,019	7	11,110,683
29	Avalon (Tri-Star)	201,574	7 28,796	1	504,619
30	Darkman (Universal)	194,810	322 605	7	32,455,497
31	Texasville (Columbia)	190,167	183 1,039	2	1,928,025
32	Hardware (Miramax)	178,764	177 1,010	4	5,611,879
33	Wild At Heart (Samuel Goldwyn)	174,114	176 989	8	13,948,234
34	Die Hard 2 (Fox)	173,864	321 542	14	113,841,618
35	Back To The Future III (Universal)	165,100	260 635	20	85,741,558
36	Taking Care of Business (Buena Vista)	155,496	248 627	8	18,985,957
37	The Witches (Warner Bros.)	154,243	327 472	7	9,559,099
38	Ghost Dad (Universal)	145,530	378 385	14	22,475,809
39	King of New York (New Line Cinema)	145,478	41 3,548	2	1,034,012
40	Corporate Affairs (Concorde)	144,039	57 2,527	1	438,588

Classical KEEPING SCORE



by Is Horowitz

LEONARD BERNSTEIN'S death less than a week after his abrupt retirement confirmed the worst fears of many in the music community. An artist with such an extravagant life force could only step down if the energy to sustain life itself was spent.

His death leaves an enormous void. There is no one on the scene today who encompasses an equivalent range of talent. He will be sorely missed.

RETAIL PUSH: Larry Cohen, the new classical buyer at Trans World, says the retail chain will expand its representation of classical product. About 300 of the chain's nearly 500 stores now carry classics, concentrated largely in midprice and budget stock.

But a new look is being taken at full-price merchandise, says Cohen, and there is likely to be some shift in price-point proportions. This, of course, will be especially noticeable in the chain's larger stores.

COMPOSERS Recordings Inc. has taken an option on 70 long out-of-print titles from Desto Records' American Composers series. CRI managing director Joseph Dalton says the Desto titles will be integrated with CRI's own archival material in a CD reissue program. Among composers represented in the Desto catalog are Aaron Copland, Samuel Barber, Douglas Moore, Otto Luening, Lou Harrison and, Ned Rorem.

PASSING NOTES: Koch International Classics may have hit the jackpot when Pavel Berman, a 20-year-old Soviet violinist, recently won first prize at the 1990 International Violin Competition in Indianapolis. Koch's A&R chief, Michael Fine, has negotiated

deals with a number of competition sponsors, including the Indianapolis, for release rights to winning performances.

In addition to the top prize of \$20,000, Berman copped separate \$1,000 awards for best performances of Ysaye and Paganini works. And add a commitment for 50 recital and concert dates here and abroad to the awards bundle. The son of pianist Lazar Berman, the young violinist should quickly vault the initial career hurdle of name recognition.

The New York Chamber Symphony under Gerard Schwarz recorded David Diamond's "Romeo And Juliet" Oct. 8. It is to be part of a Diamond package for Delos that will include his Third Symphony and "Kaddish," the latter for cello and orchestra. The sympho-

Classical music is getting new emphasis at Trans World

ny was recorded in Seattle in late September. The taping of "Kaddish," however, was postponed to allow soloist Janos Starker to attend the wedding of his daughter. It has now been rescheduled for January. Other recent Delos sessions with the Seattle Symphony and Schwarz laid down Ravel's "Daphnis Et Chloe" and Stravinsky's "Sacre" for release next year.

When the Baltimore Symphony under David Zinman began recording an album of Michael Torke works the end of September, it was with the help of a \$38,500 grant from the National Endowment for the Arts. No problem of obscurity here, it's said. The disc will appear as part of London's reborn Argo line.

Hyperion Records, distributed by Harmonia Mundi, marks its 10th anniversary this month. The eclectic catalog developed by the label's Ted Perry now numbers more than 450 titles. Its Schubert song series continues at a deliberate pace that will see its completion by 1997, the composer's bicentenary. Another series will encompass the complete piano music of Liszt, performed by Leslie Howard. It will take 45 CDs to hold that chunk of repertoire.

Top Classical Albums™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			Compiled from a national sample of retail store sales reports.	
1	1	5	IN CONCERT LONDON 430 433-2* CARRERAS, DOMINGO, PAVAROTTI (MEHTA)	3 weeks at No. 1
2	2	25	HOROWITZ: THE LAST RECORDING SONY CLASSICAL SK-45818*	VLADIMIR HOROWITZ
3	3	15	BLACK ANGELS NONESUCH 79242-2*	KRONOS QUARTET
4	4	17	TCHAIKOVSKY & VERDI ARIAS PHILIPS 426-740*	DMITRI HVOROSTOVSKY
5	5	7	IVES: SYMPHONY NO. 2 DG 429-220* NEW YORK PHILHARMONIC (BERNSTEIN)	
6	6	31	BEETHOVEN: SYMPHONY NO. 9 DG 429-861*	LEONARD BERNSTEIN
7	11	3	HANSON CONDUCTS HANSON: SYMPHONIES 1 & 2 MERCURY 432-008-2* EASTMAN-ROCHESTER ORCHESTRA (HANSON)	
8	9	17	CLASSICS OF THE SILVER SCREEN TELARC CD-80221*	CINCINNATI POPS (KUNZEL)
9	7	25	HANDEL: ARIAS ANGEL CDC-49179*	KATHLEEN BATTLE
10	8	13	DIAMOND: SYMPHONIES 2 & 4 DELOS DE 3093* SEATTLE SYMPHONY (SCHWARZ)	
11	13	5	COPLAND: THE TENDER LAND VIRGIN VCD-91113-2* PLYMOUTH MUSIC SERIES (BRUNELLE)	
12	10	19	RACHMANINOFF: VESPERS TELARC CD-80172* ROBERT SHAW FESTIVAL SINGERS	
13	22	3	HANSON: SYMPHONIES 3 & 6 DELOS DE 3092* SEATTLE SYMPHONY (SCHWARZ)	
14	19	5	VIVALDI: THE FOUR SEASONS ANGEL CDC-49557* NIGEL KENNEDY/ENGLISH CHAMBER ORCHESTRA	
15	17	25	CHOPIN: PIANO CONCERTOS 1 & 2 SONY CLASSICAL SK-44922* MURRAY PERAHIA	
16	16	123	THE MOVIES GO TO THE OPERA ANGEL CDM-69596*	VARIOUS ARTISTS
17	15	5	POPS BY GEORGE PHILIPS 426 404-2*	BOSTON POPS (WILLIAMS)
18	NEW ▶		BRAHMS: THE 3 VIOLIN SONATAS SONY CLASSICAL SK 45819* ITZHAK PERLMAN/DANIEL BARENBOIM	
19	14	13	MOZART: PIANO SONATAS RCA 60407-2-RC*	ALICIA DE LARROCHA
20	12	7	NIELSEN: SYMPHONIES 2 & 3 LONDON 430-280* SAN FRANCISCO SYMPHONY (BLOMSTEDT)	
21	24	3	HANDEL: SUSANNA HARMONIA MUNDI 907030* PHILHARMONIA BAROQUE/HUNT, MINTER (MCGEGAN)	
22	21	191	HOROWITZ IN MOSCOW DG 419 499*	VLADIMIR HOROWITZ
23	20	3	KIRI IN RECITAL LONDON 425-820-2*	KIRI TE KANAWA
24	NEW ▶		MENDELSSOHN: SYMPHONIES 3 & 4 ANGEL CDC-54000* LONDON CLASSICAL PLAYERS (NORRINGTON)	
25	23	11	CASTELNUOVO-TEDESCO: GUITAR CONCERTOS RCA 60355-2-RC* YAMASHITA/LONDON PHILHARMONIC (SLATKIN)	

TOP CROSSOVER ALBUMS™

1	1	23	MUSIC OF THE NIGHT SONY CLASSICAL SK-45567* BOSTON POPS (WILLIAMS)	19 weeks at No. 1
2	12	3	OEPIDUS TEX & OTHER CHORAL CALAMITIES TELARC CD-80239* P.D.Q. BACH	
3	2	11	RIDE ON, KING JESUS! ANGEL CDC-49885*	FLORENCE QUIVAR
4	3	37	HENRY V SOUNDTRACK ANGEL CDC-49919* CITY OF BIRMINGHAM SYMPHONY (RATTLE)	
5	NEW ▶		KISS ME KATE ANGEL CDC-54033* HAMPSON, BARSTOW, CRISWELL (MCGINN)	
6	4	17	SINGS ANDREW LLOYD WEBBER TELDEC 56924-2*	JOSE CARRERAS
7	5	27	TRUMPET SPECTACULAR TELARC CD-80223* DOC SEVERINSEN/CINCINNATI POPS (KUNZEL)	
8	7	9	NEW BRITAIN: THE ROOTS OF AMERICAN FOLKSONG ERATO 45474-2-2K* BOSTON CAMERATA (COHEN)	
9	6	29	THE ENCHANTED FOREST RCA 7893-RC*	JAMES GALWAY
10	9	21	FLICKA: ANOTHER SIDE OF VON STADE SONY CLASSICAL MK 44609* FREDERICA VON STADE	
11	8	67	1712 OVERTURE TELARC CD-80210*	P.D.Q. BACH
12	13	93	BY REQUEST... THE BEST OF JOHN WILLIAMS PHILIPS 420-178 BOSTON POPS (WILLIAMS)	
13	10	35	FANTASTIC JOURNEY TELARC CD-80231*	CINCINNATI POPS (KUNZEL)
14	15	26	MCLAUGHLIN: THE MEDITERRANEAN SONY CLASSICAL MK 45578* JOHN MCLAUGHLIN	
15	RE-ENTRY		CHILLER TELARC CD-80189	CINCINNATI POPS (KUNZEL)

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl unavailable. © Copyright 1990, BPI Communications, Inc.

Nipper News



“All the News That Fits His Prints”

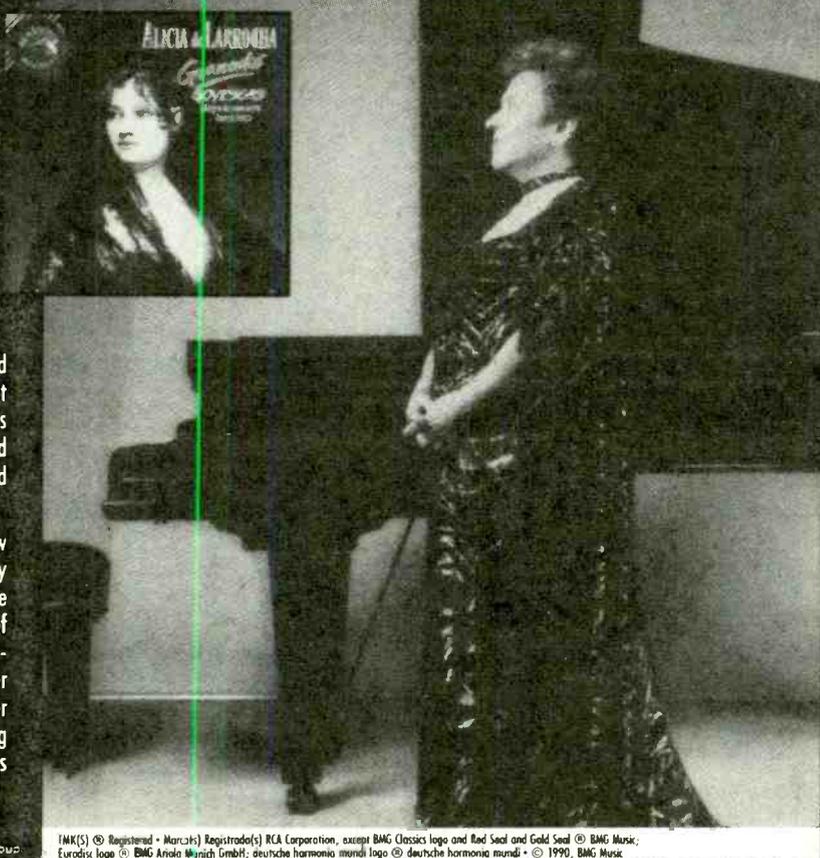
Vol. 2, No. 8

De Larrocha Plays Music From Spain

Alicia de Larrocha is one of the rare performers before the public today who puts the music before mere pyrotechnics. That is why she is acclaimed as one of the greatest living Mozarteans as well as the leading player of Spanish music.

One of the most popular and beloved performing artists, de Larrocha's debut Red Seal recording of Mozart Sonatas (60407) has been critically acclaimed and sits high atop the Billboard Classical chart.

Alicia de Larrocha has now made a new recording of one of her greatest early successes, Granados' *Goyescas*. The rhythms and sun-drenched beauty of Spain resonate throughout this exceptional recording, already a best-seller in its first week of release. Another musical testament from a stunning artist, and another popular success from RCA Victor Red Seal, Where Artists Become Legends.



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New SPARS Crew. The newly elected 1990-91 officers and board members of The Society of Professional Audio Recording Services include, front row, left to right, chairman of the board David Porter (Music Annex), president Pete Caldwell (Doppler Studios), executive director Shirley Kaye, John Dressel (Paisley Park), and John Fry (Arden Recording); back row, left to right, Lee Murphy (Brigg's Bakery), first VP Dick Trump (Triad Productions), Howard Schwartz (Howard Schwartz Recording), Tom Kobayashi (Skywalker Sound Division of Lucasfilm Ltd.), Northeast coordinator David Teig, and treasurer Steve Lawson (Steve Lawson Productions).

Sonopress Upgrading N.C. Dupe Plant Also Launches CD-Production Biz In Mexico

BY SUSAN NUNZIATA

NEW YORK—Sonopress, the Bertelsmann-owned cassette-duplication plant based in Weaverville, N.C., is undergoing a \$3 million technological upgrade. In addition, the company has launched a compact disc manufacturing plant in Mexico City to serve the Mexican market.

The upgrade at the Weaverville plant, which will increase the company's tape-duplication capacity by 15% to 500,000 cassettes per day, including 250,000 singles, reflects the need by duplicators to streamline operations in a market that many industry observers say is flat.

The Sonopress cassette-plant upgrade includes a new generation of Digital Audio Analog Duplica-

tion systems from Concept Design, approximately 10 additional Gauss slaves, and a wide range of printing and packaging equipment, including new printers, automatic inserters, and new shrink tunnels.

"You cannot afford to have any fat anywhere," says Dieter Baier, Sonopress VP of sales. "If that means new equipment, then that's what you've got to do."

Further upgrades will eventually see the plant converted completely to the DAAD system, which provides a digital running master for prerecorded high-speed analog cassette duplication. According to Baier, the system improves the quality of the cassette and increases productivity, and the plant has several clients that insist on using the system.

Although music cassettes make up the majority of its business at the Weaverville plant, Sonopress also duplicates spoken-word product. "I think we are in a very mature market," says Baier. "We don't see a lot of growth in the music market. We think the CD is finally eating slightly into the cassettes."

The Sonopress CD plant in Mexico City, opened in late summer, has a capacity of 2 million units per year. It is equipped with a Monoliner system from Optical Disc &

Memory Engineering in Veldhoven, the Netherlands. The Monoliner is a turnkey system that incorporates all stages of CD production into one automated unit.

One of the first such plants in Mexico, the Sonopress facility will serve that market and is looking into serving the Central and South American markets.

"We tried looking for U.S. business to be produced in a Mexican plant several years ago with records, and the border proved to be a nightmare," says Baier. "Timewise, you cannot do it; it's impossible. Potentially, if we can export to other South or Central American markets, we will."

Since opening, the plant has been doing well from both a technological and an order standpoint, according to Baier.

Sonopress also owns a CD replication facility in Guetersloh, Germany, which employs a number of monoline systems and has an annual capacity of 65 million discs.

In other Monoliner news, OD&ME recently opened a North American office in Montreal, headed by T.A. Richardson. The facility is a sales and service office for the U.S., Canada, and Central and South American markets.

OD&ME is adding to its production-equipment lineup with the introduction of a complete production program for mastering and electroforming. The system was introduced at the 89th Audio Engineering Society Convention in September and is scheduled to ship in February 1991.

Engineers Dispute Quality Of Studio Training NARAS Workshop Mulls DAT, Mixing Techniques

BY JIM PAUL

LOS ANGELES—The National Academy of Recording Arts and Sciences gave attendees at the 89th Audio Engineering Society Convention a unique opportunity to see the recording business through the eyes of four renowned engineers who, together, represent more than 100 years of combined recording experience and a multitude of Grammy nominations.

Bruce Swedien (Michael Jackson, Quincy Jones), George Massenburg (Linda Ronstadt, Jennifer Warnes), Al Schmitt (Toto, Steely Dan), and Bob Clearmountain (Bruce Springsteen, Paul McCartney) comprised the NARAS Educational Workshop panel attended by an estimated 600 people at last month's convention.

The discussion allowed each engineer to share his views about issues such as the quality of recording-school programs, hiring second engineers, digital recording and DAT machines, and mixing techniques.

In an interview with Billboard prior to the convention, Clearmountain noted that he has never taken an engineering course and that when he started engineering in 1972, formal education was not much of an issue.

Clearmountain and other panelists felt that most recording engineering education programs are generally lacking in that they train students to be first engineers without preparing them for the nitty-gritty work that needs to be done as an assistant or second engineer.

Clearmountain stated that students who want to be second engineers are not even being trained to fill out a track log and Swedien quipped that "some can't even write."

Schmitt suggested that schools give a class in studio etiquette, which is sometimes more important than learning studio tricks.

As for desirable qualities in a second engineer, Clearmountain was emphatic: "Pay attention! Watch what I do and make sure I don't make a mistake." Massenburg added,

"Don't look for tricks, give attention to details, and know where you are on tape at all times."

Schmitt encouraged young engineers to give feedback and stay alert." And finally, Swedien pointed out that second engineers should possess the strength and endurance to work long hours.

The panelists also reflected on the perennial issue of digital recording and the use of DAT. Clearmountain said he mixes and masters to DAT. He has compared the sound of DAT with Sony 1630, the accepted standard for CD mastering, and said that he does not feel there is any advantage to 1630.

Massenburg stated that he believes there is a "loss of ambience" when mixing to a digital format, but remains a strong believer in digital for recording as well as mixing.

Swedien compared analog vs. digital with film vs. video, saying that film, unlike video, possesses a certain "beauty," and this is what analog sound has for his ears.

Mixing techniques was an important topic, and Swedien received a round of laughter when he revealed that 96 mixes of the Jackson song "Billy Jean" were done, and mix No. 2 ended up on the album.

Schmitt admitted that he uses very little compression on his mixes, but rather prefers to use the faders to achieve an overall compression.

Each engineer played a sample of his work for the audience and then explained some of their recording techniques.

Clearmountain discussed how he used the sound of a tom-tom for a kick drum on his sample, pitch-shifting it down two octaves to achieve a deep and thunderous sound.

Swedien revealed that he uses as many as six microphones on Jackson's vocals, depending upon what emotion the artist is trying to convey.

Massenburg related how he uses the micro-tuning circuits in an Eventide Ultra Harmonizer to keep the intonation of double-tracked background vocals perfectly in tune.

The informal session was rife with anecdotes and audience input, presenting a special glimpse at the artists behind the artists.

Assistance in preparing this story was provided by Susan Nunziata in New York.

SSL Makes 'Book' On Producers

New Tome Offers Profiles, Portraits

LONDON—Some of the world's top record producers gathered for a lavish party at Rooftop Gardens in Kensington here to celebrate the launch of "The Black Book."

A series of portraits and biographies of 39 leading record producers, "The Black Book" is published by U.K. console manufacturer Solid State Logic. It is the brainchild of marketing director Colin Pringle, who has worked on the project for the past 15 months, and is the first of an annual series planned by SSL.

Featuring full-page atmospheric and evocative shots of producers, the book also includes comments from the subjects on their use of SSL consoles.

Among the attendees at the book bash were George Martin, Nick Mason, Hugh Padgham, Phil Ramone, Steve Lillywhite, Bernard Edwards,

and Tony Visconti. Interestingly, many of the world's top producers met each other for the first time here and spent part of the evening collecting one another's autographs.

GARY HOPKINS



Up on the Rooftop were Steve Lillywhite and Kirsty McColl.



Gathered at the SSL bash, from left, are Hugh Padgham, Phil Ramone, and Bernard Edwards.

AUDIO TRACK

NEW YORK

FREDDY BASTONE WAS in Quad recently remixing "The Right Stuff" and "Baby I Believe" for the upcoming release of the **New Kids On The Block** remix album. In Quad's MIDI suite and Calliope's Studio B, **Shane "The Doctor" Faber** completed basic tracks on **SBK act Partners In Kryme** for the group's debut album. The entire project was sliced, diced, and mixed on the Neve with **Flying Faders** at **Chung King House of Metal**. Edits were handled at **Prime Cuts**. **Tommy Boy** artist **Queen Latifah** began work on her second album with producers **Soul Shock** and **Cutfather**. Faber engineered and mixed the tracks at Calliope and Chung King.

At **Battery Studios**, **Louie Vega** recorded and mixed tracks for **Mark Anthony's** upcoming Atlantic release. **Barbara Aimes** engineered. Aimes also worked with Vega on the **Warner Bros. project Power Crew**. **PolyGram** act **Toni! Toni! Toné!** and **Vanessa Williams** mixed in the **Solid State Logic** room to **Mitsubishi X-880**. **Gerry Brown** engineered.

Mercer Ellington, son of the legendary **Duke**, chose **Crystal Sound** for its acoustics and transferred pre-

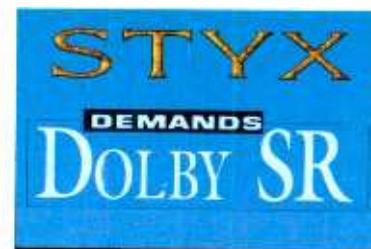
(Continued on page 70)

STUDIO ACTION

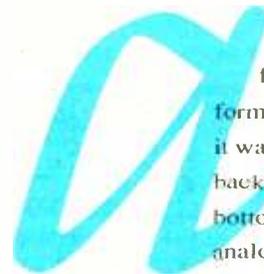
PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING OCTOBER 20, 1990)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	RAP
TITLE Artist, Producer (Label)	I DON'T HAVE THE HEART James Ingram/T. Bell/J. Ingram (Warner Bros.)	GIVING YOU THE BENEFIT Pebbles/L.A. Reid/Babyface (MCA)	FRIENDS IN LOW PLACES Garth Brooks/A. Reynolds (Capitol)	CONCRETE AND STEEL ZZ Top/B. Hamm (Warner Bros.)	ICE ICE BABY Vanilla Ice/Vanilla Ice (SBK)
RECORDING STUDIO(S) Engineer(s)	THE ENTERPRISE Paul Ericson	SOUNDSCAPE/CHESHIRE/ELUMBA/ENCORE Jim Dutt/Tom Kidd/Barney Perkins/Ryan Dorn/Rick Caughron	JACK'S TRACKS Mark Miller	MEMPHIS SOUND Terry Manning; J. Godsey; D. Pfeifer; J. Fleskes; F. Lacy	LUMINOUS Paul Loomis; Khayree
RECORDING CONSOLE(S)	SSL 4000-E Series	SSL 4000-E&G Series/SSL 4060-E&G Series	Quad Eight Coronado	Neve V Series	Amek Mozart
MULTITRACK RECORDER(S)	Studer A-820	Studer A-800/Ampex ATR-120/Studer A-800/Studer A-820	Sony MCI JH24	Otari DTR 900	Sony APR-24
MASTER TAPE	Ampex 456	Ampex 456	Ampex 456	Ampex 467	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	THE ENTERPRISE Paul Ericson	SKIP SAILOR Jon Gass	JACK'S TRACKS Mark Miller	MEMPHIS SOUND Terry Manning; J. Godsey; D. Pfeifer; J. Fleskes; F. Lacy	LUMINOUS Paul Loomis; Khayree
CONSOLE(S)	SSL 4000-E Series	SSL 4000-E Series	Quad Eight Coronado	Neve V Series	Amek Mozart
MULTITRACK/2-TRACK RECORDER(S)	Studer A-820	Studer A-800/Ampex ATR-102	Sony MCI JH-24/Sony MCI 3402	Otari DTR-900/Mitsubishi X-86	Sony APR-24/Sony PCM 2500
MASTER TAPE	Ampex 456	Ampex 456	Ampex 456	Ampex 467	Ampex 456
MASTERING HOUSE (ALBUM) Engineer	BERNIE GRUNDMAN Bernie Grundman	FUTURE DISC Eddy Schreyer	GEORGETOWN Denny Purcell	MASTERDISK Bob Ludwig	FRANKFORD WAYNE Michael Sarsfield
PRIMARY CD REPLICATOR (ALBUM)	WEA Manufacturing	DADC	Capitol-EMI Music	WEA Manufacturing	Capitol-EMI Music
PRIMARY TAPE DUPLICATOR (ALBUM)	WEA Manufacturing	MCA Manufacturing	Capitol-EMI Music	WEA Manufacturing	Capitol-EMI Music
PRIMARY DUPLICATION TAPE	Agfa	Aurex	Agfa/Aurex/BASF/Sunkyong	Agfa	Agfa/Aurex/BASF/Sunkyong

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Alan Sitten



After auditioning various digital formats vs. analog with Dolby SR, it was obvious that Dolby SR gave us back the silky top end and warm bottom end normally associated with analog recording, along with the quietness and impact found in digital."

Phil Bonanno: recording engineer

"Dolby SR maintains all the best qualities of analog with the benefit of no noise.

We're ecstatic about the sound of our

album." **Dennis de Young:** producer, vocals, keyboards

"Dolby SR captures the sound of my drums on tape as if you were hearing them played live."

John Panozzo: drums, percussion

"No matter what type of material we worked on, the bass had the edge, drive and bottom required."

Chuck Panozzo: bass guitar

"The sound of analog with Dolby SR was a revelation."

Glen Burtnik: vocals, guitars

"Analog with Dolby SR lets the personality and humanity of the music shine through."

James "J.Y." Young: guitars, vocals



Edge of the Century (A&M Records) recorded and mixed at the Chicago Recording Company

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	1	2	8	CHAYANNE CBS	★★ NO. 1 ★★ ◆ COMPLETAMENTE ENAMORADOS 2 weeks at No. One
2	2	1	12	MYRIAM HERNANDEZ CAPITOL-EMI LATIN	PELIGROSO AMOR
3	9	9	6	LUIS MIGUEL WEA LATINA	ENTREGATE
4	7	6	17	JUAN LUIS GUERRA Y LA 440 KAREN	BURBUJAS DE AMOR
5	4	8	7	RUDY LA SCALA SONOTONE	PORQUE TU ERES LA REINA
6	8	4	15	JOSE FELICIANO CAPITOL-EMI LATIN	PORQUE TE TENGO QUE OLVIDAR
7	5	3	17	JOSE JOSE ARIOLA	AMNESIA
8	3	5	11	DANIELA ROMO CAPITOL-EMI LATIN	DIMELO
9	10	11	5	LOURDES ROBLES CBS	◆ ABRAZAME FUERTE
10	6	7	15	ANA GABRIEL CBS	NI UN ROCE
11	14	19	5	BRONCO FONOVISA	CORAZON DURO
12	12	13	10	AZUCAR MORENO CBS	◆ VEN DEVORAME OTRA VEZ
13	13	16	7	GILBERTO SANTA ROSA CBS	VIVIR SIN ELLA
14	11	10	16	ROCIO DURCAL ARIOLA	TE AMO
15	16	14	8	YOLANDITA MONGE CBS	◆ SIN AMOR
16	15	15	6	PIMPINELA CBS	◆ CUANTO TE QUIERO
17	27	17	10	GUILLERMO FERNANDEZ CBS	CON EL CORAZON EN LA MANO
18	20	23	7	LOS MIER ARIOLA	MUNECA OJOS DE MIEL
19	25	28	3	OQTLA LUZ RMM/CBS	◆ SALSA CALIENTE DEL JAPON
20	21	21	9	LOS CAMINANTES LUNA	MI NINA
21	30	22	15	ALVARO TORRES CAPITOL-EMI LATIN	★★★ POWER PICK ★★★ SI ESTUVIERAS CONMIGO
22	17	18	8	LOS TEMERARIOS TH-RODVEN	SOLO TE QUIERO A TI
23	18	24	11	PALOMA SAN BASILIO CAPITOL-EMI LATIN	NADIE COMO TU
24	22	27	3	LA SONORA DINAMITA FUENTES-SONOTONE	EL VIEJO DEL SOMBRERON
25	24	30	7	LOS DINNOS LUNA	DIME
26	28	29	4	LOLITA CBS	TE VOY HACER LA VIDA IMPOSIBLE
27	26	31	5	MARIA SORTE FONOVISA	◆ EL PEOR DE MIS FRACASOS
28	31	—	2	RAUL DI BLASIO ARIOLA	PIANO
29	23	20	16	DANNY RIVERA CBS	◆ COMO HE DE VIVIR SIN TU CARINO
30	NEW ▶	1	1	GLORIA ESTEFAN CBS	★★★ HOT SHOT DEBUT ★★★ RENACER
31	29	25	9	INDUSTRIA DEL AMOR RAMEX	YA NO LLORES CORAZON
32	32	—	2	ANGELICA MARIA CBS	REINA Y CENICIENTA
33	38	33	8	LOS TEMERARIOS TH-RODVEN	CREO QUE VOY A LLORAR
34	35	—	2	NINO SEGARRA M.P.I.	COMO AMIGO SI, COMO AMANTE NO
35	39	26	12	WILLIE ROSARIO BRONCO	ANUNCIO CLASIFICADO
36	19	12	22	LUIS MIGUEL WEA LATINA	TENGO TODO EXCEPTO A TI
37	36	—	2	PANDORA CAPITOL-EMI LATIN	DOS SOLITARIOS
38	34	—	2	EL GRAN COMBO COMBO	LATIN UP
39	33	—	2	BONNY CEPEDA COMBO	PA'COMERTE
40	37	38	6	YURI CBS	MI VECINA

Records with the greatest airplay gains this week. ◆ Video clip availability. Chart is compiled weekly, but appears in the magazine bi-weekly. ©Copyright 1990, BPI Communications, Inc.

Latin Notas



by Carlos Agudelo

AS OF THIS VERY MOMENT, it seems that Camilo Sesto's tour, abruptly canceled at the beginning of the month, will be rescheduled, at least in New York, where three new dates have been announced: Nov. 30 and Dec. 1-2 . . . TH-Rodven's new head of promotion, at least temporarily, is Enzo Casella, who comes from the company's headquarters in Venezuela. He replaces Alba Egan. Gumercindo Miranda, TH-Rodven's GM, says singer Lalo Rodríguez signed a five-year contract with his company that will take effect after the current one, of which one album is left, expires. Sources say Rodríguez recently signed either a letter of intent or a contract with Capitol/EMI Latin, for which he received an advance. Attempts to confirm this were not successful, but we look forward to bringing you more information at a later time.

SO, WHO IS EROS RAMAZZOTTI? A hard-to-ignore 23-year-old Italian musician, singer, and composer who is considered the most important new romantic artist to come out of his country. His album, "En Todos Los Sentidos" (BMG), has been released in Spain and Latin America with encouraging results. The album has garnered mixed responses in the U.S. Latin market, perhaps because Ramazzotti's name and music are less known here than in the European Latin community. On the Old continent, he is a multimillion-record seller. He has already won the prestigious San Remo Song Festival twice, and a previous album of his, "Musica Es," released in 1988, did well in Latin America. Ramazzotti will be coming to Mexico before the end of the year with a possible stop in Puerto Rico.

AUDIO TRACK

(Continued from page 66)

viously unreleased material of his father's work to DAT. The material, titled "Duke Ellington: The Private Collection," covers 1965-70 and includes selections from "Queenie Pie," Ellington's opera. Barry Lee Hall produced. The transfers were engineered by Steve Vavagiakis.

The Neville Brothers remixed "Sons And Daughters" from their recent A&M album at Power Play. Dwayne Sumal engineered, with Chris Conway assisting. Producer Marley Marl completed his upcoming album, "In Control II," for Cold Chillin'/Warner Bros. Everett Ramos was at the desk for the project, with Peter Jorge assisting.

LOS ANGELES

AT SUNSET SOUND, PRINCE worked on guitar and keyboard overdubs, and mixes for the "Graffiti Bridge" soundtrack. Prince co-produced with Simon Edery. Michael Koppleman engineered, assisted by Brian Soucy. The Violent Femmes tracked and overdubbed their upcoming Slash Records release with producer Michael Beinhorn. Susan Rogers engineered, assisted by Mike Kloster. The Go-Go's overdubbed and mixed tracks for an upcoming "Go-Go's Greatest Hits" release. David "Z" Rivkin produced and engineered, assisted by Kloster.

At Encore, Whitney Houston tracked overdubs for her upcoming release. L.A. & Babyface produced, with Barney Perkins at the board. Milton Chan assisted. Producer Kyle West overdubbed and mixed tracks on MCA act Ralph Tresvant.

Elliott Peters engineered, assisted by Steve Gallagher and David Bantancourt.

At CMS Digital, Barry Manilow's new Christmas album was prepared for compact disc by Robert Vosgien. Eddie Arkin produced. Vosgien also mastered the Pony Canyon CD sampler and Kenia's new CD single for producer Jeff Weber.

NASHVILLE

EARL THOMAS CONLEY worked on tracks and overdubs for his new RCA album at the Music Mill with producer Richard Landis. Jim Cotton and Mike McCarthy engineered. Roy Rogers tracked vocals for his new RCA album. Landis produced, with Cotton and McCarthy at the helm.

Larnelle Harris cut tracks and string overdubs at Creative Recording for the Benson label with producer Lari Goss. Lee Peterzell engi-

CONVENTION CAPSULES

(Continued from page 39)

Street Tuff '90: "I am not a crook"—Mike McCaffrey.

NUMBERS GAME: A good percentage of the convention time was dedicated to reporting percentages—of sales, growth, pilferage, etc. CEMA president Russ Bach played the numbers game during his keynote speech, indicating that 85% of respondents in a consumer study said they are more environmentally sensitive now than

TICKETS FOR YOLANDITA MONGE'S three shows at Centro de Bellas Artes in San Juan, Puerto Rico, Nov. 30 and Dec. 1-2 were sold out the first day they were put on sale. This not only says a lot about the singer's popularity on the island, but also about her ability to remain at the top of Puerto Rico's active and competitive star scene. In September, CBS released "Portfolio," her 20th album (she recorded her first one at the age of 10), a production of Pablo Malaver, who has distinguished himself by producing Venezuelan singer Ricardo Montaner. The fast-paced, impeccable production, according to Monge's manager, Carlos Mamery, was tailor-made for the Latin American market, where Monge is already well known. She intends to strengthen her position as one of the premier ballad singers of our time. Special care was put into the making of the videoclip for "Fuiste un Sueño," the second single to be released from her al-

Sesto reskeds N.Y. stops; Ramazzotti crosses Atlantic

bum. The clip, whose production values are comparable to Anglo-market videos, was produced by Guestella Films of Puerto Rico under the direction of Eric Mamery.

PERSONNEL REDUCTIONS AT THE beleaguered UPI press agency have resulted in the closing of most of the Hispanic-oriented, Spanish-language coverage in Miami. Among the victims is Manuel Eduardo Soto, a veteran journalist who for many years covered the Latin entertainment business in Washington, D.C., Miami, and all over Latin America. Soto's articles, some of the most important information links in our community, were published by practically all of the Spanish-language newspapers in the U.S. that subscribe to UPI, including El Nuevo Herald in Miami and La Opinion in Los Angeles. They will be sorely missed. A spokesman from the UPI corporate affairs office failed to return several calls by press time.

needed with assistant Rick Bradshaw. Final touches were put on the "Rock-A-Bye II" collection (third in a series of the Grammy-winning "Child's Gift Of Lullabies"). Diana Rae handled the vocals while J. Aaron Brown produced. Lee Peterzell engineered, with Bradshaw assisting.

Buck Owens recorded tracks at Sound Stage for his new Capitol release. Jimmy Bowen produced, with Russ Martin, Mark Coddington, Bob Bullock, and John Guess at the board. Marty Williams assisted. Gray Ghost tracked, with Buzz Stone and Peter Sullivan producing. Coddington engineered. Suzy Boguss worked on cuts for Capitol with Bowen. Bullock engineered, assisted by Martin.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.



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Homegrown Acts Are Tops Down Under Aussie Artists Prove Major Draws On Tour

■ BY GLENN A. BAKER

SYDNEY, Australia—For the first time, the biggest names in Australian rock are all hitting the domestic concert trail over basically the same period, an impressive testament to the enormous drawing power of homegrown heroes. INXS, Midnight Oil, John Farnham, and Jimmy Barnes have all mounted tours in the last quarter of 1990.

Australia's geographical position in the Southern hemisphere gives its acts a tremendous touring advantage. They can hit the concert trail in the U.S. and Europe during the lucrative summer season and miss little action at home.

Then, when the major foreign circuits go into winter recess, they can return Down Under for a second summer season, playing stadiums and outdoor festivals. This year, the first half of the summer season is almost totally given over to the quartet of "Oz Rock" heroes, with no major foreign acts getting in the way of the flag-waving onslaught.

Australian acts are now so assertive of their at-home standing that it has become commonplace for the support spot to be given to an international band of note. Ever since Icehouse toured with Simple Minds in tow, the big-league local acts have tended to look northward for openers.

Barnes has used Joe Ely and Charlie Sexton; Hunters & Collectors introduced Concrete Blonde to this market; and the Angels recently beat the end-of-year-rush by touring nationally with Cheap Trick as support.

This time around, Farnham (on the Chain Reaction Tour) will be preceded on stage by Sam Brown, and Barnes (on the Make It Last All Night Tour) by the Stray Cats. Midnight Oil, as is its wont, is granting exposure to local underbubblers Neil Murray and the Rainmakers.

Michael Gudinski, head of the Frontier Touring Company and manager of Barnes, believes there is no case to be made about foreign acts depriving local up-and-comers of a support slot. "Local acts get to do all the international-act tours," he says. "This is an effective way to introduce new acts into Australia which are not quite strong enough to headline their own tour."

"It's also a way to give audiences as much value as possible which, in these hard financial times, is a smart way to go," he adds.

Gudinski claims the current high profile of Australian music at home is unprecedented. "There's always been a couple of big Aussie bands happening at any given time but to have four of them on the road at the same time, and doing the sort of business normally associated with big imported acts, is quite amazing," he says.

"It's not only the concert scene," he continues. "The charts through to the end of the year will be dominated by Australian albums either out now, or due soon: Midnight Oil, Jimmy Barnes, the Angels, John Farnham, Icehouse, INXS. We've all worked toward this sort of situation for 20 years and it feels great."

Of all the acts involved in this summer "offensive," the most successful is Farnham, whose "Jack's Back" tour grossed more than A\$5 million (about \$4.1 million at the current exchange rate), an Australian record.

But the greatest aura this year surrounds the Midnight Oil dates, the group's first in three years. The Oils' cult is so strong that three Sydney Entertainment Center concerts sold out with none of the usual announcements or promotion. The band took out a single, tiny, and cryptic advertisement in the newspaper classifieds and put up posters declaring "Oils Strike Now!"

The lowest-key tour is INXS', confined to Northern Queensland towns before the band goes to Europe in support of its "X" album. The band is

expected to play Australian capital cities in early 1991, when the concert surge has abated a bit. By then, Icehouse will also be on tour in support of its new album, the follow-up to "Man Of Colours," which was the biggest domestic album seller by an Australian group.

It was back in the mid-'70s that the Roger Davies-masterminded Sherbet established the precedent here for mounting expensive national tours in support of specific albums. Over the past 15 years, the professionalism he introduced has been built upon, to the point that Australian bands are close to parity with visiting acts in the concert arena. Few major albums are now not linked with a major tour, and the impact on record sales is considerable.

In 1974, Skyhooks established a landmark for an Australian album with 250,000 sales of "Living In The Seventies." Icehouse has doubled that and Farnham has quadrupled it by taking advantage of a tool long used by the visiting likes of Elton John—big, dazzling concerts, and many of them.

BVHV Opens German Branch Unification Widens Unit's Horizons

■ BY WOLFGANG SPAHR

HAMBURG, Germany—Buena Vista Home Video has opened a branch in Germany, which follows its other foreign operations already in place in the Netherlands, Italy, the U.K., and Japan.

The German division, based in Munich, has a starting staff of 20 handling sell-through and rental of software nationwide.

Karl-Heinz Jorde, GM, says the German branch has taken on a new significance with the unification of Germany. "There's now a market of over 100 million people in Europe speaking German. We plan to use our global know-how to set new trends, particularly in the sell-through field, in the German video market."

Sales and distribution of rental cassettes will be handled here by Euro Video, and Karussell Musik & Video, a PolyGram affiliate, will manage sell-through business.

Jorde says the Buena Vista launch in Germany will be backed by a \$2 million marketing campaign, the biggest budget set so far in the burgeoning German sell-through sector.

"We're counting on big success in what was East Germany. After the dreariness of life there in the past, the magic of Walt Disney cartoon features obviously provides relief," he says.

Michael O. Johnson, senior VP of

Buena Vista Home Video Inc. in Burbank, Calif., said at a media reception here: "We aim to get right to the heart of the German video industry. There's a latent demand for ownership of quality video product. The Disney franchise reputation in film, television, publishing, and merchandise is already high, and we are sure we can transfer that acceptance to video."

"We've proved round the world that consumers understand the benefit of building a library of repeatable Disney video. Two years ago, we became one of the first companies to enter the Japanese sell-through business which, like the market today in Germany, was completely underdeveloped. We went for a heavy sell to counter low consumer awareness of Disney product, including heavy TV advertising and a tie-in with McDonald's restaurants," he said.

"We expanded our distribution base into record stores, toy stores, supermarkets, and convenience stores. Now we're a major player in a viable and fast-growing Japanese sell-through scene. We sold over 300,000 units of 'Sleeping Beauty,' Japan's highest-selling video title of all time."

Stuart Warrenner, VP of Buena Vista Home Video International, in London, talked of "the enormous potential" of today's Europe. "It already provides the biggest slice of our in-

(Continued on page 75)



He Was There In Spirit. In the absence of Bobby Brown, who wasn't available to personally accept Japanese gold awards for his "Don't Be Cruel" and "Dance . . . Ya Know It!" albums, MCA Records International VP Stuart Watson makes the presentation to a cardboard substitute. Next to Watson, on right, is WEA K.K. senior managing director Izuko Orita. Joining them are label staffers. WEA distributes MCA in Japan.

Major New Booking Agency Bows On U.K. Concert Scene

■ BY JEFF CLARK-MEADS

LONDON—The U.K. concert market, notoriously difficult for continental European acts to penetrate, may become more accessible through the founding of a new, huge booking agency.

Primary Talent International is the aggregation of Station Agency, World Service Agency, and The Foundation Agency and, according to its founders, should have the size and the power to function better alongside its U.S. counterparts. U.K. concert promoters are also hoping it will bring in more talent from nations not normally represented on British stages.

Based in London, the new conglomerate will be headed jointly by Martin Hopewell, previously of World Service, and Steve Hedges, formerly with Station Agency. Its 175-strong roster includes Peter Gabriel, INXS, Neneh Cherry, Adamski, and Adeva.

Harvey Goldsmith, head of Harvey Goldsmith Entertainment and chairman of the U.K. Concert Promoters' Assn., says of the new venture, "It's about time this happened. The British agencies need to show some strength." He argues that the size of Primary Talent will mean that it can operate on a scale that Europe has not yet experienced but which is commonplace in the U.S.

"The agencies here have always been one level under the carpet," he

says. "They've always moaned and groaned about how difficult it is, and they've needed to get some strength behind them just as we promoters have. An all-embracing agency with acts from a number of different areas on its books is important and I think this is a bloody good idea."

He also feels that Primary Talent may assist what he sees as his company's pioneering efforts in the promotion of Continental acts. Goldsmith has already staged the Gipsy Kings from Spain and Italian superstar Zucchero in the U.K., and says, "It's not been easy but we've been trying to bring European artists to England. I hope Primary Talent is going to help us in doing that because so far nobody else has."

The principals of Primary Talent share Goldsmith's view of the importance of strength in numbers. Co-founder Hopewell notes that Primary was formed "because English agencies have a habit of splitting up into little cottage industries. This is an attempt to provide more of a wider base, which will give the agencies more backup to concentrate on what they are doing. This puts us in a situation where we are twice as big as anyone else out there."

"Also, in the past, U.S. agencies have laughed at the setup in this country but now we'll be able to build up a much better relationship with them. It will be an operation that they can plug into."

Report: FM Radio Becoming Homogenous

CRTC-Funded Study Sees Drop In Diversity

BY KIRK LaPOINTE

OTTAWA—Programming diversity is declining on commercial Canadian FM radio and there is no accurate way to monitor and enforce policies that encourage diversity, says a major report commissioned by the federal broadcast regulator.

The 1989 report by the Young & Wiltshire consulting group, an extensive review of programming habits of Canadian AM and FM radio, says commercial FM has, since 1982, shown:

- A "significant decline" in foreground and mosaic programming;
- An increase in gramophone/rolling formats;
- A shift toward a "softer" sound and to AC/easy listening formats among existing and new stations;
- An increase in the maximum repeat factor.

The report, which portrays commercial FM radio as a homogenous, profit-seeking entity, says there has also been an erosion of ethnic, specialized music and news and talk programming, a move that could be a "future trend" of further decline.

"Much of the homogeneity is attributable to widespread targeting of the 25-49-year-old market," says the report. "With the expansion of competition, license-holders wish not only to target the most profitable market, they are also trying to reduce more expensive or nonvisible programming, such as traditional and special-interest music, specialized and news or talk pro-

gramming."

The report, written for the Canadian Radio-television and Telecommunications Commission, was apparently integral in the commission's proposal last year for new FM policies.

"Under the current regulations and within the current economic environment, it is concluded that private commercial FM will be a limited future source of diversity in radio broadcasting," the report says.

Interestingly, AM radio was seen to be poised for greater diversity because of fierce competition that would lead to narrowcasting.

The Young & Wiltshire report praises noncommercial FM, expresses concern that ethnic pro-

gramming is constrained, and says that, despite increases in recent years, expansion of news and talk is unlikely.

What's more, the consultants chide the commission indirectly for not being able to monitor its own policies. "The commission's interest in licensing information has resulted in data which is station-specific rather than market-specific, and upon license rather than broadcast activity.

"As a consequence of these factors, there is a limited ability to assess the effectiveness of the existing policies and it is difficult to promote greater diversity through policy formulation and licensing strategies, if direct effects are not well known," the report says.

Voisine Has Canada's Indie Promo Biz Seeing 'Double'

OTTAWA—Arguably the biggest test of the Canadian independent record promotion business takes place this month. For Andre DiCesare, that goes "Double."

"Double" is the two-record, two-language, two-track assault on the market by singer/songwriter Roch Voisine, Canada's best-selling male vocalist in the last year. Released on DiCesare's Star Records and carried throughout Canada by the independent Distribution Select firm, the much-anticipated set should show whether the indie trade in Canada can deliver a megahit.

On the surface, everything seems in place. Voisine, a former Quebec TV star, is a bilingual creator and a

Canadian marketer's dream—able to appeal to both English and French Canada. Abroad, he has already made a mark, with a No. 1 record in France and major successes in Europe. Total sales for his first album are 1.5 million units.

That album was a phenomenon. It came and went on the Quebec charts so quickly that, even though it was the biggest record in the province last year, it didn't win a trade award for longevity on the charts. "Everyone bought the record, and I mean quickly," says DiCesare. Sales in the 6-million-person Quebec market over six months were 275,000, a figure comparable to an 11-million seller in the U.S.

WITH LESS THAN THREE months to go before the controversial Goods and Services Tax is scheduled to begin, the Canadian recording industry still has a fistful of questions. It looks increasingly unlikely that administration of the 7% tax will go smoothly, and the record business is one that isn't getting the necessary clarifications before it can properly collect and remit the tax.

NEWS FROM THE CONCERT war front: CPI has signed Hamilton's Copps Coliseum for an exclusive site arrangement, thereby effectively locking out competing Molson/MCA Concerts from the market. Meanwhile, rumors abound of a consolidation of the Molson/MCA deal with major Montreal and Vancouver representation.

THREE NEW COMMISSIONERS have been appointed to the Canadian Radio-television and Telecommunications Commission. Full-time appointee David Colville had been senior communications policy adviser with the province of Nova Scotia. Part-time appointee Robert Gordon is a former federal assistant deputy minister for communications; other part-time commissioner Claude Sylvestre is a former journalist and producer.

A PRIVATE FRENCH RADIO station should be on the air in Winnipeg in six to eight months. CKXL will compete with the public-owned CBC French station in the market. The nonprofit station, which will receive government and corporate grants, will feature 70% French music.

Little more than two years ago, Voisine sat in DiCesare's unfinished conference room and played some songs that the veteran label chief says he knew right away might change his life.

"I knew it would happen, but I didn't think it would happen this quickly," says DiCesare, whose label now is attempting to break through in English Canada with releases by Voisine and, soon, perennial platinum French artist Patrick Norman.

Star, DiCesare, Voisine, Norman, et al. will do so without the umbrella of a foreign-owned, multinational, major distributor. How well Distribution Select and Star work "Dou-

ble" will also depend on veteran indie promoter Linda Dawe, who has landed a job as Star's English market office chief after her promotion firm, the Music Brokers, collapsed earlier this summer.

DiCesare handled production on the new Voisine release, just as he handles most of Star's production work. Unlike some other Canadian indie labels, though, DiCesare doesn't also oversee a management house—that work is left to someone else in Voisine's case.

Scores of other artists have had success in Quebec and then failed to break through in the English market—Celine Dion is the latest to try, (Continued on page 76)

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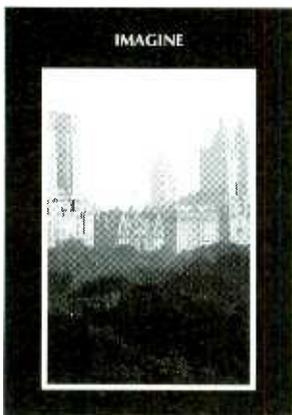
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Hot Latin Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	1	2	8	CHAYANNE CBS	★ ★ NO. 1 ★ ★ ♦ COMPLETAMENTE ENAMORADOS 2 weeks at No. One
2	2	1	12	MYRIAM HERNANDEZ CAPITOL-EMI LATIN	PELIGROSO AMOR
3	9	9	6	LUIS MIGUEL WEA LATINA	ENTREGATE
4	7	6	17	JUAN LUIS GUERRA Y LA 440 KAREN	BURBUJAS DE AMOR
5	4	8	7	RUDY LA SCALA SONOTONE	PORQUE TU ERES LA REINA
6	8	4	15	JOSE FELICIANO CAPITOL-EMI LATIN	PORQUE TE TENGO QUE OLVIDAR
7	5	3	17	JOSE JOSE ARIOLA	AMNESIA
8	3	5	11	DANIELA ROMO CAPITOL-EMI LATIN	DIMELO
9	10	11	5	LOURDES ROBLES CBS	♦ ABRAZAME FUERTE
10	6	7	15	ANA GABRIEL CBS	NI UN ROCE
11	14	19	5	BRONCO FONOVISA	CORAZON DURO
12	12	13	10	AZUCAR MORENO CBS	♦ VEN DEVORAME OTRA VEZ
13	13	16	7	GILBERTO SANTA ROSA CBS	VIVIR SIN ELLA
14	11	10	16	ROCIO DURCAL ARIOLA	TE AMO
15	16	14	8	YOLANDITA MONGE CBS	♦ SIN AMOR
16	15	15	6	PIMPINELA CBS	♦ CUANTO TE QUIERO
17	27	17	10	GUILLERMO FERNANDEZ CBS	CON EL CORAZON EN LA MANO
18	20	23	7	LOS MIER ARIOLA	MUNECA OJOS DE MIEL
19	25	28	3	O.T.LA LUZ RMM-CBS	♦ SALSA CALIENTE DEL JAPON
20	21	21	9	LOS CAMINANTES LUNA	MI NINA
21	30	22	15	ALVARO TORRES CAPITOL-EMI LATIN	★ ★ ★ POWER PICK ★ ★ ★ SI ESTUVIERAS CONMIGO
22	17	18	8	LOS TEMERARIOS TH-RODVEN	SOLO TE QUIERO A TI
23	18	24	11	PALOMA SAN BASILIO CAPITOL-EMI LATIN	NADIE COMO TU
24	22	27	3	LA SONORA DINAMITA FUENTES-SONOTONE	EL VIEJO DEL SOMBRERON
25	24	30	7	LOS DINNOS LUNA	DIME
26	28	29	4	LOLITA CBS	TE VOY HACER LA VIDA IMPOSIBLE
27	26	31	5	MARIA SORTE FONOVISA	♦ EL PEOR DE MIS FRACASOS
28	31	—	2	RAUL DI BLASIO ARIOLA	PIANO
29	23	20	16	DANNY RIVERA CBS	♦ COMO HE DE VIVIR SIN TU CARINO
30	NEW ▶	1	1	GLORIA ESTEFAN CBS	★ ★ ★ HOT SHOT DEBUT ★ ★ ★ RENACER
31	29	25	9	INDUSTRIA DEL AMOR RAMEX	YA NO LLORES CORAZON
32	32	—	2	ANGELICA MARIA CBS	REINA Y CENICIENTA
33	38	33	8	LOS TEMERARIOS TH-RODVEN	CREO QUE VOY A LLORAR
34	35	—	2	NINO SEGARRA M.P.I.	COMO AMIGO SI, COMO AMANTE NO
35	39	26	12	WILLIE ROSARIO BRONCO	ANUNCIO CLASIFICADO
36	19	12	22	LUIS MIGUEL WEA LATINA	TENGO TODO EXCEPTO A TI
37	36	—	2	PANDORA CAPITOL-EMI LATIN	DOS SOLITARIOS
38	34	—	2	EL GRAN COMBO COMBO	LATIN UP
39	33	—	2	BONNY CEPEDA COMBO	PA'COMERTE
40	37	38	6	YURI CBS	MI VECINA

Records with the greatest airplay gains this week. ♦ Video clip availability. Chart is compiled weekly, but appears in the magazine bi-weekly. ©Copyright 1990, BPI Communications, Inc.

Latin Notas



by Carlos Agudelo

AS OF THIS VERY MOMENT, it seems that Camilo Sesto's tour, abruptly canceled at the beginning of the month, will be rescheduled, at least in New York, where three new dates have been announced: Nov. 30 and Dec. 1-2. TH-Rodven's new head of promotion, at least temporarily, is Enzo Casella, who comes from the company's headquarters in Venezuela. He replaces Alba Egan. Gumercindo Miranda, TH-Rodven's GM, says singer Lalo Rodríguez signed a five-year contract with his company that will take effect after the current one, of which one album is left, expires. Sources say Rodríguez recently signed either a letter of intent or a contract with Capitol/EMI Latin, for which he received an advance. Attempts to confirm this were not successful, but we look forward to bringing you more information at a later time.

SO, WHO IS EROS RAMAZZOTTI? A hard-to-ignore 23-year-old Italian musician, singer, and composer who is considered the most important new romantic artist to come out of his country. His album, "En Todos Los Sentidos" (BMG), has been released in Spain and Latin America with encouraging results. The album has garnered mixed responses in the U.S. Latin market, perhaps because Ramazzotti's name and music are less known here than in the European Latin community. On the Old continent, he is a multimillion-record seller. He has already won the prestigious San Remo Song Festival twice, and a previous album of his, "Musica Es," released in 1988, did well in Latin America. Ramazzotti will be coming to Mexico before the end of the year with a possible stop in Puerto Rico.

AUDIO TRACK

(Continued from page 66)

viously unreleased material of his father's work to DAT. The material, titled "Duke Ellington: The Private Collection," covers 1965-70 and includes selections from "Queenie Pie," Ellington's opera. Barry Lee Hall produced. The transfers were engineered by Steve Vavagiakis.

The Neville Brothers remixed "Sons And Daughters" from their recent A&M album at Power Play. Dwayne Sumal engineered, with Chris Conway assisting. Producer Marley Marl completed his upcoming album, "In Control II," for Cold Chillin'/Warner Bros. Everett Ramos was at the desk for the project, with Peter Jorge assisting.

LOS ANGELES

AT SUNSET SOUND, PRINCE worked on guitar and keyboard overdubs, and mixes for the "Graffiti Bridge" soundtrack. Prince co-produced with Simon Ederly. Michael Koppleman engineered, assisted by Brian Soucy. The Violent Femmes tracked and overdubbed their upcoming Slash Records release with producer Michael Beinhorn. Susan Rogers engineered, assisted by Mike Kloster. The Go-Go's overdubbed and mixed tracks for an upcoming "Go-Go's Greatest Hits" release. David "Z" Rivkin produced and engineered, assisted by Kloster.

At Encore, Whitney Houston tracked overdubs for her upcoming release. L.A. & Babyface produced, with Barney Perkins at the board. Milton Chan assisted. Producer Kyle West overdubbed and mixed tracks on MCA act Ralph Tresvant.

Elliott Peters engineered, assisted by Steve Gallagher and David Be-tancourt.

At CMS Digital, Barry Manilow's new Christmas album was prepared for compact disc by Robert Vosgien. Eddie Arkin produced. Vosgien also mastered the Pony Canyon CD sampler and Kenia's new CD single for producer Jeff Weber.

NASHVILLE

EARL THOMAS CONLEY worked on tracks and overdubs for his new RCA album at the Music Mill with producer Richard Landis. Jim Cotton and Mike McCarthy engineered. Roy Rogers tracked vocals for his new RCA album. Landis produced, with Cotton and McCarthy at the helm.

Larnelle Harris cut tracks and string overdubs at Creative Recording for the Benson label with producer Lari Goss. Lee Peterzell engi-

TICKETS FOR YOLANDITA MONGE'S three shows at Centro de Bellas Artes in San Juan, Puerto Rico, Nov. 30 and Dec. 1-2 were sold out the first day they were put on sale. This not only says a lot about the singer's popularity on the island, but also about her ability to remain at the top of Puerto Rico's active and competitive star scene. In September, CBS released "Portfolio," her 20th album (she recorded her first one at the age of 10), a production of Pablo Malavero, who has distinguished himself by producing Venezuelan singer Ricardo Montaner. The fast-paced, impeccable production, according to Monge's manager, Carlos Mamery, was tailor-made for the Latin American market, where Monge is already well known. She intends to strengthen her position as one of the premier ballad singers of our time. Special care was put into the making of the videoclip for "Fuiste un Sueño," the second single to be released from her al-

Sesto reskeds N.Y. stops; Ramazzotti crosses Atlantic

bum. The clip, whose production values are comparable to Anglo-market videos, was produced by Guestella Films of Puerto Rico under the direction of Eric Mamery.

PERSONNEL REDUCTIONS AT THE beleaguered UPI press agency have resulted in the closing of most of the Hispanic-oriented, Spanish-language coverage in Miami. Among the victims is Manuel Eduardo Soto, a veteran journalist who for many years covered the Latin entertainment business in Washington, D.C., Miami, and all over Latin America. Soto's articles, some of the most important information links in our community, were published by practically all of the Spanish-language newspapers in the U.S. that subscribe to UPI, including El Nuevo Herald in Miami and La Opinion in Los Angeles. They will be sorely missed. A spokesman from the UPI corporate affairs office failed to return several calls by press time.

neered with assistant Rick Bradshaw. Final touches were put on the "Rock-A-Bye II" collection (third in a series of the Grammy-winning "Child's Gift Of Lullabies"). Diana Rae handled the vocals while J. Aaron Brown produced. Lee Peterzell engineered, with Bradshaw assisting.

Buck Owens recorded tracks at Sound Stage for his new Capitol release. Jimmy Bowen produced, with Russ Martin, Mark Coddington, Bob Bullock, and John Guess at the board. Marty Williams assisted. Gray Ghost tracked, with Buzz Stone and Peter Sullivan producing. Coddington engineered. Suzy Bog-guss worked on cuts for Capitol with Bowen. Bullock engineered, assisted by Martin.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.



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CONVENTION CAPSULES

(Continued from page 39)

Street Tuff '90: "I am not a crook"—Mike McCaffrey.

NUMBERS GAME: A good percentage of the convention time was dedicated to reporting percentages—of sales, growth, pilferage, etc. CEMA president Russ Bach played the numbers game during his keynote speech, indicating that 85% of respondents in a consumer study said they are more environmentally sensitive now than

they were a short time ago. Bach added that 90% of those 85% would pay 5% more for an "environmentally friendly" package.

FROM THE STREET TO THE gutter: CBS supplemented its product presentation with an information leaflet in the style of Square Circle's in-house publication, The Street. The name of the CBS vehicle? The Gutter, of course.

WORLD MUSIC HEAVY METAL RAP Rhythm &
 VERS ROCK BLUE BEAT Two Tone PSYCHE
 Opera POP Choral Cajun Zydeco COUNTRY
 NEW WAVE Swing Calypso Golden Oldies WORL
 JU-JU CHAMBER MUSIC RARE GROOVE LOVE
 IN Gospel PROGRESSIVE DUB SKIFFLE Opera
 CLASSICAL ROCK Jazz Ska BLUES NEW WAVE SW
 BIG BAND Acid Jazz Jit Jive JU-JU CH
 Motown ROCK & ROLL FUNK LATIN Gospel
 GAE SOUL HIP HOP Soca CLASSICAL ROCK
 K SAMBA Rai Light Orchestra BIG BAND A
 TEX MEX GARAGE Tamla Motown ROCK &
 gra NEW AGE House Salsa REGGAE SOUL HI
 TAL RAP Rhythm & Blues FOLK SAMBA Ra
 T Two Tone PSYCHEDELIC Indies TEX MEX
 Zydeco COUNTRY & WESTERN Bangra NEW
 Oldies WORLD MUSIC HEAVY METAL R
 NTRY & WESTERN Bangra NEW AGE House S
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 VERS ROCK BLUE BEAT Two Tone PSYCHE
 Opera POP Choral Cajun Zydeco COUNTRY
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 IN Gospel PROGRESSIVE DUB SKIFFLE Opera
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 K SAMBA Rai Light Orchestra BIG BAND A
 TEX MEX GARAGE Tamla Motown ROCK &
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HITS of the WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 10/20/90

This Week	Last Week	SINGLES
1	1	SHOW ME HEAVEN MARIA McKEE EPIC
2	4	THE ANNIVERSARY WALTZ—PART ONE STATUS QUO VERTIGO/PHONOGRAM
3	2	BLUE VELVET BOBBY VINTON EPIC
4	9	A LITTLE TIME THE BEAUTIFUL SOUTH GODISCS
5	3	I'VE BEEN THINKING ABOUT YOU LONDON BEAT ANXIOUS
6	6	MEGAMIX TECHNOTRONIC SWANYARD
7	7	I CAN'T STAND IT TWENTY 4 SEVEN BCM
8	16	LET'S TRY AGAIN/DIDN'T I BLOW YOUR MIND NEW KIDS ON THE BLOCK CBS
9	5	SO HARD PET SHOP BOYS PARLOPHONE
10	8	HAVE YOU SEEN HER M.C. HAMMER CAPITOL
11	19	FROM A DISTANCE CLIFF RICHARD EMI
12	14	IT'S A SHAME (MY SISTER) MONIE LOVE FEATURING TRUE IMAGE COOLTEMPO/CHRYSALIS
13	10	FASCINATING RHYTHM BASS-O-MATIC GUERRILLA/VIRGIN
14	21	MORE SISTERS OF MERCY MERCIFUL RELEASE/EAST WEST
15	18	SPIN THAT WHEEL (TURTLES GET REAL) HI-TEK 3 FEATURING YA KID K BROTHERS ORG
16	NEW	I'M YOUR BABY TONIGHT WHITNEY HOUSTON ARISTA
17	11	GROOVE IS IN THE HEART DEEE-LITE ELEKTRA
18	NEW	PICCADILLY PALARE MORRISSEY HMV
19	27	CRYING IN THE RAIN A-HA WARNER BROS.
20	NEW	KINKY AFRO HAPPY MONDAYS LONDON/FACTORY
21	13	GROOVY TRAIN THE FARM PRODUCE
22	17	WORLD IN MY EYES DEPECHE MODE MUTE
23	36	GOOD MORNING BRITAIN AZTEC CAMERA AND MICK JONES WEA
24	40	WORKING MAN RITA MACNEIL POLYDOR
25	24	HEAVEN THE CHIMES CBS
26	NEW	(WE WANT) THE SAME THING BELINDA CARLISLE VIRGIN
27	NEW	TAKE MY BREATH AWAY BERLIN CBS
28	39	BE TENDER WITH ME BABY TINA TURNER CAPITOL
29	12	THE JOKER STEVE MILLER BAND CAPITOL
30	NEW	BIRTHDAY PAUL McCARTNEY PARLOPHONE
31	15	CULT OF SNAP SNAP ARISTA
32	25	I'VE GOT YOU UNDER MY SKIN NENEH CHERRY CIRCA/VIRGIN
33	38	LET'S PUSH IT INNOCENCE COOLTEMPO/CHRYSALIS
34	NEW	MOTHER UNIVERSE THE SOUP DRAGONS RAW TV/BIG LIFE
35	NEW	DON'T ASK ME P.I.L. VIRGIN
36	33	CONTRIBUTION MICA PARIS FEATURING RAKIM 4TH & B'WAY/ISLAND
37	20	TUNES SPLITS THE ATOM MC TUNES VS. 808 STATE ZTT/WEA
38	32	DANCE OF THE MAD POP WILL EAT ITSELF RCA
39	31	RIGHT HERE, RIGHT NOW JESUS JONES FOOD/EMI
40	NEW	THE OBVIOUS CHILD PAUL SIMON WARNER BROS.
1	NEW	ALBUMS THE CHARLATANS SOME FRIENDLY SITUATION TWO
2	NEW	STATUS QUO ROCKING ALL OVER THE YEARS VERTIGO/PHONOGRAM
3	1	LUCIANO PAVAROTTI/PLACIDO DOMINGO/JOSE CARRERAS IN CONCERT DECCA
4	4	GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. 1 EPIC
5	NEW	VAN MORRISON ENLIGHTENMENT POLYDOR
6	3	INXS X MERCURY/PHONOGRAM
7	5	MICHAEL BOLTON SOUL PROVIDER CBS
8	6	THE SHADOWS REFLECTION ROLL OVER/POLYDOR
9	2	IRON MAIDEN NO PRAYER FOR THE DYING EMI
10	7	ELTON JOHN SLEEPING WITH THE PAST ROCKET/PHONOGRAM
11	8	ADAMSKI DOCTOR ADAMSKI'S MUSICAL PHARMACY CBS
12	9	BETTY BOO BOOMANIA RHYTHM KING
13	10	DEACON BLUE DOH LAS VEGAS CBS
14	NEW	CLANNAD ANAM RCA
15	11	AC/DC THE RAZORS EDGE ATCO/EAST WEST
16	15	PHIL COLLINS ... BUT SERIOUSLY VIRGIN
17	16	TINA TURNER FOREIGN AFFAIR CAPITOL
18	21	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL
19	14	CARON WHEELER UK BLAK RCA
20	12	THE POGUES HELL'S DITCH POGUE MAHONE
21	17	ROXETTE LOOK SHARP EMI
22	13	MARIAH CAREY MARIAH CAREY CBS
23	18	HARRY CONNICK JR. WE ARE IN LOVE CBS
24	23	NEW KIDS ON THE BLOCK STEP BY STEP CBS
25	32	PROJECT D SYNTHESIZER 2 TELSTAR
26	NEW	ELECTRIBE 101 ELECTRIBAL MEMORIES MERCURY/PHONOGRAM
27	40	PREFAB SPROUT JORDON: THE COMEBACK KITCHENWARE
28	19	WILSON PHILLIPS WILSON PHILLIPS SBK
29	28	JOE JACKSON STEPPING OUT—THE VERY BEST OF... A&M
30	NEW	MONIE LOVE DOWN TO EARTH COOLTEMPO/CHRYSALIS
31	NEW	ELECTRIC LIGHT ORCHESTRA THE VERY BEST TELSTAR
32	25	JANET JACKSON RHYTHM NATION 1814 A&M
33	24	DEEE-LITE WORLD CLIQUE ELEKTRA
34	37	LONDONBEAT IN THE BLOOD ANXIOUS/RCA
35	20	THE WATERBOYS ROOM TO ROAM ENSIGN/CHRYSALIS
36	26	MC TUNES THE NORTH AT ITS HEIGHTS ZTT/WEA
37	33	LUCIANO PAVAROTTI THE ESSENTIAL PAVAROTTI DECCA
38	38	TECHNOTRONIC PUMP UP THE JAM SWANYARD
39	NEW	GENE PITNEY BACKSTAGE—GREATEST HITS AND MORE POLYDOR
40	NEW	THE DRIFTERS THE BEST OF BEN E. KING & THE DRIFTERS TELSTAR

CANADA (Courtesy The Record) As of 10/15/90

	SINGLES	
1	1	RELEASE ME WILSON PHILLIPS SBK/EMI
2	2	UNSKINNY BOP POISON CAPITOL/CAPITOL
3	3	PRAYING FOR TIME GEORGE MICHAEL COLUMBIA/CBS
4	4	HAVE YOU SEEN HER M.C. HAMMER CAPITOL/CAPITOL
5	10	SUICIDE BLONDE INXS ATLANTIC/WEA
6	7	OOOPS UP SNAP ARISTA/BMG
7	5	VISION OF LOVE MARIAH CAREY COLUMBIA/CBS
8	6	TONIGHT NEW KIDS ON THE BLOCK COLUMBIA/CBS
9	17	LOVE TAKES TIME MARIAH CAREY COLUMBIA/CBS
10	20	CLOSE TO YOU MAXI PRIEST VIRGIN/A&M
11	12	CHERRY PIE WARRANT COLUMBIA/CBS
12	15	OH GIRL PAUL YOUNG COLUMBIA/CBS
13	14	ROMEO DINO ISLAND/MCA
14	16	HEART OF STONE TAYLOR DAYNE BMG/BMG
15	19	LOVE AND AFFECTION NELSON DGC/WEA
16	9	BLACK CAT JANET JACKSON A&M/A&M
17	8	THE RIGHT COMBINATION SEIKO & DONNIE WAHLBERG COLUMBIA/CBS
18	11	SOMETHING HAPPENED ON THE WAY TO HEAVEN PHIL COLLINS WEA/WEA
19	NEW	CAN'T STOP FALLIN' IN LOVE CHEAP TRICK EPIC/CBS
20	NEW	IF WISHES CAME TRUE SWEET SENSATION ATCO/WEA
1	4	ALBUMS AC/DC THE RAZORS EDGE ATCO/WEA
2	3	INXS X ATLANTIC/WEA
3	1	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL/CAPITOL
4	2	WILSON PHILLIPS WILSON PHILLIPS SBK/EMI
5	7	GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. 1 COLUMBIA/CBS
6	6	MARIAH CAREY VISION OF LOVE COLUMBIA/CBS
7	5	JON BON JOVI BLAZE OF GLORY MERCURY/POLYGRAM
8	11	ROGER WATERS THE WALL POLYGRAM/POLYGRAM
9	9	FAITH NO MORE THE REAL THING SLASH/WEA
10	14	CONCRETE BLONDE BLOODLETTERING I.R.S./MCA
11	8	SINEAD O'CONNOR I DO NOT WANT WHAT I HAVEN'T GOT CHRYSALIS/CEMA
12	13	MICHAEL BOLTON SOUL PROVIDER COLUMBIA/CBS
13	NEW	IRON MAIDEN NO PRAYER FOR THE DYING CAPITOL/CAPITOL
14	12	NEW KIDS ON THE BLOCK STEP BY STEP COLUMBIA/CBS
15	10	POISON FLESH AND BLOOD CAPITOL/CAPITOL
16	NEW	VARIOUS ARTISTS TWIN PEAKS SOUNDTRACK WEA/WEA
17	15	LIVING COLOUR TIME'S UP EPIC/CBS
18	19	NORTHERN PIKES SNOW IN JUNE VIRGIN/A&M
19	17	NEIL YOUNG & CRAZY HORSE RAGGED GLORY REPRISE/WEA
20	15	RIGHTEOUS BROTHERS GREATEST HITS VERVE/POLYGRAM

WESTERN GERMANY (Courtesy Der Musikmarkt) As of 10/9/90

	SINGLES	
1	1	TOM'S DINER DNA FEATURING SUZANNE VEGA A&M
2	2	ICH HAB' GETRAUMT VON DIR MATTHIAS REIM POLYGRAM
3	4	I'VE BEEN THINKING ABOUT YOU LONDONBEAT ANXIOUS
4	3	CULT OF SNAP SNAP ARISTA
5	5	CLOSE TO YOU MAXI PRIEST 10 RECORDS
6	8	IT MUST HAVE BEEN LOVE ROXETTE EMI
7	7	WE LOVE TO LOVE P.M. SAMPSON CBS
8	NEW	CRYING IN THE RAIN A-HA WARNER BROS.
9	9	ITSY BITSY TEENY WEENY YELLOW... BOMBALURINA CARPET/POLYDOR
10	6	U CAN'T TOUCH THIS M.C. HAMMER CAPITOL
11	10	SOCCA DANCE CHARLES D. LEWIS BAXTER/POLYDOR
12	11	KINGSTON TOWN UB40 VIRGIN
13	12	WHAT'S A WOMAN VAYA CON DIOS BMG ARIOLA
14	13	VERDAMMT ICH LIEB DICH MATTHIAS REIM POLYGRAM
15	14	DEINE LIEBE KLEBT HERBERT GRONEMEYER EMI
16	NEW	HAVE YOU SEEN HER M.C. HAMMER CAPITOL
17	15	OOOPS UP SNAP ARISTA
18	NEW	WHAT TIME IS LOVE? KLF KLF COMMUNICATIONS
19	18	CRAZY FOR YOU DAVID HASSELHOFF BMG/ARIOLA
20	19	MEGAMIX TECHNOTRONIC BMC
1	1	ALBUMS HERBERT GRONEMEYER LUXUS EMI/ELECTROLA
2	3	MATTHIAS REIM MATTHIAS REIM POLYGRAM
3	2	SOUNDTRACK PRETTY WOMAN EMI
4	4	CARRERAS, DOMINGO, PAVAROTTI IN CONCERT DECCA
5	NEW	WESTERNHAGEN LIVE WER
6	5	JON BON JOVI BLAZE OF GLORY VERTIGO
7	NEW	JUDAS PRIEST PAINKILLER CBS
8	7	VAYA CON DIOS NIGHT OWLS ARIOLA
9	9	GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. 1 EPIC
10	17	AC/DC THE RAZORS EDGE ATCO/EAST WEST
11	8	CHRIS DE BURGH LIVE FROM DUBLIN—HIGH ON EMOTION A&M
12	10	DAVID HASSELHOFF CRAZY FOR YOU BMG
13	6	FLIPPERS SIEBEN TAGE SONNENSCHEN DINO
14	11	PHIL COLLINS ... BUT SERIOUSLY WEA
15	12	ERSTE ALLGEMEINE VERUNSCIC NEPPOMUKS RACHE EMI/ELECTROLA
16	19	SNAP WORLD POWER BMG ARIOLA
17	15	EROS RAMAZZOTTI IN OGNI SENSO DDD
18	13	WILDECKER HERZBUBEN HERZILEIN HANSA/ARIOLA
19	NEW	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL
20	16	PRINCE GRAFFITI BRIDGE WARNER BROS.

FRANCE (Courtesy of Europe 1) As of 10/3/90

	SINGLES	
1	1	A TOUTES LES FILLES FELIX GRAY ET DIDIER BARBELVIVEN BMG
2	2	KINGSTON TOWN UB40 VIRGIN
3	4	LE JERK THIERRY HAZARD CBS
4	5	MALDON ZOUK MACHINE BMG
5	6	SOCCA DANCE CHARLES D. LEWIS POLYGRAM
6	8	THE PARTY LATINO PARTY POLYGRAM
7	3	VOUS ETES FOUS BENNY B CBS
8	7	WHITE AND BLACK BLUES JOELLE URSULL CBS
9	9	INSIEME 1992 TOTO CUTUGNO EMI
10	12	MEGAMIX TECHNOTRONIC CBS
11	15	HEY LITTLE GIRL MARK BOYCE CBS
12	10	IT'S ON YOU M.C. SAR & THE REAL MCCOY CARRERE
13	11	AVANT DE PARTIR ROCH VISINE BMG
14	16	UNE FEMME AVEC UNE FEMME MECANO BMG
15	13	LILY WAS HERE DAVE STEWART BMG
16	19	ALORS REGARDE PATRICK BRUEL BMG
17	14	SE BASTASSE UNA CANZONE EROS RAMAZZOTTI BMG
18	NEW	RUE FONTAINE MARC LAVOINE POLYGRAM
19	NEW	AIME MOI CLAUDE BARZOTTI BMG
20	NEW	PETIT FRANCK FRANCOISE FELDMAN POLYGRAM

MUSIC & MEDIA

EUROCHARTS HOT 100 10/20/90

	SINGLES	
1	1	I'VE BEEN THINKING ABOUT YOU LONDON BEAT ANXIOUS/RCA
2	2	SHOW ME HEAVEN MARIA McKEE EPIC
3	3	TOM'S DINER DNA FEATURING SUZANNE VEGA A&M
4	4	CULT OF SNAP SNAP LOGIC/ARIOLA
5	12	MEGAMIX TECHNOTRONIC ARS
6	10	BLUE VELVET BOBBY VINTON EPIC
7	17	KINGSTON TOWN UB40 VIRGIN
8	7	I CAN'T STAND IT TWENTY 4 SEVEN FREAKY RECORDS/BCM
9	9	A TOUTES LES FILLES FELIX GRAY & DIDIER BARBEVILLEN TALAR
10	11	SO HARD PET SHOP BOYS PARLOPHONE
11	6	U CAN'T TOUCH THIS M.C. HAMMER CAPITOL
12	13	VERDAMMT ICH LIEB DICH MATTHIAS REIM POLYDOR
13	16	IT MUST HAVE BEEN LOVE ROXETTE EMI
14	19	THE ANNIVERSARY WALTZ—PART ONE STATUS QUO VERTIGO
15	5	SOCCA DANCE CHARLES D. LEWIS BAXTER/POLYDOR
16	15	PRAYING FOR TIME GEORGE MICHAEL EPIC
17	NEW	VOUS ETES FOUS BENNY B VIE PRIVEE
18	NEW	HAVE YOU SEEN HER M.C. HAMMER CAPITOL
19	14	IT'S ON YOU MC SAR & THE REAL MCCOY ZYX/MIKULSKI
20	NEW	ICH HAB' GETRAUMT VON DIR MATTHIAS REIM POLYDOR
1	1	ALBUMS CARRERAS, DOMINGO, PAVAROTTI IN CONCERT DECCA
2	2	GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. 1 EPIC
3	NEW	IRON MAIDEN NO PRAYER FOR THE DYING EMI
4	3	SOUNDTRACK PRETTY WOMAN EMI
5	7	AC/DC THE RAZORS EDGE ATCO
6	4	JON BON JOVI BLAZE OF GLORY VERTIGO
7	9	INXS X MERCURY
8	5	HERBERT GROENEMEYER LUXUS ELECTROLA
9	11	MATTHIAS REIM MATTHIAS REIM POLYDOR
10	6	PHIL COLLINS ... BUT SERIOUSLY VIRGIN/WEA
11	10	ELTON JOHN SLEEPING WITH THE PAST ROCKET
12	13	NIGHT OWLS VAYA CON DIOS BMG ARIOLA
13	12	EROS RAMAZZOTTI IN OGNI SENSO DDD
14	14	MARIAH CAREY MARIAH CAREY CBS
15	8	PRINCE GRAFFITI BRIDGE PAISLEY PARK
16	15	NEW KIDS ON THE BLOCK STEP BY STEP CBS
17	16	ROGER WATERS THE WALL—LIVE IN BERLIN MERCURY
18	NEW	MICHAEL BOLTON SOUL PROVIDER CBS
19	NEW	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL
20	NEW	SNAP WORLD POWER LOGIC/ARIOLA
1	1	SINGLES BLAZE OF GLORY JON BON JOVI POLYGRAM
2	4	BUST A MOVE YOUNG M.C. POLYGRAM
3	2	SUICIDE BLONDE INXS WEA
4	3	CLOSE TO YOU MAXI PRIEST VIRGIN/EMI
5	14	JUKEBOX IN SIBERIA SKYHOOKS MUSHROOM/FESTIVAL
6	7	THUNDERSTRUCK AC/DC CBS/ALB
7	9	THAT'S FREEDOM JOHN FARNHAM BMG
8	6	KING OF WISFUL THINKING GO WEST EMI
9	5	OOOPS UP SNAP BMG
10	8	CHAIN REACTION JOHN FARNHAM BMG
11	17	HEART IN DANGER SOUTHERN SONS BMG
12	15	EPIC FAITH NO MORE LIBERATION/FESTIVAL
13	10	U CAN'T TOUCH THIS M.C. HAMMER EMI
14	13	VISION OF LOVE MARIAH CAREY CBS
15	11	JOEY CONCRETE BLONDE LIBERATION/FESTIVAL
16	NEW	MISS DIVINE ICEHOUSE REGULAR/FESTIVAL
17	12	LAY DOWN YOUR GUNS JIMMY BARNES MUSHROOM/FESTIVAL
18	NEW	BOUND FOR GLORY ANGRY TAYLOR/FESTIVAL
19	20	LOVE WILL LEAD YOU BACK TUSHOR DAYNE BMG
20	NEW	LILY WAS HERE DAVID A. STEWART FEATURING CANDY DULFER BMG
1	NEW	ALBUMS INXS X WARNER
2	1	JOHN FARNHAM CHAIN REACTION BMG
3	2	JIMMY BARNES TWO FIRES MUSHROOM/FESTIVAL
4	5	CREEDENCE CLEARWATER REVIVAL 21ST ANNIV.—THE ULTIMATE COLLECTION FESTIVAL
5	3	AC/DC THE RAZORS EDGE CBS/ALB
6	4	JON BON JOVI BLAZE OF GLORY/YOUNG GUNS II POLYGRAM
7	17	CARRERAS, DOMINGO, PAVAROTTI IN CONCERT POLYGRAM
8	9	TAYLOR DAYNE CAN'T FIGHT FATE BMG
9	20	CAT STEVENS THE VERY BEST OF CAT STEVENS POLYGRAM
10	8	MARGARET URlich SAFETY IN NUMBERS CBS
11	7	GARY MOORE STILL GOT THE BLUES VIRGIN/EMI
12	11	THE BLACK SORROWS HARLEY & ROSE CBS
13	6	SOUNDTRACK CHINA BEACH—MUSIC AND MEMORIES EMI
14	14	MIDNIGHT OIL BLUE SKY MINING CBS
15	12	GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. 1 CBS
16	10	SOUNDTRACK PRETTY WOMAN EMI
17	13	VAN MORRISON THE BEST OF VAN MORRISON POLYGRAM
18	15	MARIAH CAREY MARIAH CAREY CBS
19	16	FAITH NO MORE THE REAL THING LIBERATION/FESTIVAL
20	NEW	JOE COCKER JOE COCKER—LIVE LIBERATION/FESTIVAL
1	1	ALBUMS LUCIO DALLA CAMBIO PRESSING
2	5	FABRIZIO DE ANDRE LE NUVOLE FONIT CETRA
3	3	FRANCESCO GUCCINI QUELLO CHE NON... EMI
4	4	MARCO MASINI MARCO MASINI RICORDI
5	2	CARRERAS, DOMINGO, PAVAROTTI IN CONCERT DECCA
6	8	MANGO SIRTAKI FONIT CETRA
7	14	VARIOUS FILM PARADE POLYDOR
8	6	GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. 1 CBS
9	11	VARIOUS KNEBORTH 1990—THE ALBUM POLYDOR
10	13	FRANCESCO BACCINI IL PIANOFORTE NON E' IL MIO FORTE CGD
11	7	EROS RAMAZZOTTI IN OGNI SENSO BMG/ARIOLA
12	10	FRESCO DE GREGORI NIENEDACAPRIE SERRAGLIO
13	9	GIANNA NANNINI SCANDALO RICORDI
14	18	FRANCESCO DE GREGORI MUSICA LEGGERA SERRAGLIO
15	NEW	IRON MAIDEN NO PRAYER FOR THE DYING EMI
16	20	SOUNDTRACK PRETTY WOMAN EMI
17	16	VARIOUS THE WALL MERCURY
18	17	VARIOUS LOS CUARENTA—THE BEST OF... VOL. 2 NEW MUSIC
19	15	BOB DYLAN UNDER THE RED SKY CBS
20	NEW	FRANCESCO DE GREGORI CATCHER IN THE SKY SERRAGLIO

NEWSLINE

Sony Ups Camcorder Production To Meet Growing French Market

PARIS—Sony Corp., which is currently producing 20,000 8mm camcorders a month in its plant at Alsace, France, is upping monthly production to 30,000 units because of fast-expanding market demand. Sony is the only Japanese manufacturer in this field in Europe, where the market is predicted to produce sales of about 2.3 million this year, up nearly 30% from 1989.

PHILIPPE CROCC

Pink Lady Returns To Japanese Television

TOKYO—Pink Lady, the Japanese duo who made the Billboard top 50 in 1979 with "Kiss In The Dark," and who then starred in the NBC television series "Pink Lady & Jeff," reunite next month for the first time in nine years for six appearances on NHK-TV's "Kayo Pop Parade" series. The duo comprises Mie (Mitsuyo Nemoto, now 32), and Kei (Keiko Matsuda, now 33). All of their original '70s singles sold at least a million units. They split up in 1981.

SHIG FUJITA

Swiss P'Gram Exec Hits 40 Years In Biz

ZURICH, SWITZERLAND—More than 240 industry and show business people attended a special celebration dinner Sept. 25 at the Vogtei here to salute Ossi Drechsler, PolyGram Switzerland managing director, on his 40 years in the industry. The party, kept secret from Drechsler until the last moment, elicited tributes from a host of friends and colleagues, among them PolyGram International president David Fine and former PolyGram chief Kurt Kinkele. Other guests included Udo Juergens, Bill Ramsey, Bata Illic, Peter Reber, Koreana, Kliby & Caroline, Yello, Richard Busch, and Heniz Voigt.

MIKE HENNESSEY

U.S.S.R. Steelworks To Make VCRs

MOSCOW—Two steelworks, under the ministry of ferrous metallurgy, at Nizhni Tagil in the Urals and at Lipetsk, have set up assembly workshops for production of Funai videocassette recorders and players, with components supplied by the Japanese company in exchange for rolled metal, produced at the works as part of a new state-imposed plan. Video development in the Soviet Union is still held up by the shortage of VCRs in the stores.

VADIM YURCHENKOV

300 Million Watch Polish Song Fest

WARSAW, POLAND—Polish artist Lora Szafran took the Grand Prix award in the 27th Sopot International Song Festival. Guest appearances were made by Ronnie Hawkins, Transvision Vamp, Tiffany, Black Box, and Aswad. The event, renamed International Music Festival, previously run by state organizations, was this year run by private companies, notably International Ltd. of Sopot and ULA Ltd. of the Channel Islands, and the Sopot cultural foundation. It was watched by some 300 million television viewers on an international link-up.

ROMAN WASCHKO

Dutch Group Defines State Of Music Biz

AMSTERDAM—Dutch record industry group NVPI has produced a brochure, "State Of The Art In The Dutch Music Industry, 1990," covering all aspects of the business in the Netherlands, including piracy, copyright developments, and leading national pop and classical acts. Publication was linked to the IFPI annual council meeting, staged here this year when new president Sir John Morgan visited NVPI headquarters.

WILLEM HOOS

JVC, Casio Introduce Compact Units

TOKYO—Aimed at housewives who like to carry their music from room to room in their homes, JVC here has started marketing what it claims is the world's smallest CD/radio/cassette player, the model RC-Q1, which is only 18 inches wide. JVC says the trend has been for such hardware lines to become bigger and less portable, especially for women. This model sells for \$235 and JVC is manufacturing 20,000 units a month. Casio here also takes up the smaller-is-better theory by producing a portable LCD color television set that can be held in and operated by just one hand. It costs \$240.

S.F.

BVHV OPENS BRANCH IN GERMANY

(Continued from page 71)

ternational revenue," he said.

Robin Miller, Buena Vista VP of marketing, said unlike Germany, the U.S. sell-through market was already a "mature business." Some 50% of VCR owners have purchased prerecorded software—and the retail trade gives up substantial floor space to video sale. "In Germany, we have to educate the dealer so he can edu-

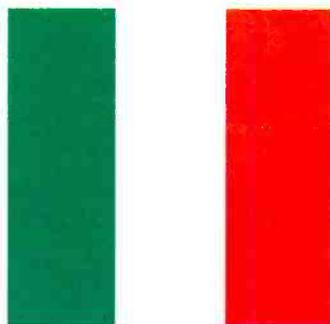
cate the customer," he says.

Miller says: "Our sales pegs are quality, wholesome product which has no sex or violence."

Buena Vista is now studying the Eastern European markets, said Buena Vista's Johnson. "Those with the greatest start-up potential are Hungary, Poland, Yugoslavia, and Czechoslovakia."

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For further details contact:

USA
 Marv Fisher, Project Coordinator (L.A.)
 213-273-7040

Gene Smith, Associate Publisher (N.Y.)
 212-536-5001

UK/EUROPE
 Richard Chapman (London)
 44-71-323-6686
 Mike Hennessey (Germany)
 44-74-64-3061

SPAIN
 Fernando Salaverri (Madrid)
 341-396-55-00
 Rafael Revert (Madrid)
 341-532-80-00
 Jose Besteiro, Editorial Coordinator, (Madrid)
 341-396-55-00

Virgin Megastore In Japan Proving Megapopular

■ BY SHIG FUJITA

TOKYO—The first Virgin megastore in Japan, which opened Sept. 22 in the basement of the Marui department store in the shopping/entertainment area of Shinjuku, is attracting 15,000 people a day on weekends, according to store manager Nobuhiko Kobayashi.

Even Monday-Friday daily trade is in the 11,000-13,000 region, Ko-

15,000 people are said to visit the store on weekend days

bayashi says. The 12,000-square-foot venue is claimed to be probably the largest audio/video store on a single floor anywhere in the world.

There are 150,000 units in the store's racks, comprising 100,000 music titles in CDs, tapes, videos, and laserdiscs. Kobayashi gives the music mix as roughly 45% rock and soul, 15% jazz and world music, 10% classical, 15% domestic repertoire, 13% video, and 2% "other."

The best-selling genres so far have been rock and soul, followed by jazz.

Kobayashi asserts that the Virgin megastore here is "not aiming at a huge profit," and says he would be satisfied if it simply did not lose money in the early stages of the operation.

The Marui department store in which the Virgin venue is located is made up mainly of fashion boutiques catering to women. As a result, roughly half of the 10,000-plus people who visit the store every day are women. In most record stores in Japan, the clientele is predominantly male.

The Virgin basement also contains an in-house radio station and banks of video and audio monitors. Tickets for concerts can also be purchased there.

In addition, there is a Virgin Atlantic Airways ticket desk where London-bound flights can be booked.

CANADA SEEING 'DOUBLE'
(Continued from page 72)

and still might do it, with her CBS album, "Unison."

What makes Voisine different? Why might he pull it off? The main reason, DiCesare notes, is that Voisine was raised speaking and writing in English.

And, significantly, "we're not in a rush," he adds. With a foundation in France, Voisine can build a base in Europe ("Double" will be out there next year) and contemplate the U.S. (English and French single albums will be taken from "Double" to serve predominantly English and French markets).

Voisine will shelve his acting career for the next couple of years to focus on his music.

Performing-Arts School In U.K. Nears Completion

BY JIM EVANS

LONDON—The major cultural and economic importance of the entertainment industry to the U.K. was stressed by John MacGregor, Secretary of State for Education and Science, when he attended the "topping out" ceremony Sept. 25 at the new, partially completed Performing Arts & Technology School at Croydon.

"This school will prove to be a significant development both for the performing-arts industry and also for education as a whole," MacGregor said. "The British Phonographic Industry is making an important investment in this project. Both the BPI and the government would like to see more sponsors come forward, particularly from other areas of the entertainment industry, such as radio, television, and equipment manufacturers."

MacGregor thanked the artists who helped raise funds for the school at the Knebworth concert this summer. Major BPI members have invested \$2 million in the project, and another fund-raising possibility is a charity album featuring leading artists to be produced on the school's own record label for release next year.

BPI chairman Terry Ellis said, "The value of close collaboration between government and the private sector cannot be underestimated. The benefits which students from this school will bring to the industry and to the country in future years are innumerable. But we need expertise and financial input. This is not a 'fame' school. The key to its success will be versatility in all areas."

The school has already started its student admission program for entry in the opening term, which commences in September 1991. Prospective students have until Dec. 1 to apply for the 300 places that will be allocated for the first year.

The new school building has been designed "to serve the needs of an innovative curriculum that places equal emphasis on the technological, business management, and performance aspects of the entertainment industries." At its center are sound-proof technical areas to contain music recording studios, video, radio production, and broadcast studios, and a 500-seat performance center, all equipped to professional standards.

Colleen Hue, marketing officer for the school, says, "The establishment of the school has been enthusiastically supported by the various sectors of the entertainment industry. Professionals from the record industry, broadcasting, and technical fields are contributing with advice and input into the curriculum."

FOR THE RECORD

The correct name of CBS Records International's Polish licensee is MJM Music. The name was reported incorrectly in the Sept. 8 issue of Billboard.



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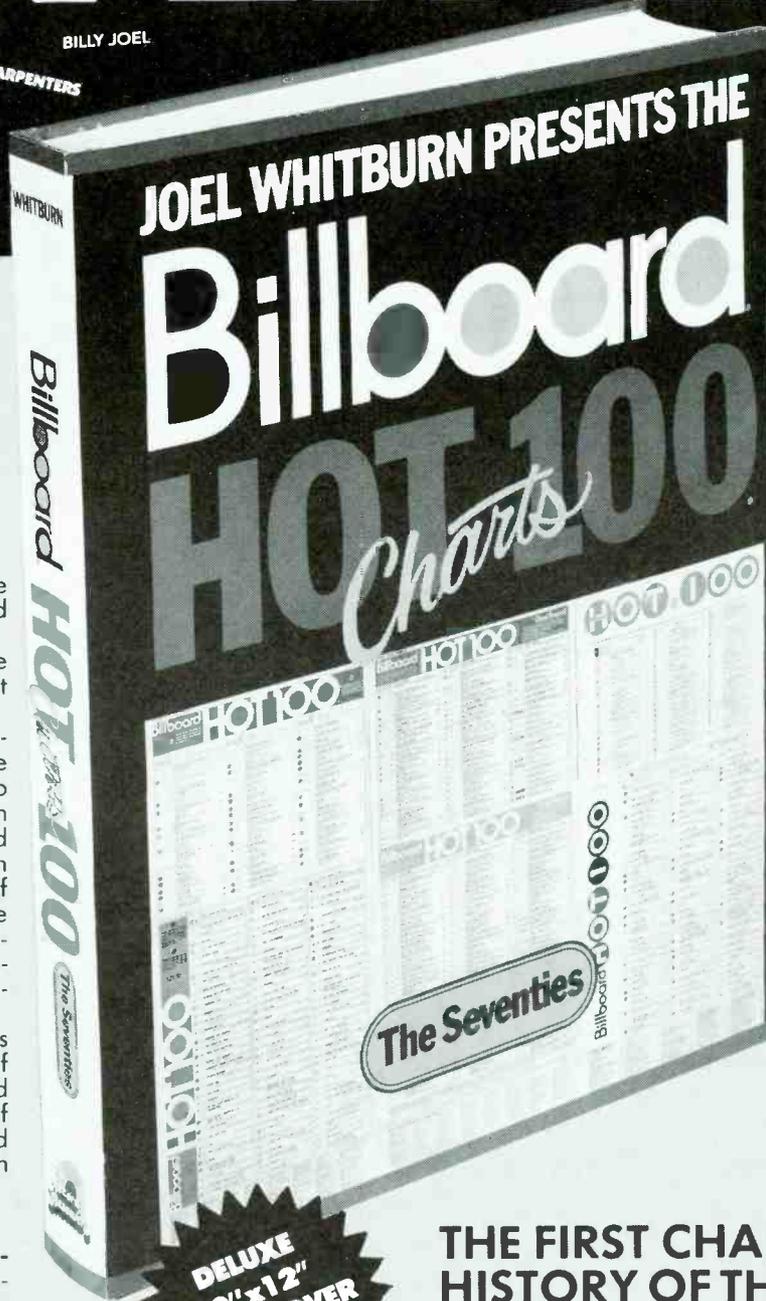
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THE 70s: "HOT"-TER THAN YOU MIGHT REMEMBER

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The ten-year span also included Michael Jackson's formative years with The Jackson 5 . . . the emergence of hard rock, driven by groups such as Grand Funk and Deep Purple . . . the mellow, easy-listening sounds of Barry Manilow, Helen Reddy and the Carpenters . . . and heavy Soul infusions by James Brown, Aretha Franklin and Marvin Gaye.

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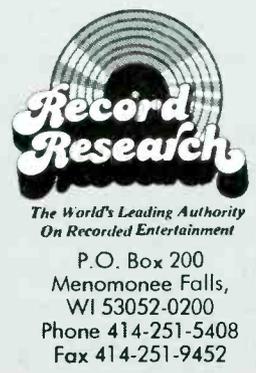
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CALENDAR

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.

OCTOBER

Oct. 18-20, Friends of Old-Time Radio 15th Annual Convention, Holiday Inn-North, Newark, N.J. Jay Hickerson, 203-248-2887.

Oct. 19-22, Keynote '90, copyright and music convention, Hong Kong Convention and Exhibition Center, Hong Kong. Roland Swenson, 512-477-7979.

Oct. 21, Fall Music Conference, presented by Music Business Monthly, World Trade Center, Boston. Kimberley Jaeger, 617-728-1463.

Oct. 22, "Black Music: An A&R Perspective," seminar presented by the National Academy of Songwriters, At My Place, Santa Monica, Calif. 213-463-7178.

Oct. 22-24, "Negotiating Contracts in the Entertainment Industry," seminar presented by Law Journal Seminars-Press, Sheraton Hotel, New York. 212-463-5509.

Oct. 23-25, DJ Times DJ Expo, Resorts Hotel, Atlantic City, N.J. Chuck Arnold, 516-767-2500.

Oct. 24-27, CMJ Music Marathon Convention: "The Discovery And Development Of New Art-

ists," Vista Hotel, New York. Joanne Abbot Green, 516-466-6000.

Oct. 27-28, 14th Annual Songwriters Expo, presented by the Los Angeles Songwriters Showcase, sponsored by BMI, Pasadena Conference Center, Pasadena, Calif. 213-654-1665.

Oct. 27-31, Third Annual International Conference on Interactive Entertainment, co-sponsored by Alexander & Associates and NYNEX, Marriott Marquis Hotel, New York. Sally E. Chin, 212-382-3929, or Victoria Petrock, 914-644-7245.

NOVEMBER

Nov. 1-3, Electronics Industry Issues Forum and Marketing Conference, sponsored by the Electronics Industries Assn. and the Electronics Representatives Assn., Marriott-O'Hare Hotel, Chicago. Janet L. Hipp, 312-649-1333.

Nov. 1-4, Southwest Music Expo '90, Sheraton Kensington Hotel, Tulsa, Okla. 918-628-1966.

Nov. 3-5, Special Interest Video Assn. Convention, Rye Town Hilton, Rye, N.Y. William Bradburn, 303-850-0688.

Nov. 3-7, NARM Wholesalers Conference, Palm Springs Hilton, Palm Springs, Calif. 609-596-2221.

Nov. 4-6, Second Annual EPM Entertainment Marketing Conference—"Target Marketing: Reaching The Fragmented Entertainment Audience," Sheraton Grande Hotel, Los Angeles. 718-469-9330.

Nov. 6-8, Tele-Media '90 Conference & Exposition, sponsored by Voice Processing, Advertising

Age, and Information Publishing Corp., New York Hilton Hotel, New York. 713-974-6637.

Nov. 7-9, American Video Conference & Awards and the Billboard Music Video Conference with the Billboard Tanqueray Sterling Music Video Awards, Westwood Marquis, Los Angeles. Peggy Dold, 212-353-2752 or 212-473-4343.

Nov. 9-11, Young Black Programmers Conference, Hyatt Regency, Houston. Lynne Haze, 214-263-9911.

Nov. 13-14, Video Software Dealers Assn. 1990 Video Expo, Stouffer Austin Hotel, Austin, Texas. 609-596-8500.

Nov. 15-17, 21st Annual Loyola Radio Conference, Holiday Inn Mart Plaza, Chicago. Roy A. Pura, 312-915-6558.

Nov. 17, Big Sisters of Los Angeles Annual Fundraiser, honoring Dionne Warwick, co-chaired by Arista president Clive Davis, Bonaventure Hotel, Los Angeles. 213-933-5749.

Nov. 28, Fifth Annual Salute to the American Songwriter Benefit Concert, presented by the National Academy of Songwriters, Wilshire Ebell Theater, Los Angeles. 213-463-7178.

Nov. 28-Dec. 1, Eighth Annual JazzTimes Convention, Fairmont Hotel, New Orleans. 301-588-4114.

DECEMBER

Dec. 4-7, CINARS '90 (International Exchange for Performers), location to be announced, Montreal, Quebec. 514-842-5866.



Leo Shows What's What. Private Music artist Leo Kottke, second from left, relaxes backstage at UCLA/Wadsworth in Los Angeles, where he performed as part of his "That's What" tour in support of the album of the same name. Opening the bill was guitarist John Fahey, who founded Takoma Records and signed Kottke to his first recording contract in 1969. Shown, from left, are Ron Goldstein, president/CEO, Private Music; Kottke; Chuck Morris, Kottke's manager and president of Chuck Morris Entertainment; and Linda Feder, VP of promotion, Private Music.

Nordoff-Robbins Bows In N.Y. Music Biz Raising Funds, Interest

BY MELINDA NEWMAN

NEW YORK—With the opening of the Nordoff-Robbins Music Therapy Clinic at New York Univ., officials of the organization are optimistic that it will become as much a charity favorite among American musicians as it is with their British counterparts.

The clinic, which opened Oct. 18, works with mentally handicapped children and treats them through music therapy. The facility will also train music therapists.

Nordoff-Robbins has been the beneficiary of British fund-raising efforts for nearly 15 years. In 1976, the British music industry formed the Silver Clef fund-raising organization to support all the activities of London's Nordoff-Robbins Music Therapy Centre.

Although founders Drs. Clive Robbins and Paul Nordoff first began using the therapy in the U.S. in 1962, it wasn't until 1988 that the American music industry formally adopted the cause. That year, plans for the NYU facility were announced, and the first annual Silver Clef awards dinner and auction was held in New York. The fundraiser, which raised \$500,000 for the organization last year, honors an artist who has been involved with the cause. This year's honoree at the Nov. 15 event is Bon Jovi. Past U.S. Silver Clef award winners are Neil Young and the Who.

"I hope that our involvement will help raise awareness in America," says Jon Bon Jovi. "It's the parents of these special children who deserve this award for their daily commitment to helping their children."

"There's nothing as terrible for a young couple than to bring a child into this world who is retarded," says Atlantic Records chairman Ahmet Ertegun, who is also the chairman of

The Nordoff-Robbins Music Therapy Foundation. "And there's nothing in the world that we can do better than to try to help these children maintain some kind of normality in their lifetime. I think that this is a cause which deserves the support of everyone in the music industry."

One artist who knows firsthand the effects of Nordoff-Robbins is Phoebe Snow, whose 14-year-old daughter, Valerie, is autistic. "She was working with Clive and Carol Robbins from October 1989 through May 1990 and it was really remarkable," Snow says. "She had an immediate response to the music, it knocked me off my feet. My daughter is nonverbal and it was as if someone reached into her brain and said, 'I'm going to get to you.'"

Demand for the services the clinic can offer is so great that the New York facility has already reached its limit for the amount of children it can initially help, according to Robbins.

"We'll be working at half strength until we can employ therapists full time," he says. "They're in training, but we need to raise money so we can have them full time. Within two or three years, we'll be desperate for more room."

Because there is such great need, foundation president Ian Ralfini says plans call for other therapy centers to open in other cities. "Since the foundation is supported exclusively by the music entertainment business, we intend to go into areas where there's a large music community, like Los Angeles, Nashville, or Toronto. That's where our main thrust will be."

In addition to the annual Silver Clef award dinners, Ralfini says the Foundation plans to do a major event within the next two years, similar to this summer's Knebworth Concert, to benefit the U.S. organization.

NEW COMPANIES

Opus Fromus Publishing (BMI), formed by husband and wife composers Tim Ponzek and Lisa Pressman. Company functions as the independent publishing arm of Time-lis Music Creations. Focus is on R&B, pop, jazz, and country. First project is an album by country vocalist Jill Sturdivant with music written exclusively by Tim Ponzek. 4116 Toluca Lake Ave., Burbank, Calif. 91503; 818-841-9313.

Music Workx Recording Corp., formed by Cassandra S. Cooper and Lawrence E. Blick. Boston-based recording company looking to sign new artists, writers, and producers. Current artists include Hashim, whose upcoming release is "I'll Make It Good To Ya," and 4Short. P.O. Box 684, Boston, Mass. 02112; 617-288-6003.

Joy To Kill Records, formed by Christine Rosado and Emilio

Jorge. BMI-affiliated record label. First release is 12-inch single "Let Me Live" by Flavia, engineered by Joey Ghost and D. Anthony Johnson. Company seeks producers, songwriters, and performers. 9010 32nd Ave., East Elmhurst, N.Y. 11369; 718-639-0708.

Antinomy Music, formed by James Christopher Reed. New record label specializing in alternative and mainstream rock and alternative classical music. First release is "My World-Welcome To It" by Jim Christopher. 3775 Beethoven St., Suite 313, Mar Vista, Calif. 90066; 213-391-6757.

Country Custom, formed by Bill Bellman. Company will custom press country music product for release on the Hollywood record label. 603 First St., Suite 138, Oceanside, Calif. 92054; 619-757-7446.

Thompson and Brush Associates, formed by Pat Thompson and Victoria Brush. A business manage-

ment and financial service company specializing in rap, urban contemporary, R&B, and alternative artists. 28 W. 27th St., Suite 901A, New York, N.Y. 10001; 212-481-9152.

Brick City Records, formed by Robert D. Adams. Independent record label currently accepting demo material and national distribution. First release is "Intelligence" by T Duke and the I.B.M. Crew. 500 North St., Suite 10, P.O. Box 4291, Springfield, Ill. 62708; 217-523-2262.

Atreus Records, formed by Joseph H. Bernard II. Record company specializing in dance, house, and pop music. 331 W. 57th St., Suite 111, New York, N.Y. 10019; 212-320-9180.

Get Hip Records, formed by Gregg Kostelich, Bill Von Hagen, and Michael Kastelic. An independent record company. P.O. Box 666, Canonsburg, Pa. 15317; 412-231-4766.

LIFELINES

BIRTHS

Girl, Emily Grace, to David and Margaret Altschul, Sept. 23 in Los Angeles. He is senior VP of business affairs for Warner Bros. Records.

Boy, Nicholas, to Frank and Karen Mendez, Oct. 10 in New York. They own NuGroove Records there.

MARRIAGES

Wes McShay to Angela King, Sept. 29 in Sandwich, Mass. He is program director of WFHN in New Bedford, Mass. She is a news anchor at WHJY in Providence, R.I.

Bob Fead to Barbara Fisher, Oct. 13 in New York. He is president of Famous Music.

DEATHS

Leonard Bernstein, 72, of cardiac arrest brought on by progressive lung failure, Oct. 14 in New York. Bernstein was one of the most influential classical musicians of his time. Over the course of a career that spanned nearly half a century, he won distinction and acclaim as a composer, conductor, pianist, author, and educator. (See story, page 1.)

Art Blakey, 71, of lung cancer, Oct. 16 in New York. A legendary

jazz drummer, Grammy winner Blakey helped boost the careers of many young musicians by including them in his ever-changing band, the Jazz Messengers. (See story, page 6.)

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036.

TO OUR READERS

Due to a production problem, the Market Action chart will not appear in this week's issue.

ALBUM REVIEWS

POP

INFORMATION SOCIETY

Hack
 PRODUCERS: Fred Maher & Information Society
 Tommy Boy/Reprise 26258

Techno trio follows up golden bow with another herky-jerky collection of sampling monkey business and canny dance material. "Think," "Now That I Have You," and "Can't Slow Down" all have hooks and production acumen that will put them over at both pop and dance outlets.

SLAYER

Seasons In The Abyss
 PRODUCERS: Rick Rubin, Andy Wallace, Slayer
 Def American 24307

Just in time for Christmas, here's more death and destruction from thrash metal's leading exponents of the scorched-earth policy. Follow-up to mosh masters' gold "South Of Heaven" is as uncompromising and lacerating as its precursors; "War Ensemble," "Spirit In Black," and "Expendable Youth" may induce nosebleeds in the more sensitive. Radio isn't a factor—album will sell to rabid cult with zero airplay.

DEEP PURPLE

Slaves & Masters
 PRODUCER: Roger Glover
 RCA 2421

Classic rockers return with a lineup that may remind some fans more of Rainbow than vintage DP. But personnel is secondary to the fact that this set glides back and forth between '70s-vibed rock and '90s-styled metal with great ease. Tunes like bluesy "Fire In The Basement" and fiery "The Cut Runs Deep" showcase Joe Lynn Turner's fine, whiskey-soaked vocals and Ritchie Blackmore's restrained, but highly effective guitar work. A strong effort best enjoyed with the volume cranked up.

THE CHARLATANS UK

Some Friendly
 PRODUCER: Chris Nagle
 Beggars Banquet/RCA 2411

Delightful English band is currently getting press at home comparable with that lavished on the Stone Roses, and with good reason. Melodic quintet may remind listeners of their Mancunian countrymen, although they boast a more soulful sound, grooved home by funky Hammond B-3 work. "You're Not Very Well,"

"The Only One I Know," and "Sproston Green" could all score as modern rock tracks.

RIDE

Smile
 PRODUCERS: Ride
 Sire/Reprise 26390

Devastating U.S. debut finds band from Oxford, England, setting guitar amps at 11. Eight-song mini-album compiles group's hard-hitting English singles, which sizzle with overload of Jesus & Mary Chain-style axe firepower. Loud, compelling numbers like "Chelsea Girl" and "Like A Daydream" should set up modern rockers, and leave them panting for an album's worth of follow-up. Killer.

GOO GOO DOLLS

Hold Me Up
 PRODUCER: Armand John Petri
 Metal Blade 26259

Buffalo, N.Y., trio whose "Jed" was such a wonderful surprise last year could bust through with modern rockers and left-wing headbangers with this ferocious set. Band pounds as hard as Soul Asylum at its best; fine originals like "Laughing" and "On Your Side" and alert covers of Prince's "Never Take The Place Of Your Man" and the Plimsouls' "A Million Miles Away" all burn rubber. Worth a dare at any rock format.

EXENE CERVENKA

Running Sacred
 PRODUCER: Tony Gilkyson
 RNA 70757

Second solo album by X's former front woman (and first for newly established Rhino offshoot RNA) is even more distinctive than the first. A variety of well-crafted originals—rocking "Red Dirt" and funk-tinged "Real Estate" are among the best—and remake of X's "Just Another Perfect Day" all receive well-focused treatment by producer/band leader Gilkyson. Irresistible for the modern rock faithful.

R&B

JASMINE GUY

Various
 PRODUCERS: Various
 Warner Bros. 26021

TV actress Guy enters a different world on vocal debut; while not an overwhelming powerhouse, she's a capable and perky singer, and when the production clicks (as on Full Force-helmed "Try Me" and "Johnny Come Lately" and Donald Robinson-produced "More Love"), potential hit material is the result.

WORLD MUSIC

YOUSOU N'DOUR

Set
 PRODUCER: Michael Brook
 Virgin 91426

With this richly varied, tuneful collection, N'Dour's synthesis of Senegalese and American pop has

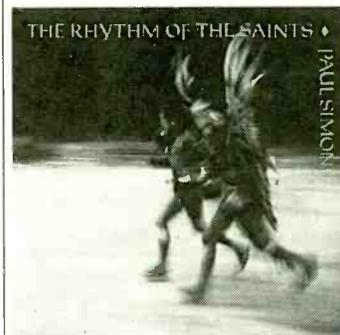
SPOTLIGHT



ZZ TOP

Recycler
 PRODUCER: Bill Ham
 Warner Bros. 26265

Title here is apropos, for the Tejas trio dredges up some mighty familiar licks on latest opus. But who cares—sound is as gutsy and blues-drenched as anything ZZ has produced since "Deguello" days. Deluxe barn-burners include "Concrete And Steel," "Lovethin'," "Tell It," and "Burger Man." Band's 1990-91 megatour will light a huge fire under an already smokin' collection.



PAUL SIMON

The Rhythm Of The Saints
 PRODUCER: Paul Simon
 Warner Bros. 26098

Simon's sequel to his best-selling Grammy-winner "Graceland" is almost every bit as fascinating musically as its superb predecessor. This time, the singer/songwriter enhances his introspective songs with Brazilian percussion and South African instrumentation; guests include Adrian Belew, the Brecker Brothers, J.J. Cale, C.J. Chenier, Hugh Masekela, and Milton Nascimento. Kicking, drum-driven single "The Obvious Child" is only a taste of the scintillating music here.

never been more astute or compelling—an achievement that could soon make him the uncrowned king of the world scene. Best of an impressive set include the infectious title track, the tense rhythms of "Toxiques," the dance-happy "Sinebar," the dub-inflected "Miyoko," the quick-pulsed "One Day," and the sweet pop strains of "Hey You!"

COUNTRY

JOE DIFFIE

A Thousand Winding Roads
 PRODUCERS: Bob Montgomery, Johnny Slatte
 Epic 46047

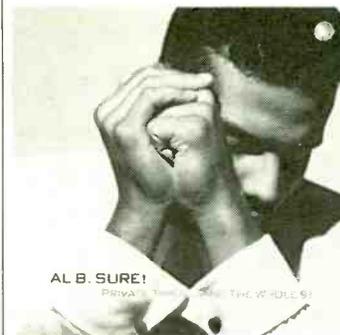
Diffie's themes and vocal earnestness put him in the Keith Whitley school of stylists. "Home," his first single from this debut album, is soaring near the top of the charts. Best cuts: "There Goes The Neighborhood," "Almost Home."

CLASSICAL

KISS ME, KATE

Thomas Hampson, Josephine Barstow, London Sinfonietta, McClinn
 Angel CDS 7 54033

SPOTLIGHT



AL B. SURE!

Private Times... And The Whole 9!
 PRODUCERS: Al B. Sure!, Kyle West, D.J. Eddie F. & Nevelle, Devante Swing
 Warner Bros. 26005

Besides liking exclamation points, Sure! favors both lubricious balladry in a post-Barry White bag and some up-tempo boppers on sequel to his platinum debut effort. Competing head-on with the Gipsy Kings, he essays a lush "Hotel California" cover; other potential singles include heavy-breathers "Touch You" and "So Special" and hard-swinging "Private Times" and "Misunderstanding." Sure-fire for pop and R&B action.



TIFFANY

New Inside
 PRODUCERS: Phillip Damien, Maurice Starr
 MCA 10030

Teen diva gratefully shrugs off the dated sound of former svengali George Tobin and strikes a harder-edged, pop/funk pose on third album. While her matured, raspy vocals would be better served with less formulaic material than she has here, set offers several sterling moments: the seductive new jack-inflected title track; a torchy, R&B-flavored lament, "There Could Never"; and the steamy and percussive "Our Love."

Will wonders of John McGlinn never cease! The conductor and scholar of musical-theater recordings and concerts, recently off a faithful re-creation of Porter's "Anything Goes" for EMI, has made a glorious, definitive studio cast album of Porter's peak musical-theater work. Typically, an addendum includes songs written but never used in the original 1948 production. Sure crossover winner in musical-theater bins, especially as 100th anniversary of Porter's birth looms in 1991.

BRAHMS: THE 3 VIOLIN SONATAS

Itzhak Perlman, Daniel Barenboim
 Sony Classical SK 45819

As a live recording, the artists are projecting deep into Chicago's large Symphony Hall, but they nevertheless maintain a sense of intimate chamber music exchange. As two strong personalities, Perlman and Barenboim don't always see eye to eye interpretively. No matter. It's fascinating to follow their musical impulses, wherever they lead. The concert was filmed for video, and its later release in that form should direct even more attention on the CD.

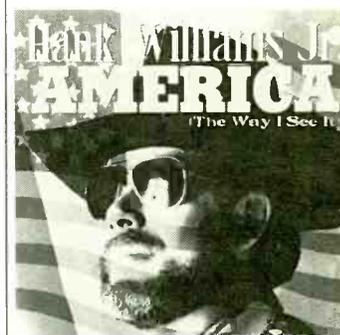
SPOTLIGHT



DARYL HALL JOHN OATES

Change Of Season
 PRODUCERS: T-Bone Wolk, Daryl Hall & John Oates; others
 Arista 18614

Duo returns after a two-and-a-half-year absence with a soulful effort that definitely tops its recent releases. The music flows smooth and easy here, with numbers produced by the pair and Wolk (especially Mel & Tim remake "Starting All Over Again") woven between tunes handled by guest producers as diverse as Jon Bon Jovi, Ric Wake, and Dave Stewart. In addition to first hit single, "So Close," title track and "Everywhere I Look" sound swell. Hall is in fine form vocally throughout, always sounding emotional without ever sounding forced.



HANK WILLIAMS JR.

America (The Way I See It)
 PRODUCERS: Barry Beckett, Hank Williams Jr., Jim Ed Norman
 Warner/Curb 26453

Bocephus, cloaked in his proudest-to-be-an-American spirit, hops up on his soapbox to speak to fans about his view of America. He paints a simple-minded, not-so-serious, but good-ole-boy picture. Half are previous releases, but all lend themselves to the patriotic theme.

ROAD TO THE SUN

Sharon Isbin, Guitar
 Virgin Classics VC 7 91128

Subtitled "Latin Romances For Guitar," the album samples 14 selections from more than a century of composition for the instrument. Isbin brings her fluent technique and musicianship to bear on familiar works by Tarrega, Villa-Lobos, and Albeniz, as well as lesser-known pieces by Leo Brouwer, Paz Abreu, and others, including Antonio Jobim's title piece. An attractive set, beautifully recorded.

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS (▶): New releases predicted to hit the top half of the chart in the format listed.

CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

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NEW AND NOTEWORTHY

MARVIN GAYE

The Marvin Gaye Collection
 REISSUE PRODUCER: George Solomon
 Motown 6311

The late soul titan wins a deserved four-CD/cassette boxed-set homage. Some might quibble with thematic organization of the set, which gives somewhat short shrift to his quirkier post-"Let's Get It On" oeuvre, but set works for more casual fans. Individual programs survey hits, duets, live performances, and balladry; latter is probably the most interesting, and features a number of engrossing, unreleased tracks (34 of compilation's 81 selections have never been issued before). An R&B treat for under the tree this year.

ROY ORBISON

The Legendary Roy Orbison
 REISSUE PRODUCER: Nick Shaffran
 CBS Records 46809

"Legendary" is right. This four-CD/cassette set highlights 30 years of Orbison from his first 1956 single, "Trying To Get To You," to a cut from the soundtrack to the 1985 movie "Insignificance"—and 73 songs in between. It also showcases the range of styles Orbison so effortlessly encompassed. Sound is high-quality throughout. The only thing that keeps this from being the definitive collection is the lack of material from 1985 on, but that's a small complaint for an otherwise stellar collection.

SINGLE REVIEWS

POP

► LIVING COLOUR Type (4:45)

PRODUCER: Ed Stasium
WRITER: V. Reid
PUBLISHERS: Famous Music Corp./Dare To Dream, ASCAP
Epic 347-73575 (c/o CBS) (cassette single)

After extensive album rock radio airplay, thought-provoking cut from band's hit album, "Time's Up," is primed for top 40 attack. Combination of Vernon Reid's Hendrixian axework and Corey Glover's evocative vocals is awesome.

BREATHE FEATURING DAVID GLASPER Does She Love That Man (4:47)

PRODUCERS: Bob Sargeant, Breathe
WRITERS: D. Glasper, M. Lillington
PUBLISHER: Virgin, ASCAP
A&M 75021-7437-4 (c/o PGD) (cassette single)

Change in Glasper's billing hints at an eventual solo transition. His performance on this pop ballad, intoned with blues and soul influences, bodes well for his future—with or without his band mates.

JUDE COLE House Full Of Reasons (3:55)

PRODUCER: David Tyson
WRITER: J. Cole
PUBLISHERS: Coleision/EMI-Blackwood, BMI
Reprise 7-19743 (c/o Warner Bros.) (7-inch single; cassette version also available, Reprise 4-19743)

Cole's third release from "A View From Third Street" is another crafty pop-rocker, emphasizing clever lyrics and a nice, piano-driven melody.

KID FROST That's It (Ya Estuvo) (3:33)

PRODUCERS: Will Roc, Kid Frost
WRITER: W. Griffin
PUBLISHERS: No Busters Allowed/Mo Knows
Virgin 4-96420 (c/o Atlantic) (maxi-cassette single; 12-inch version also available, Virgin 0-96420)

Second shot from bilingual rapper pumps a tougher groove than "La Raza." Though novelty of mixing Spanish and English rhyming may be fading, Frost's lyrical prowess should push track over the top.

★ THE NEVILLE BROTHERS FEATURING AARON NEVILLE Fearless (3:51)

PRODUCERS: Malcolm Burn, The Neville Brothers
WRITERS: G. Nicholson, W. Wilson, B. Stoltz
PUBLISHERS: Cross Keys/CBS Music Group/Long Overdue, ASCAP
MIXER: Bob Clearmountain
A&M 75021-7425-4 (c/o PGD) (cassette single)

Acclaimed band may finally hit top 40 paydirt with this restrained and low-key pop/R&B shuffler from their recent "Brother's Keeper" set. Aaron Neville's vocals here are a beauty that must be heard.

R&B

► FREDDIE JACKSON Love Me Down (no timing listed)

PRODUCER: Barry J. Eastmond
WRITERS: B. Eastmond, J. Skinner
PUBLISHERS: Zomba/Barry Eastmond/Jo Skin, ASCAP
Capitol 4JM-44640 (c/o CEMA) (cassette single)

First bow from Jackson's new "Do Me Again" project doesn't stray far from his tried and true hitmaking formula, which is just fine when the equation includes seductive and rich stylings like this.

► STEVIE WONDER Keep Our Love Alive (3:58)

PRODUCER: Stevie Wonder
WRITER: S. Wonder
PUBLISHER: Stevland Morris, ASCAP
Motown 1990 (c/o MCA) (cassette single)

Legendary singer/songwriter makes a moving plea for an end to apartheid on this synth-glazed ballad that should appeal most to mainstream

urban and urban/AC programmers. From his as-yet-untitled new album.

► PEBBLES Love Makes Things Happen (4:28)

PRODUCERS: L.A. Reid, Babyface
WRITERS: L.A. Reid, Babyface
PUBLISHER: not listed
MCA 53973 (cassette single)

Caressing, slow-tempo tune is a fine showcase for siren's sultry vocals, and should boost her bid for multiformat domination.

► JEFFREY OSBORNE Only Human (no timing listed)

PRODUCER: Barry J. Eastmond
WRITERS: B. Eastmond, J. Osborne
PUBLISHER: not listed
Arista AS-2127 (cassette single)

Osborne resurfaces with a somewhat formulaic slow song that is set apart from the crowded pack of ballads by his formidable vocal charm.

► LALAH HATHAWAY Baby Don't Cry (3:50)

PRODUCER: Angela Winbush
WRITER: A. Winbush
PUBLISHERS: Angel Notes/Warner-Tamerlane, ASCAP
Virgin 4-98896 (c/o Atlantic) (cassette single; 12-inch version also available, Virgin 0-96415; maxi-cassette version also available, Virgin 4-96415)

Hathaway goes a long way toward establishing herself as a diva to be reckoned with on this old fashioned soul ballad, lushly layered with jazz-spiced harmonizing during the chorus.

► EN VOGUE You Don't Have To Worry (4:09)

PRODUCERS: Thomas McElroy, Denzil Foster
WRITERS: T. McElroy, D. Foster
PUBLISHER: 2 Tuff-E-Nuff Songs, BMI
Atlantic 4-87816 (cassette single)

Quartet throws down a bass-lined funk gem from their fab debut album, "Born To Sing." Flawless harmonizing softens track's rough-hewn groove foundation, and makes this sound like another radio smash.

► HOWARD HEWETT Let Me Show You How To Fall In Love (4:03)

PRODUCER: Howard Hewett
WRITERS: J. Klaven, M. Tanner
PUBLISHERS: Klaven/Irving/Almo, BMI/Otherwise, ASCAP
Elektra 64926 (cassette single)

Romantic lesson in love further increases Hewett's status as a top-notch crooner. A natural for urban/AC and pop radio formats.

► OLETA ADAMS Get Here (4:36)

PRODUCERS: Roland Orzabal, David Wernham
WRITER: B. Russell
PUBLISHERS: WB/Rutland Road, ASCAP
Fontana 878476 (c/o PolyGram) (cassette single)

Delicate instrumental arrangement contrasts with Adams' powerful reading of a lovely Brenda Russell composition. From her exquisite "Circle Of One" debut.

★ LOOSE ENDS Don't Be A Fool (4:20)

PRODUCER: Carl McIntosh

NEW AND NOTEWORTHY

C&C MUSIC FACTORY FEATURING FREEDOM WILLIAMS Gonna Make You Sweat (Everybody Dance Now) (6:50)

PRODUCERS: David Cole, Robert Clivilles
WRITERS: R. Clivilles, F.B. Williams
PUBLISHERS: Virgin/Cole/Clivilles, ASCAP
MIXERS: Robert Clivilles, David Cole
Columbia 44-73605 (c/o CBS) (12-inch single)

New act featuring hot producers Robert Clivilles and David Cole serves up a potential multiformat smash with this slamin', guitar-driven hip-hopper, fueled by a stellar appearance from former Weather Girl Martha Wash.

YO-YO Stompin' To Tha 90s (3:58)

PRODUCERS: Sir Jim, Ice Cube, Delvon
WRITER: not listed
PUBLISHER: not listed
Atlantic 4-87822 (cassette single)

Femme rapper who intrigued on Ice Cube's album more than holds her own on debut, which melts assertive, pro-woman lyrics into a white-hot funk/hip-hop instrumental jam. Bodes well for the upcoming album of the same name.

WRITERS: C. McIntosh, T. Jacobs, K. Nicholas, S. Suleyman, P. Linton
PUBLISHER: not listed
MCA 53880 (cassette single)

Former U.K. No. 1 hit is finally unleashed for American consumption. Tribal-swing rhythm bed, bearing the unmistakable touch of producer McIntosh, firmly supports a contagious melody that deserves to duplicate European success.

ROBBIE MICHAELS Do For You, Do For Me (4:05)

PRODUCER: Lamont Coward
WRITER: L. Coward
PUBLISHERS: Peji/Lamont Coward, BMI
Alpha International CSS-70709 (cassette single)

Slow jam features an engaging exchange between Michaels and Lori Fulton, and could reach beyond top 20 chart peak of "One Mile From Paradise." Contact: 215-425-8682.

TRINERE I Wanted You (4:23)

PRODUCER: "Pretty Boy" Butler
WRITERS: T. Butler, J. Casimir, D. Collier
PUBLISHERS: Whooping Crane/C. Tan, BMI
Pandisc PD-064 (12-inch single)

Busy, jack-flavored rave benefits from singer's ample charm and a spicy rap by Chazz Amos. Contact: 305-948-6466.

COUNTRY

► GARTH BROOKS Unanswered Prayers (3:23)

PRODUCER: Allen Reynolds
WRITERS: Alger, Bastain, Brooks
PUBLISHERS: Bait & Beer/Forerunner/Mid-Summer/Major Bob, BMI/ASCAP
Capitol NR-44650 (7-inch single)

Brooks shoots his thoughts straight from a loyal, loving heart piercing the empathetic nature of listeners.

► CLINT BLACK Put Yourself In My Shoes (3:15)

PRODUCER: James Stroud
WRITERS: C. Black, H. Nicholas, S. Russell
PUBLISHERS: Howlin' Hits, ASCAP/Red Brazos, BMI
RCA 2678-7 (c/o BMG) (7-inch single)

Black plugs in the energy, turns his brightly lit vocals loose, and heats up this striptease-tinged, blues-laced, country swing number. Production and performance are both attention-grabbing after a listen or two.

► GEORGE STRAIT I've Come To Expect It From You (3:44)

PRODUCERS: Jimmy Bowen, George Strait
WRITERS: D. Dillon, B. Cannon
PUBLISHERS: Jessie Jo/Music Corp. of America/Buddy Cannon/PRI, BMI
MCA 7-53969 (7-inch single)

Cream of the crop artist meets cream of the crop writers. The result is another surefire hit from the 1990 CMA entertainer of the year. Strait's delivery of this pointed but delicately crafted statement is dramatic and controlled with an ear-pleasing edge.

► KATHY MATTEA A Few Good Things Remain (3:49)

PRODUCER: Allen Reynolds
WRITERS: Jon Vezner, Pat Alger
PUBLISHERS: Sheddhouse (c/o PolyGram Int'l)/Bait and Beer/Forerunner, ASCAP
Mercury 878246-7 (c/o PolyGram) (7-inch single)

Mattea gently rhapsodizes on love's shoring up qualities when the world's miseries are flooding in. Reassuring and poetic.

► DOLLY PARTON Slow Healing Heart (3:56)

PRODUCER: Ricky Skaggs
WRITER: J. Rushing
PUBLISHER: Maypop (Admin. Wild Country), BMI
Columbia 38-73498 (c/o CBS) (7-inch single)

This is Parton at her country best: a slow and stately delivery within a frills-free Appalachian folk arrangement.

CORBIN/HANNER When You Love In Vain (4:02)

PRODUCERS: Harold Shedd, Bob Corbin, Dave Hanner
WRITER: B. Corbin
PUBLISHERS: Bob Corbin/PRI, ASCAP
Mercury 878308-7 (c/o PolyGram) (7-inch single)

This song is steeped in misery—even by country's tear-stained standards. It is dark and relentlessly brooding, but also so direct and honest that it is compelling to listen to.

DANCE

► PHIL COLLINS Hang In Long Enough (7:57)

PRODUCERS: Phil Collins, Hugh Padgham
WRITER: P. Collins
PUBLISHERS: Phillip Collins, PRS/Hit & Run, ASCAP
MIXER: Shep Pettibone
Atlantic 0-86111 (12-inch single)

Mixmaster Pettibone transforms rock-based track from Collins' current platinum opus into a fun and frenetic houser that even dance purists will find hard to resist.

► J.J. FAD We In The House (6:36)

PRODUCERS: Yella & Arabian Prince
WRITERS: K. Nazel, J. Burns, T. Murray
PUBLISHERS: Ruthless Attack Muzick/Pink Passion Muzick, ASCAP
Atco 0-96419 (c/o Atlantic) (12-inch single)

Revved hip-house rave has the juice to kick peak hours into high gear, thanks mostly to Fad's rapid-fire delivery and deft scratching.

DIE WARZAU Body Bag (no timing listed)

PRODUCERS: Christie & Marcus
WRITERS: Christie, Marcus
PUBLISHER: Fiction
Fiction 879391-1 (c/o PolyGram) (12-inch single)

Track may initially put off mainstream jocks with its raw vocals and dense, industrial-edged groove, but a fair spin will prove that it has the potential to be a party—especially those in the early A.M.—into orbit.

SIR LOUIE N' PRIME Get Up & Move... (7:03)

PRODUCER: Sir Louie
WRITERS: L. Evangelista, L. Jean
PUBLISHERS: Get Rich/Wicked, BMI
MIXERS: Sir Louie, Prime
DNA International 1007 (12-inch single)

Beat-n-sample house instrumental has begun receiving strong regional play—and for good reason. Slamin' array of mixes are varied enough to render track useful for jocks in any time slot. Contact: 212-694-1234.

THE POINTER SISTERS Insanity (7:10)

PRODUCER: Marti Sharron
WRITERS: M. Sharron, D. Sembello
PUBLISHERS: Lorimar/Spinning Platinum/No Pain No Gain, ASCAP
MIXER: Steve "Silk" Hurley
Motown 12-4750 (c/o MCA) (12-inch single)

Hurley's disco-spiced remix of cute, R&B-based album cut could spark deserved interest in venerable act's overlooked "Right Rhythm" set.

LALUNA Come To Me (5:55)

PRODUCERS: Mark Kamins, Eric Kupper, Laluna
WRITERS: Laluna, E. Kupper, M. Kamins
PUBLISHERS: Freedurb/Roppongi/Laluna, ASCAP
MIXERS: Mark Kamins, Gary Glugston
Quark QK-028 (12-inch single)

Combination of Spanish and English lyrics with salsa-flavored house beats makes this a unique and tasty club treat well worth sampling. Check out the spicy and percussive "Tribal Mix" on the flip side first. Contact: 212-489-7260.

AC

► JUDY COLLINS Fires Of Eden (3:47)

PRODUCERS: Peter Brunetta, Rick Chudacoff
WRITERS: K. Hain, M. Goldenberg
PUBLISHERS: Reata/Kittus, ASCAP/Music Corp. Of America/Fleedleedee, BMI
Columbia CSK-2164 (c/o CBS) (CD promo only)

Songstress returns with a new label and her most commercially viable effort in years. Contemporary pop ballad is warmed by Collins' sweet and familiar style.

ROCK TRACKS

► ROGER WATERS & THE BLEEDING HEART BAND FEATURING CYNDI LAUPER Another Brick In The Wall (Part 2) (no timing listed)

PRODUCERS: Nick Griffiths, Roger Waters
WRITER: R. Waters
PUBLISHER: Pink Floyd, BMI
Liberated 878184-4 (c/o PolyGram) (cassette single)

Myth from milestone concert in Berlin, this Pink Floyd classic is an excellent showcase for Lauper's sterling pipes. Rounding out the track, of course, is Waters' limber guitar work.

★ BIGOD 20 The Bog (3:56)

PRODUCERS: Talla 2XLC, Jallokin
WRITERS: Talla 2XLC, Jallokin, DeMeyer
PUBLISHERS: ICM/Warner-Chappell
Sire/Reprise 0-21739 (c/o Warner Bros.) (12-inch single; CD version also available, Sire/Reprise 2-21739, maxi-cassette version also available, Sire/Reprise 4-21739)

Don't try to classify this hypnotic blend of dance beats, rock instrumentation, and monotone vocals—just let it seep into your consciousness and take over. College and alternative radio programmers will need to investigate, though adventurous club jocks should take a chance, too.

BAD COMPANY If You Need Somebody (4:21)

PRODUCER: Terry Thomas
WRITERS: Howe, Thomas
PUBLISHERS: Warner Chappell/TJT Songs/Phantom/WB, ASCAP
Atco 4-98914 (c/o Atlantic) (cassette single)

Sensitive rock ballad is given depth and dimension by singer Brian Howe's heartfelt performance. One of many fine tracks on the band's current "Holy Water" set.

FLEETWOOD MAC Hard Feelings (4:15)

PRODUCERS: Greg Ladanyi, Fleetwood Mac
WRITERS: B. Burnette, J. Silbar
PUBLISHERS: Billy Beau/Chrysalis/Lorimar/Silbar/WB, ASCAP
Warner Bros. 4-19537 (cassette single)

Classic-rock flavored ballad from band's underrated "Behind The Mask" album benefits from Billy Burnette's expressive vocals and Rick Vito's blues-inflected guitar work.

EYES Callin' All Girls (3:24)

PRODUCERS: Andy Damian, Steve Dougherty, Jeff Scott Soto
WRITERS: Dougherty, Soto, Damian
PUBLISHERS: Bodacious Yabbos/The Grand Pasha/Mike Curb, BMI
Curb 4JM-76825 (c/o CEMA) (cassette single)

Swaggering macho-metal anthem is glazed with enough of a pop sheen to ignite attention at album rock and top 40 radio outlets.

RAP

► BIG DADDY KANE Cause I Can Do It Right (4:10)

PRODUCER: Big Daddy Kane
WRITER: Big Daddy Kane
PUBLISHER: not listed
Cold Chillin'/Reprise 4-19554 (c/o Warner Bros.) (cassette single)

Kane comes off like a street-hip Don Juan on this amusing, sample-happy hip-hopper.

UZI BROTHERS There's A Riot Jumpin' Off (5:26)

PRODUCER: Will Griffin
WRITER: W. Griffin
PUBLISHER: No Busters Allowed, BMI
Capitol 4JM-44600 (c/o CEMA) (cassette single; 12-inch version also available, Capitol V-15622)

Song from dope duo's fab Original Records album, "Kick That Thang!," as well as Capitol's "Return of Superfly" soundtrack, is a funky tale about life in prison.

SID & B-TONN Deathwish (no timing listed)

PRODUCER: Sidney Reynolds
WRITER: not listed
PUBLISHER: not listed
Rush Associated/Columbia 38T-3465 (c/o CBS) (cassette single)

It's no surprise that duo were discovered by Eric B. & Rakim, given their astute lyrical view of crime-ridden streets. Use of sound bites from Eddie Kendricks' "Keep On Truckin'" is inspired.

PICKS (►): New releases with the greatest chart potential.

CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention.

Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

COUNTRY MUSIC GARNERS HIGHER PROFILE, SALES

(Continued from page 1)

Places," on the air.

While "No Fences," his second album, vaults four places this week, his debut self-named opus, just certified platinum, moves from No. 66 to No. 50. Although "No Fences" is not yet eligible for Recording Industry Assn. of America certification, a spokesman for Capitol reports it has already sold 1.3 million, including 300,000 in re-orders between Oct. 12-17.

Also moving up on the Top Pop Albums chart is Randy Travis' "Heroes & Friends" (38 to 36), Reba McEntire's "Rumor Has It" (67 to 56), Clint Black's "Killin' Time" (81 to 62), the

15% to 20%" for Gill's album in the week following the show, according to Rose. And there was measurable movement in Mary-Chapin Carpenter's catalog following her scene-stealing performance of her song "Opening Act" on the special.

Dick Odette, head purchaser for the Minneapolis-based Musicland chain, says there has been a 60% leap in sales for Brooks since the show, pushing him to No. 5 in the network's overall album ranking. "Vince [Gill] did unbelievable," Odette rhapsodizes. "He went from 101 to 38 overall."

At the Owensboro, Ky.-based Disc Jockey chain, observes chief buyer Harold Guilfoil, Brooks' new album "was already going nuts" before the show. Brooks now stands at No. 1 in Disc Jockey's country hierarchy and is in the top 20 overall. The effect on Gill's album, which was already selling briskly, has so far been slight, he says.

NEW APPROACH

Brooks' "Friends In Low Places," the first single from his current album, was worked country and did not make a showing on the Billboard Hot 100 Singles chart. Joe Mansfield, Capitol/Nashville's VP of sales and marketing, says that Brooks' just-released single, "Unanswered Prayers," will be worked to both top 40 and AC radio. "We just had a meeting this week with the pop promotion people," he reports.

"The guy's a monster, and we're marketing him pop. That's my background, and everything we've done here in Nashville has been with a pop aspect—as opposed to country—because country has been such a tiny universe."

According to Mansfield, Brooks has been targeted for pop for several months: "We put a plan together when I came here in March just to take this thing all the way. I committed in the summer months for all the advertising and programs through Dec. 31 with all the customers nationally. With Handleman, which is obviously a huge country rackjobber, I did pop presentations rather than country-record-of-the-month."

He adds that he "really zeroed in on the retailers. I think in the past country music has been marketed primarily just to rackjobbers."

Capitol, Mansfield says, was unable to get Brooks' "The Dance" video on MTV or VH-1, although it "fought desperately" to do so. The video has gotten heavy play on TNN and CMT, and "tons" of copies were sent to retailers for in-store play, Mansfield reports. It was also widely distributed to other music video outlets, including clubs of all types.

'In the past, country music was marketed primarily to rackers'

Kentucky Headhunters' "Pickin' On Nashville" (96 to 65), Keith Whitley's "Greatest Hits" (82 to 69), Vince Gill's "When I Call Your Name" (108 to 80), Kathy Mattea's "A Collection Of Hits" (93 to 88), George Strait's "Livin' It Up" (129 to 98), and Alan Jackson's "Here In The Real World" (110 to 100).

All of these artists, except the late Whitley, appeared on the CMA special. Travis and McEntire hosted it. Strait won the entertainer-of-the-year trophy, and Black was named top male vocalist. The Headhunters won for best album and best vocal group. Whitley (in conjunction with Lorrie Morgan) won in the vocal-event-of-the-year category. Gill took single of the year, and Mattea held on to the top-female-vocalist prize she first captured last year.

The honors have quickly translated into increased record sales. John Rose, music buyer for Amarillo, Texas-based Western Merchandisers, reports that Brooks has been the rackjobber's No. 1 artist overall since "No Fences" was released and was No. 2 overall for the two months preceding the release.

"He's been ahead of M.C. Hammer since street-week of the latest record," Rose adds. Even so, Rose continues, the awards-show appearance has boosted sales.

Jim Powers, sales VP of Troy, Mich.-based Handleman Co., estimates that the CMA show tripled demands for the Brooks, Gill, and Headhunters albums. On Handleman's overall album chart, Brooks is at No. 5, Travis is No. 14, and the Headhunters are No. 32. Gill jumped on the overalls from No. 35 to No. 26. "These [numbers] are taken from actual sales from stores—not shipments," Powers stresses.

There was an increase of "about

CBS RECORDS BECOMES SONY MUSIC ENTERTAINMENT

(Continued from page 6)

ing unit, CBS Records Operations (U.S.), becomes Sony Music Operations (U.S.).

CBS Records International, headed by Bob Summer, changes to Sony Music International, and CBS U.K. becomes Sony U.K.

The CBS statement says that "appropriate changes in the corporate names of the [other] foreign operating companies will be made in due course."

Larsen adds, "We will be registering the official name in each country as Sony Music Entertainment, but

the companies will probably trade as Sony Music France or Sony Music Germany, as the word 'entertainment' does not translate easily in every language."

The Columbia House Division, the direct-marketing operation headed by Neil Keating, as well as the Sony Classical label, which until recently was named CBS Masterworks, will retain their names, according to the CBS release.

Assistance in preparing this story was provided by Hugh Fielder.

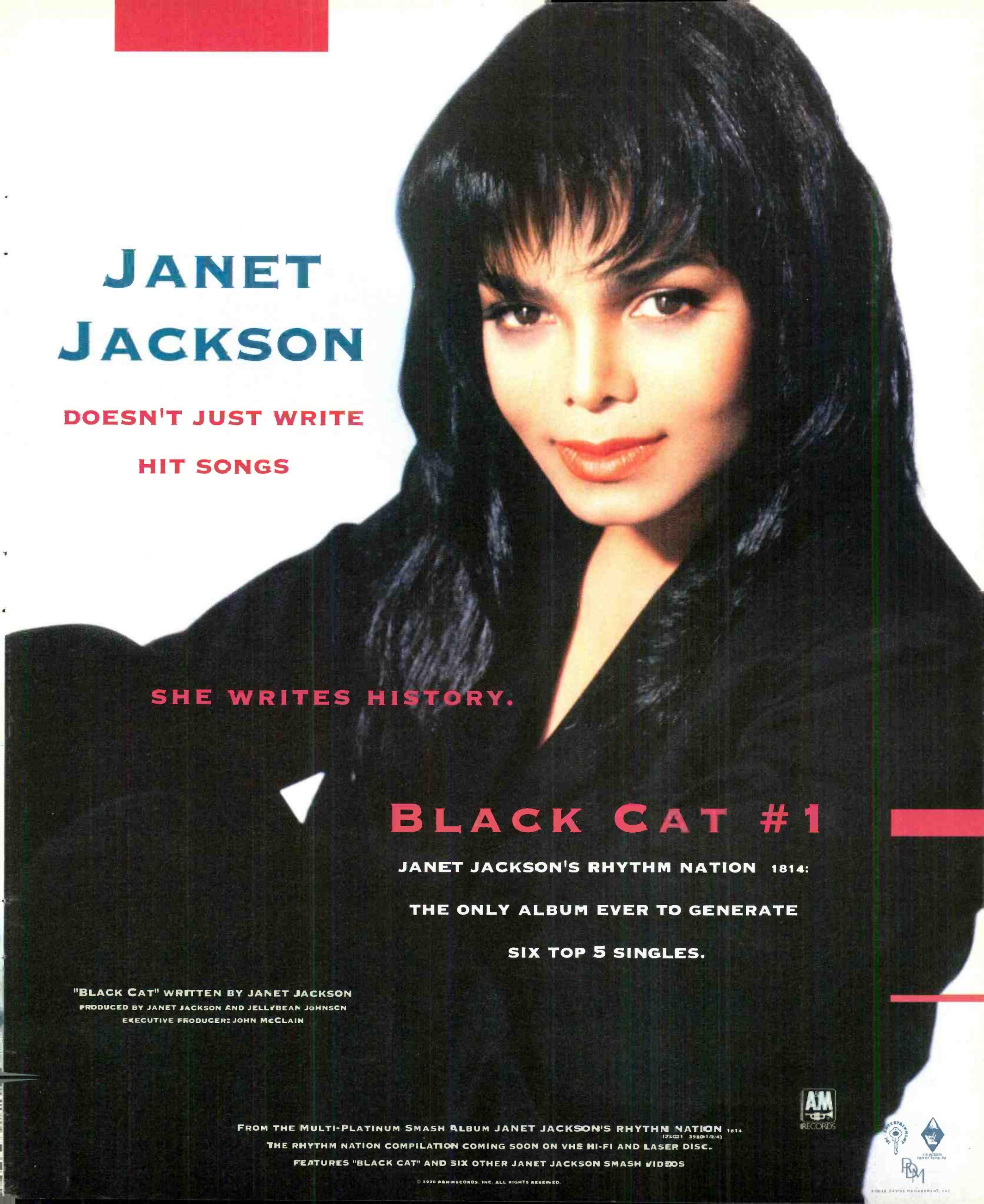
Hot 100. Sales & Airplay

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

SALES				AIRPLAY			
THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	ICE ICE BABY	VANILLA ICE	1	2	I DON'T HAVE THE HEART	JAMES INGRAM
2	3	BLACK CAT	JANET JACKSON	2	4	BLACK CAT	JANET JACKSON
3	2	I DON'T HAVE THE HEART	JAMES INGRAM	3	3	UNCHAINED MELODY	THE RIGHTEOUS BROTHERS
4	7	UNCHAINED MELODY	THE RIGHTEOUS BROTHERS	4	1	PRAYING FOR TIME	GEORGE MICHAEL
5	6	EVERYBODY EVERYBODY	BLACK BOX	5	11	ICE ICE BABY	VANILLA ICE
6	10	LOVE TAKES TIME	MARIAH CAREY	6	9	CAN'T STOP	AFTER 7
7	11	CHERRY PIE	WARRANT	7	10	GIVING YOU THE BENEFIT	PEBBLES
8	8	ROMEO	DINO	8	5	CLOSE TO YOU	MAXI PRIEST
9	13	GIVING YOU THE BENEFIT	PEBBLES	9	12	SUICIDE BLONDE	INXS
10	12	FEELS GOOD	TONY! TONI! TONE!	10	14	MORE THAN WORDS CAN SAY	ALIAS
11	9	FLY TO THE ANGELS	SLAUGHTER	11	16	LOVE TAKES TIME	MARIAH CAREY
12	19	KNOCKIN' BOOTS	CANDYMAN	12	15	PRAY	M.C. HAMMER
13	5	CLOSE TO YOU	MAXI PRIEST	13	6	SOMETHING HAPPENED ON THE WAY TO...	PHIL COLLINS
14	15	CAN'T STOP	AFTER 7	14	7	ROMEO	DINO
15	14	SUICIDE BLONDE	INXS	15	17	SAY A PRAYER	BREATHE
16	21	PRAY	M.C. HAMMER	16	8	LOVE AND AFFECTION	NELSON
17	31	GROOVE IS IN THE HEART	DEE-LITE	17	19	EVERYBODY EVERYBODY	BLACK BOX
18	4	PRAYING FOR TIME	GEORGE MICHAEL	18	21	CHERRY PIE	WARRANT
19	17	DO ME!	BELL BIV DEVOE	19	13	POLICY OF TRUTH	DEPECHE MODE
20	16	LOVE AND AFFECTION	NELSON	20	28	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON
21	27	MORE THAN WORDS CAN SAY	ALIAS	21	22	SO CLOSE	DARYL HALL JOHN OATES
22	26	JOEY	CONCRETE BLONDE	22	24	SOMETHING TO BELIEVE IN	POISON
23	35	SOMETHING TO BELIEVE IN	POISON	23	23	STRANDED	HEART
24	20	BLAZE OF GLORY (FROM "YOUNG GUNS II")	JON BON JOVI	24	29	FROM A DISTANCE	BETTE MIDLER
25	25	OOOPS UP	SNAP	25	18	OH GIRL	PAUL YOUNG
26	23	TIC-TAC-TOE	KYPER	26	31	GROOVE IS IN THE HEART	DEE-LITE
27	28	THE BOOMIN' SYSTEM	L.L. COOL J	27	38	IMPULSIVE	WILSON PHILLIPS
28	18	CRAZY	THE BOYS	28	—	BECAUSE I LOVE YOU (THE POSTMAN SONG)	STEVIE B
29	38	HIPPYCHICK	SOHO	29	34	FEELS GOOD	TONY! TONI! TONE!
30	30	SAY A PRAYER	BREATHE	30	32	KNOCKIN' BOOTS	CANDYMAN
31	29	RELEASE ME	WILSON PHILLIPS	31	35	HIPPYCHICK	SOHO
32	—	TOM'S DINER	DNA FEATURING SUZANNE VEGA	32	39	THE WAY YOU DO THE THINGS YOU DO	UB40
33	—	SO CLOSE	DARYL HALL JOHN OATES	33	30	JOEY	CONCRETE BLONDE
34	36	EPIC	FAITH NO MORE	34	—	LYIN' TO MYSELF	DAVID CASSIDY
35	22	POLICY OF TRUTH	DEPECHE MODE	35	40	HEART LIKE A WHEEL	THE HUMAN LEAGUE
36	—	LYIN' TO MYSELF	DAVID CASSIDY	36	—	HIGH ENOUGH	DAMN YANKEES
37	—	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON	37	—	MIRACLE	JON BON JOVI
38	—	MISSUNDERSTANDING	AL B. SURE!	38	—	MY LOVE IS A FIRE	DONNY OSMOND
39	—	B.B.D. (I THOUGHT IT WAS ME)?	BELL BIV DEVOE	39	20	MY, MY, MY	JOHNNY GILL
40	33	MY, MY, MY	JOHNNY GILL	40	—	FLY TO THE ANGELS	SLAUGHTER

NOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
74 ALL I'M MISSING IS YOU (Tom Sturges, ASCAP/Chrysalis, ASCAP/Raydiola, ASCAP) CLM	44 HEART LIKE A WHEEL (Copyright Control)
69 AND SO IT GOES (Joel, BMI) HL	52 HEART OF STONE (Jesse Bou, ASCAP/Trippland, BMI/Virgin, ASCAP/Eliot Wolff, ASCAP) CPP/WBM
96 BANNED IN THE U.S.A. (Bruce Springsteen, ASCAP) CPP	42 HIGH ENOUGH (Ranch Rock, ASCAP/Warner-Tamerlane, BMI/Tranquility Base, ASCAP/WB, ASCAP/Broadhead, BMI) WBM
51 B.B.D. (I THOUGHT IT WAS ME)? (Ronestone, BMI/Your Mothers, BMI/Nia, BMI/Alshamighly, BMI/Strong Island, ASCAP)	30 HIPPYCHICK (Polygram, ASCAP)
37 BECAUSE I LOVE YOU (THE POSTMAN SONG) (Saja, BMI/Mya-T, BMI) HL	97 HOW MUCH LOVE (Goldie Lux, ASCAP/EMI April, ASCAP/Mophamus, BMI/Plunkrock, BMI) HL
85 BISCUITS IN THE HOUSE (Shaman Drum, BMI/R.O.B. Wiz, BMI/Biscuit, ASCAP/Island, BMI/Polygram Int'l, ASCAP)	3 ICE ICE BABY (Ice Baby, ASCAP/QPM, ASCAP)
1 BLACK CAT (Black Ice, BMI)	2 I DON'T HAVE THE HEART (Music Corp. Of America, BMI/Nelana, BMI/Music By Candelight, ASCAP/PSO Ltd., ASCAP) CPP/HL
33 BLAZE OF GLORY (FROM YOUNG GUNS II) (Bon Jovi, ASCAP/Pri, ASCAP) WBM	76 I DON'T LOVE YOU ANYMORE (Polygram Int'l, ASCAP/Theobalds, ASCAP) HL
48 THE BOOMIN' SYSTEM (L.L. Cool J, ASCAP/Marley Marl, ASCAP/Def Jam, ASCAP)	78 I'D RATHER GO BLIND (ARC, BMI) HL
93 BREAKDOWN (Cole-Civillies, ASCAP/RBG-Dome, ASCAP/Virgin, ASCAP) CPP	91 IF WISHES CAME TRUE (Colgems-EMI, ASCAP/Sun Face, ASCAP/Magnetic Force, ASCAP/Deena Charles, ASCAP/Another Strong Song, ASCAP) WBM
77 CAN'T GET ENUFF (Virgin, ASCAP/Varseau, BMI/Small Hope, BMI/Blue 32, ASCAP/Julian Kelly, ASCAP) CPP	39 IMPULSIVE (EMI April, ASCAP/Stephen A. Kipner, ASCAP) WBM/HL
16 (CAN'T LIVE WITHOUT YOUR) LOVE AND AFFECTION (Matt-Black, ASCAP/Gunter, ASCAP/Otherwise, ASCAP/BMG, ASCAP/EMI April, ASCAP) WBM/HL	29 I'M YOUR BABY TONIGHT (Kear, BMI/CBS Epic/Solar, BMI) HL
6 CAN'T STOP (Hip Trip, BMI/Kear, BMI) HL	25 JOEY (International Velvet, BMI/Bug, BMI/I.R.S., BMI) CLM
13 CHERRY PIE (Virgin Songs, BMI/Dick Dragon, BMI) CPP	88 JUST ANOTHER DREAM (Colgems-EMI, ASCAP/EMI, ASCAP/EMI Blackwood, BMI/EMI Songs, BMI)
7 CLOSE TO YOU (E.G., BMI/W.S., BMI/Chappell & Co., ASCAP/Level Vibes, ASCAP/Colgems-EMI, ASCAP/Forever, PRS) WBM	95 KING OF WISHLIF THINKING (FROM PRETTY WOMAN) (Martin Page, ASCAP/Zomba, ASCAP) HL
40 CRAZY (Buff Man, BMI)	18 KNOCKIN' BOOTS (Diabetic, ASCAP/Mille Miglia, ASCAP/Windswept Pacific, ASCAP/D/B/A Longitude, BMI/Stone Agate, BMI) CPP/WBM
64 DAYS LIKE THESE (Zamboni, BMI)	82 LA RAZA (Mo Knows, BMI/Mi Palo, ASCAP/Ludlow, ASCAP/Coast, ASCAP/MCA, ASCAP)
62 DIRTY CASH (MONEY TALKS) (MCA, ASCAP/Warner Chappell) HL/WBM	79 LA WOMAN (Doors, ASCAP) CPP
20 DO ME! (Willesden, BMI/Low Key, BMI/Baledat, BMI/Slik Star, ASCAP/Uncity, ASCAP)	59 LET'S TRY IT AGAIN (Maurice Starr, ASCAP/EMI April, ASCAP) HL
56 DREAM BOY/DREAM GIRL (Micmaster, BMI/Charlie "Rock", BMI)	67 LIES (2 Tuff-E-Nuff, BMI/Irving, BMI) CPP
71 EACH AND EVERY TIME (Jobete, ASCAP/Romanesque, ASCAP/Yu Gotta, BMI) CPP	63 LIVIN' IN THE LIGHT (Orange Tree, BMI/Motherman, BMI)
68 EPIC (Big Thrilling, ASCAP/Vomit God, ASCAP) CLM	84 LOOK INTO MY EYES (Tosha, ASCAP/Barbosa, ASCAP/Hit & Run, BMI/Hit & Hold, ASCAP/Andreula, ASCAP) WBM
10 EVERYBODY EVERYBODY (Lambardoni Edizioni, ASCAP/Intersong U.S.A., ASCAP) HL	89 LOST SOUL (Zappo, ASCAP)
70 FAIRWEATHER FRIEND (Kear, BMI/CBS Epic/Solar, BMI/Greenskirt, BMI) HL	66 LOVE IS A ROCK (Dudes Tunes, ASCAP) WBM
17 FEELS GOOD (Tony Toni Tone, ASCAP/Pri, ASCAP) WBM	80 LOVE IS THE RITUAL (War Bride, BMI/Hampstead, ASCAP/Plink, ASCAP)
19 FLY TO THE ANGELS (Topless, BMI/Chrysalis, BMI) CLM	5 LOVE TAKES TIME (Vision Of Love, BMI/Been Jammin', BMI)
53 FREEDOM (Morrison Leahy, ASCAP/Chappell & Co., ASCAP)	36 LYIN' TO MYSELF (WB, ASCAP/Palancar, ASCAP/Intersong U.S.A., ASCAP) HL/WBM
32 FROM A DISTANCE (Julie Gold, BMI/Wing And Wheel, BMI/Irving, ASCAP) CPP	61 MILES AWAY (Virgin Songs, BMI/Small Hope, BMI/Paul Taylor, BMI) CPP
90 GEORGIA ON MY MIND (Peer, BMI) CPP	47 MIRACLE (Bon Jovi, ASCAP/Pri, ASCAP)
4 GIVING YOU THE BENEFIT (Kear, BMI/CBS Epic/Solar, BMI) HL	65 MISSUNDERSTANDING (EMI April, ASCAP/Across 110th Street, ASCAP/Frank Nitty, ASCAP/Velle Int'l, ASCAP/Ness, Nitty & Capone, ASCAP/Al B. Sure!, ASCAP)
20 GROOVE IS IN THE HEART (Delovely, ASCAP/Hancock, BMI/Zomba, ASCAP)	14 MORE THAN WORDS CAN SAY (Pasta, ASCAP/De'Mar, ASCAP) WBM
99 HARD TO HANDLE (Irving, BMI)	49 MY LOVE IS A FIRE (Music Corp. Of America, BMI/Bayjun Beat, BMI) WBM
72 HAVE YOU SEEN HER (Unichappell, BMI/Bust-It,	43 MY, MY, MY (Kear, BMI/CBS Epic/Solar, BMI/CBS



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ROGER DAVIES MANAGEMENT, INC.

CBS/FOX TROTS OUT 3 MAJOR TITLES FOR JANUARY

(Continued from page 9)

on "Dick Tracy," see separate story, page 9).

At the same time, the \$92.98 list price on "Ford Fairlane" and "Young Guns II" represents another step in the gradual increase in the price of A titles.

"The \$92.98 price point will be applied to certain titles," said CBS/Fox president, North America, Bob DeLellis. "We will still have \$89.98 titles."

At a press conference here to announce the releases, DeLellis said he expects January to be the biggest single month in the company's history. He added he saw "no reason why these three titles can't do a million units combined."

In keeping with a growing industry trend, CBS/Fox is hoping to persuade retailers to order more deeply than usual on the three titles by designing an advertising and marketing campaign to help dealers sell off previously viewed copies 30-45 days after street date.

For the first time, CBS/Fox will provide dealers with a special poster and counter card, featuring all three titles, promoting the purchase of previously viewed copies.

For its 10,000-plus Preferred Retailers, the studio is providing a double-sided triptych standee large enough to hold posters for each of the three titles. Interchangeable header cards over each poster allow dealers to promote the upcoming avail-

ability of each title, its availability for rental and its availability for sale. Posters for subsequent releases will be designed to fit the standee as well.

CBS/Fox launched its Preferred Retailer campaign in 1989. It provides qualified retailers with additional merchandising and promotional support.

The studio will also run TV commercials, some of which will be tagged with a line urging consumers to ask their retailer about purchasing previewed copies of the titles.

CBS/Fox CEO George Krieger called the campaign "a redirection of our post-street-date ads. Partly, they're for rental maintenance, but they also acknowledge the sell-off potential." Twenty percent of the TV ads for the three titles will be run after street date.

"One problem we have as an industry is getting specialty stores to embrace sell-through," Krieger said. "Previously viewed tapes is one way to give them a taste for it, and hopefully, if they have a good experience, we can build on that."

DeLellis estimated that 10% of the 1 million units he hopes to ship of the three titles could be attributed to the studio's previously-viewed-tape program.

DeLellis said he did not expect the push to help dealers sell off previously viewed copies of the three titles to have any negative effect on the titles' eventual rerelease at sell-through

prices.

Both the original "Die Hard" and "Die Hard 2" will go on moratorium immediately after the Jan. 31 street date for the sequel.

In a separate announcement at the same press conference, CBS/Fox unveiled a six-minute feature that will appear at the beginning of "The Rocky Horror Picture Show." The additional footage features scenes of audience participation at theatrical showings of the movie and includes a promotion for the national "Rocky Horror" fan club.

A two-minute, specially created music video for the song "Time Warp" will appear at the end of the tape.

"Rocky Horror" will be released Nov. 8 at \$89.98.

"The entire concept behind the cassette release was to make it an event, just like the theatrical showings," DeLellis said. "The additional material will make the cassette more of a collectors' item."

The additional material was culled from footage compiled over the years by the film's producer, Lou Adler.

CBS/Fox also announced special anti-piracy efforts being implemented for "Rocky Horror." The cassettes will sport "lipstick-red" doors and tape hubs and a color label. A laser-impressed insignia will also be placed on the cassette door.

The tapes will also carry the Macrovision anti-piracy signal.

Hot Adult Contemporary

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	7	11	7	LOVE TAKES TIME COLUMBIA 38-73455	MARIAH CAREY 1 week at No. 1
2	3	6	9	I DON'T WANT TO TALK ABOUT IT WARNER BROS. 4-19999	ROD STEWART
3	4	7	9	SAY A PRAYER A&M 1519	BREATHES
4	1	1	10	UNCHAINED MELODY VERVE 871 882-4/POLYDOR	THE RIGHTEOUS BROTHERS
5	10	15	4	FROM A DISTANCE ATLANTIC 4-87820	BETTE MIDLER
6	2	3	13	SOMETHING HAPPENED ON THE WAY ... ATLANTIC 4-87885	PHIL COLLINS
7	8	10	8	RHYTHM OF THE RAIN FULL MOON 34-73513/EPIC	DAN FOGELBERG
8	5	2	17	OH GIRL COLUMBIA 38-73377	PAUL YOUNG
9	6	4	9	PRAYING FOR TIME COLUMBIA 38-73512	GEORGE MICHAEL
10	9	9	12	HEART OF STONE ARISTA 2057	TAYLOR DAYNE
11	13	12	22	I DON'T HAVE THE HEART WARNER BROS. 4-19911	JAMES INGRAM
12	11	8	18	RELEASE ME SBK 05342	WILSON PHILLIPS
13	16	20	4	BETTER NOT TELL HER ARISTA 2083	CARLY SIMON
14	12	5	15	AND SO IT GOES COLUMBIA 38-73442	BILLY JOEL
15	18	22	6	SOUL INSPIRATION ELEKTRA 4-64935	ANITA BAKER
16	17	19	13	STOP RUNNING AWAY A&M 1514	BRENDA RUSSELL
17	19	23	8	CLOSE TO YOU CHARISMA 4-98951	MAXI PRIEST
18	21	25	6	TOO COOL TO FALL IN LOVE MCA 53938	JILL SOBULE
19	22	24	5	STRANDED CAPITOL 44621	HEART
20	28	33	3	SO CLOSE ARISTA 2085	DARYL HALL JOHN OATES
*** POWER PICK ***					
21	26	30	4	MORE THAN WORDS CAN SAY EMI 50324	ALIAS
22	27	49	3	IMPULSIVE SBK 07337	WILSON PHILLIPS
23	15	14	17	COME BACK TO ME A&M 1475	JANET JACKSON
24	14	13	10	GEORGIA ON MY MIND COLUMBIA 38-73490	MICHAEL BOLTON
25	20	16	13	TIME FOR LETTING GO REPRISE 4-19743	JUDE COLE
26	23	21	18	KING OF WISFUL THINKING EMI 50307	GO WEST
27	29	29	6	CAN'T STOP VIRGIN 4-98961	AFTER 7
28	24	18	22	VISION OF LOVE COLUMBIA 38-73348	MARIAH CAREY
29	32	38	6	NEVER IN A MILLION YEARS ATLANTIC 4-87865	LAURA BRANIGAN
30	30	34	4	TEAR IT UP REPRISE 4-19710	MICHAEL McDONALD
31	41	—	2	I'M YOUR BABY TONIGHT ARISTA 2108	WHITNEY HOUSTON
32	35	41	4	SHOW ME HEAVEN Geffen 4-19674	MARIA MCKEE
33	42	—	2	LYIN' TO MYSELF ENIGMA 4-75084	DAVID CASSIDY
34	33	28	22	CUTS BOTH WAYS EPIC 34-73395	GLORIA ESTEFAN
35	25	17	17	IF WISHES CAME TRUE ATCO 4-98953	SWEET SENSATION
36	34	32	7	MY, MY, MY MOTOWN 2033	JOHNNY GILL
37	48	—	2	LOST SOUL RCA 2704	BRUCE HORNSBY & THE RANGE
38	31	26	13	ADIOS ELEKTRA 4-64943	LINDA RONSTADT
39	37	39	4	GLAD TO BE ALIVE ELEKTRA 4-64960	TEDDY PENDERGRASS & LISA FISHER
40	45	—	2	FIRES OF EDEN COLUMBIA LP CUT	JUDY COLLINS
*** HOT SHOT DEBUT ***					
41	NEW	1	1	WHERE DOES MY HEART BEAT NOW EPIC 34-73536	CELINE DION
42	47	36	19	ACROSS THE RIVER RCA 2621	BRUCE HORNSBY & THE RANGE
43	43	43	27	DO YOU REMEMBER? ATLANTIC 4-87955	PHIL COLLINS
44	38	27	15	SKIES THE LIMIT WARNER BROS. 4-19867	FLEETWOOD MAC
45	39	37	7	I SHY AWAY REPRISE 4-19703	VONDA SHEPARD
46	36	31	19	TALK TO ME ELEKTRA 4-64964	ANITA BAKER
47	40	35	5	THIS IS THE RIGHT TIME ARISTA 2049	LISA STANSFIELD
48	NEW	1	1	JUST HAVING TOUCHED R&A 10521-4	MARK EDWARDS
49	44	46	28	IT MUST HAVE BEEN LOVE EMI 50283	ROXETTE
50	46	40	24	TAKE IT TO HEART REPRISE 4-19828	MICHAEL McDONALD

Crossover Radio Airplay

TOP 40/DANCE						TOP 40/ROCK					
THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST				
1	1	ICE ICE BABY SBK 07335	VANILLA ICE	1	1	CHERRY PIE COLUMBIA 38-73510	WARRANT				
2	2	I DON'T HAVE THE HEART WARNER BROS. 4-19911	JAMES INGRAM	2	3	SUICIDE BLONDE ATLANTIC 4-87860	INXS				
3	5	GIVING YOU THE BENEFIT MCA 53891	PEBBLES	3	2	FLY TO THE ANGELS CHRYSALIS 23527	SLAUGHTER				
4	8	LOVE TAKES TIME COLUMBIA 38-73455	MARIAH CAREY	4	10	SOMETHING TO BELIEVE IN ENIGMA 44617/CAPITOL	POISON				
5	3	KNOCKIN' BOOTS EPIC 34-73450	CANDYMAN	5	8	HIGH ENOUGH WARNER BROS. 4-19595	DAMN YANKEES				
6	7	PRAY CAPITOL 44609	M.C. HAMMER	6	4	(CAN'T LIVE WITHOUT YOUR) LOVE AND AFFECTION DGC 4-19689	NELSON				
7	6	BLACK CAT A&M 1477	JANET JACKSON	7	6	SOMETHING HAPPENED ON THE WAY TO HEAVEN ATLANTIC 4-87885	PHIL COLLINS				
8	9	FEELS GOOD WING 877 436-4/POLYDOR	TONY! TON! TONE!	8	14	MORE THAN WORDS CAN SAY EMI 50324	ALIAS				
9	4	CAN'T STOP VIRGIN 4-98961	AFTER 7	9	18	STRANDED CAPITOL 44621	HEART				
10	16	GROOVE IS IN THE HEART ELEKTRA 4-64934	DEE-LITE	10	5	CAN'T GET ENUFF ATLANTIC 4-87886	WINGER				
11	18	BECAUSE I LOVE YOU (THE POSTMAN SONG) LMR 2724/RCA	STEVIE B	11	9	JOEY I.R.S. 73014	CONCRETE BLONDE				
12	13	UNCHAINED MELODY VERVE 871 882-7/POLYDOR	THE RIGHTEOUS BROTHERS	12	19	BLACK CAT A&M 1477	JANET JACKSON				
13	11	EVERYBODY EVERYBODY RCA 2221	BLACK BOX	13	22	MILES AWAY ATLANTIC 4-87824	WINGER				
14	10	CLOSE TO YOU CHARISMA 4-98951	MAXI PRIEST	14	16	DAYS LIKE THESE Geffen 4-19677	ASIA				
15	21	WIGGLE IT CUTTING 4-98887/CHARISMA	2 IN A ROOM	15	15	I DON'T LOVE YOU ANYMORE CAPITOL 44588	THE LONDON QUIREBOYS				
16	17	CRAZY MOTOWN 2053	THE BOYS	16	17	SAME OL' SITUATION (S.O.S.) ELEKTRA 4-64942	MOTLEY CRUE				
17	22	I'M YOUR BABY TONIGHT ARISTA 2108	WHITNEY HOUSTON	17	12	BLAZE OF GLORY MERCURY 875 896-7	JON BON JOVI				
18	15	PRAYING FOR TIME COLUMBIA 38-73512	GEORGE MICHAEL	18	13	HOW MUCH LOVE EMI 50302	VIXEN				
19	12	MY, MY, MY MOTOWN 2033	JOHNNY GILL	19	23	MIRACLE MERCURY 878 392-4	JON BON JOVI				
20	14	ROMEO ISLAND 878 012-4	DINO	20	7	POLICY OF TRUTH SIRE 4-19842/REPRISE	DEPECHE MODE				
21	19	DREAM BOY/DREAM GIRL MICMAC 2539	CYNTHIA & JOHNNY O	21	27	THUNDERSTRUCK ATCO LP Cut	AC/DC				
22	—	FAIRWEATHER FRIEND MOTOWN 2049	JOHNNY GILL	22	25	LOVE IS THE RITUAL A&M 1525	STYX				
23	—	B.B.D. (I THOUGHT IT WAS ME?) MCA 53897	BELL BIV DEVOE	23	20	LOVIN' YOU'S A DIRTY JOB ATLANTIC 4-87844	RATT				
24	23	HIPPYCHICK ATCO 4-98908	SOHO	24	11	L.A. WOMAN CHRYSALIS 23571	BILLY IDOL				
25	—	THE WAY YOU DO THE THINGS YOU DO VIRGIN 4-98978	UB40	25	21	JEALOUS BEGGAR'S BANQUET 4-19688/GEFFEN	GENE LOVES JEZEBEL				
26	27	SUICIDE BLONDE ATLANTIC 4-87860	INXS	26	24	PRAYING FOR TIME COLUMBIA 38-73512	GEORGE MICHAEL				
27	26	ON THE WAY UP CHRYSALIS 23599	ELISA FIORILLO	27	—	CONCRETE AND STEEL WARNER BROS. LP CUT	ZZ TOP				
28	—	THINK TOMMY BOY 4-19591/REPRISE	INFORMATION SOCIETY	28	—	FALLING TO PIECES SLASH 4-19563/REPRISE	FAITH NO MORE				
29	—	MISSUNDERSTANDING WARNER BROS. 4-19590	AL B. SURE!	29	—	TYPE EPIC 34-73575	LIVING COLOUR				
30	20	SOMETHING HAPPENED ON THE WAY TO HEAVEN ATLANTIC 4-87885	PHIL COLLINS	30	28	SO CLOSE ARISTA 2085	DARYL HALL JOHN OATES				

Records with the greatest airplay gains this week. ♦ Videoclip availability. ©Copyright 1990, BPI Communications, Inc.

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LEONARD BERNSTEIN DIES AT 72

(Continued from page 1)

poser, pianist, and educator, Bernstein used his personal magnetism to inspire musicians and audiences around the world, no matter what their level of musical sophistication. He saw it as his mission to spread the gospel of music, and he succeeded.

The New York Philharmonic's music director from 1958-69 and a favorite of the Vienna Philharmonic in his later years, Bernstein was the world's most beloved maestro, a flamboyant figure known for his highly personalized interpretations, his often outrageous podium antics, and his invariably moving performances. Fittingly, he conducted the concert at the Berlin Wall last Christmas, fusing East and West in a historic celebration that joined musicians from orchestras and choruses around the world.

Bernstein was the first and only American conductor ever to be music director of the New York Philharmonic, and in 1953 he became the first American to conduct at Italy's famed La Scala opera house when he directed Maria Callas in the title role of Cherubini's "Medea."

As a composer, Bernstein fused classical and popular idioms with unprecedented success in such scores as "Candide," "West Side Story," and his recent song cycle, "Arias And Barcarolles." He wrote for film ("On The Waterfront," 1954) and ballet ("Fancy Free," 1944), and composed numerous serious classical works, including three symphonies ("Jeremiah," "Age Of Anxiety," and "Kaddish"), various fanfares, and such choral works as "Chichester Psalms."

Also an accomplished pianist, educator, and author, he ran the Berkshire Music Center in the '50s, taught at Brandeis, and led Young Peoples

Concerts that were televised on CBS from the '50s to the '70s. In 1973, he delivered the Charles Eliot Norton lectures at Harvard, which were later collected in a volume titled "The Unanswered Question."

Fortunately, Bernstein is survived by a vast recorded legacy. The bulk of it is on Sony Classical, for which he recorded (under the Columbia Masterworks banner) from the late '40s through the mid-'70s, and Deutsche Grammophon, to which he was exclusive from 1980 onward.

LATE STARTER

Leonard Bernstein was born in Lawrence, Mass., on Aug. 25, 1918, the son of a Russian immigrant in the beauty-supply business. He began piano lessons at the relatively late age of 10, much to the disdain of his father, who hoped he would take on the family business. He entered Harvard in 1935, where he studied composition with Walter Piston, graduating cum laude in 1939.

Having been turned down by Juilliard (he applied at the wrong time of the year), Bernstein went on to the Curtis Institute in Philadelphia, where his teachers included Fritz Reiner for conducting and Randall Thompson for orchestration. He also studied conducting at the Berkshire Music Center with Serge Koussevitzky, who in 1942 appointed Bernstein as his assistant.

In August 1943, Bernstein was named assistant conductor of the New York Philharmonic. Just three months later, he made his dramatic debut, substituting at the last moment for an ailing Bruno Walter. The Carnegie Hall concert was broadcast throughout the U.S. and written up the next day on Page 1 of The New York Times. Overnight, Bernstein

had become a celebrity.

In the decade that followed, he guest-conducted with various major orchestras and became music director of the New York City Symphony, where he led mostly 20th-century works. It was during this period that his particular affinity for American music emerged, and his reputation as the world's foremost Copland interpreter stayed with him throughout his career.

His first published work, in 1941, was the Clarinet Concerto, followed by the Symphony No. 1, which he premiered in 1944 in Pittsburgh and which won the New York Music Critics' Circle Award as the year's best American work. That same year, "Fancy Free" premiered at the Metropolitan Opera and later metamorphosed into "On The Town" on Broadway.

During the '50s, his works for the stage flourished, and he was appointed music director of the New York Philharmonic. Under his leadership, attendance increased tremendously, as did the orchestra's range of material and the players' morale. He continued his crusade for American contemporary music at the Philharmonic, introducing works by Elliott Carter, Milton Babbitt, Gunther Schuller, and John Cage, among others.

In 1969, Bernstein retired from the Philharmonic, becoming its laureate conductor. He continued to compose and guest-conduct in the U.S., but shifted his career focus more toward Europe. He composed the controversial "Mass" for the opening of the Kennedy Center in 1971; later works included the opera "A Quiet Place," which, in 1984, became the first American work ever performed at La Scala.

Among the nearly 100 Bernstein-led recordings in the current DG catalog are a number of his own compositions as well as works by Mahler, Beethoven, Haydn, Mozart, Tchaikovsky, and others. Most of his DG recordings were made with the Vienna and New York Philharmonics, though the Israel Philharmonic and Amsterdam Concertgebouw are also well represented.

Three new DG discs are scheduled for November release: Tchaikovsky's "Romeo And Juliet" and Symphony No. 5 with the New York Philharmonic; Mozart's Symphonies Nos. 25 and 29 and the Clarinet Concerto with the Vienna and Peter Schmidl; and, with the Concertgebouw, Schubert's Symphony No. 5 and the "Unfinished" Symphony.

NEXT YEAR'S HARVEST

Coming in the first quarter of 1991 are the Beethoven Piano Concertos Nos. 3, 4, and 5 with Krystian Zimerman and the Vienna Philharmonic, and the Tchaikovsky Fourth and "Francesca da Rimini" with the New York Philharmonic. In March 1991, DG will issue a Debussy album with the Orchestra dell'Accademia Nazionale di Santa Cecilia, and a Hindemith disc with the Israel Philharmonic. Also in the can and expected in 1991 are, with Vienna, a Bruckner Ninth, Sibelius First, and an orchestral arrangement of Beethoven's String Quartet No. 16. Three discs with the New York Philharmonic are also due. In addition, Bernstein recorded a new version of "Candide" with the London Symphony, as well as Mozart's C minor Mass and "Exultate Jubilate" with the Bavarian Radio Symphony Orchestra and Chorus.

At the time that Bernstein announced his retirement, Sony Classi-

cal already had plans to release a 75-disc retrospective in 1992. The first 15 recordings in this midprice Leonard Bernstein Collection are now scheduled for early next year. Peter Munves, who will help supervise the project, reports that some of the recordings have never been available on CD before, including the Haydn "Paris" Symphonies, "Mass In Time Of War," "Creation," and "Lord Nelson" Mass.

At Sony Classics, for which Bernstein started recording in 1949, there are more than 200 of his recordings in the vaults, about 100 of which are in the active catalog. While on CBS, Bernstein became the first conductor to record the complete symphonies of Mahler, a composer he almost singlehandedly brought to international prominence.

In March, BMG will issue on CD a '40s recording of Bernstein leading the RCA Victor Symphony in Copland's "Billy The Kid" and his own "On The Town" Suite. London Records also has Bernstein recordings of Mahler and Mozart, both from the mid-'60s with the Vienna Philharmonic.

DG has about a dozen Bernstein titles in its video catalog, including a documentary on the studio recording of "West Side Story" and "Bernstein In Berlin: Ode To Freedom," the performance of Beethoven's Ninth Symphony at the Berlin Wall last Christmas. BetaFilm announced two weeks ago the availability of 25 Young Peoples Concerts to worldwide cable and broadcast outlets. Home video distribution rights are still in negotiation, but Nonesuch is rumored to be in the running.

Unitel has more than 140 Bernstein titles that it produced for TV in the last two decades with the major orchestras of Boston, Vienna, Amsterdam, and London, among others. Those, too, will soon be available on home video, although no distributor has been named.

In 1951, Bernstein married Chilean actress Felicia Montealegre Cohn, who died in 1978. They had three children, who survive him: daughters Jamie and Nina, and son Alexander Serge.

JAZZ GREAT ART BLAKEY DEAD AT 71

(Continued from page 6)

ing public. He himself was a messenger of the highest human ideologies, of love, and of joy, and he brought an accurate musical portrait of America to the world."

Years before he mastered the art of discovering new talent, Blakey, then a young man out of Pittsburgh, apprenticed with Mary Lou Williams, Fletcher Henderson, and Billy Eckstine. It was with Eckstine's groundbreaking band in the mid-'40s that he became associated with the movers of modern jazz—Dexter Gordon, Fats Navarro, Dizzy Gillespie, Miles Davis, and others.

After that large group disbanded, a mere three years after its inception, Blakey formed a 17-piece aggrega-

tion that he dubbed the Jazz Messengers, the first of many units boasting that name. Soon thereafter, he spent time in Africa, where he learned several drumming techniques that evolved into his stylistic trademarks.

Percussionist Max Roach, who first met Blakey in 1944 on New York's famed 52nd Street, feels he was a true innovator. "He was undoubtedly one of the most original drummers of all time, as profound and original to the music as [Thelonious] Monk. He heralded a new day for the instrument. So many of his touches became a signature. Even the way he played quarter notes. His was an unmistakable sound."

Drummer Paul Motian agrees: "He

was instantly recognizable. His press rolls were just one of the things you expected from him. But really, he was one of the guys who invented the jazz drum vocabulary. For that, we're all indebted."

In the mid-'50s, Blakey launched a recording career, primarily with the Blue Note label, that not only stands as his lasting legacy but that documents the development of hard-bop as a definable subgenre. "The Jazz Messengers At The Cafe Bohemia" and "A Night At Birdland" were among those brilliant first efforts. Later in the decade, the group, featuring Morgan, Timmons, and Shorter (arguably his best band ever) waxed albums that established high

standards for swinging acoustic interplay. "A Night In Tunisia" and "The Big Beat" capture that group near the peak of its powers. Subsequent editions of the Messengers on Blue Note suffered no loss of recording acumen, as shown by "Buhaina's Delight" and "Free For All," with Hubbard replacing Morgan.

In later years Blakey recorded for various labels, including Riverside. Albums like "Ugetsu" and "Kyoto" have been reissued as part of Fantasy's OJC series. More recently, still, his "Album Of The Year" on Timeless, featuring the vital, modern-day front line of Marsalis and Watson.

Blakey is survived by four daughters and four sons.

BOSTON MAN CLAIMS TO OWN STAKE IN NEW KIDS

(Continued from page 10)

more time to formulate an appropriate response to the charges and should not be construed as any concession to the claims.

"There was never any written or oral agreement with Furst or Martorano," Fialkov says.

Furst and Martorano were involved as partners in several land deals in 1987. According to published reports, Martorano has been linked to organized crime by law enforcement officials and served jail time after being convicted as an accessory to a murder in 1966. In 1979, he was con-

victed for loan-sharking and for his role in a multimillion-dollar horse-fixing scheme.

Starr says he met Martorano "once or twice" socially but hardly knew him. He admits having given New Kids' concert tickets and tour jackets to Furst, who was frequently seen backstage at the group's concerts, but adds, "I always give tickets to anybody that asks and I gave tour jackets to every radio station in the country."

Court records show that Starr, Furst, and Martorano's son, James

A. Green, formed two production/management corporations—Furst-Starr Management Inc. and Furst-Starr Productions—shortly after October 1988 when the partnership was allegedly created. The documents do not indicate the companies had any dealings with New Kids. According to Pagnozzi, "Green's name was used because Maurice didn't want Martorano's name to appear on the incorporation papers."

Pagnozzi says the New Kids partnership issue did not surface sooner because "as recently as November of

1989, Maurice kept telling [Furst] that the partnership had earned money but that the monies hadn't been paid yet. Shortly after that, Maurice told [Furst], 'We don't have a partnership.' We were retained in March of this year to investigate the claim.

"Maurice keeps saying that it was a simple loan transaction. But no one in their right mind would have lent \$175,000 secured only by real estate worth \$75,000 at the most. There had to be something more. We allege that it was a partnership agreement," Pagnozzi says.

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
★★ NO. 1 ★★					
1	1	1	34	M.C. HAMMER ▲ ⁶ CAPITOL 92857 (9.98) 20 weeks at No. 1 PLEASE HAMMER DON'T HURT 'EM	
2	6	19	4	AC/DC ATCO 91413 (9.98)	THE RAZORS EDGE
3	2	4	5	GEORGE MICHAEL COLUMBIA 46898 (10.98 EQ)	LISTEN WITHOUT PREJUDICE VOL. 1
4	3	3	18	MARIAH CAREY ▲ COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
5	7	23	6	VANILLA ICE SBK 95325* (9.98)	TO THE EXTREME
6	5	13	4	INXS ATLANTIC 82140 (9.98)	X
7	4	2	29	WILSON PHILLIPS ▲ ² SBK 93745 (9.98)	WILSON PHILLIPS
8	14	36	3	VAUGHAN BROTHERS ASSOCIATED 46225/EPIC (9.98 EQ)	FAMILY STYLE
9	8	5	30	BELL BIV DEVOE ▲ ² MCA 6387 (10.98)	POISON
10	9	7	5	WARRANT COLUMBIA 45487 (9.98 EQ)	CHERRY PIE
11	10	9	6	QUEENSRYCHE EMI 92806 (9.98)	EMPIRE
12	12	8	9	SOUNDTRACK ● VARESE SARABANDE 5276*/MCA (9.98)	GHOST
13	13	10	14	POISON ▲ ² ENIGMA 91813/CAPITOL (9.98)	FLESH AND BLOOD
14	11	6	10	JON BON JOVI ▲ MERCURY 8464734 (10.98)	BLAZE OF GLORY/YOUNG GUNS II
15	19	26	6	GARTH BROOKS CAPITOL 93866* (9.98)	NO FENCES
16	15	12	67	MICHAEL BOLTON ▲ ³ COLUMBIA 45012 (9.98 EQ)	SOUL PROVIDER
17	16	11	36	FAITH NO MORE ▲ SLASH 25878/REPRISE (9.98)	THE REAL THING
18	17	25	4	L.L. COOL J DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT
19	18	21	37	SLAUGHTER ▲ CHRYSALIS 21702* (9.98)	STICK IT TO YA
20	23	28	5	TOO SHORT JIVE 1348/RCA (9.98)	SHORT DOG'S IN THE HOUSE
21	47	—	2	IRON MAIDEN EPIC 46905 (9.98 EQ)	NO PRAYER FOR THE DYING
22	24	18	48	PHIL COLLINS ▲ ³ ATLANTIC 82050 (9.98)	... BUT SERIOUSLY
23	51	—	2	MEGADETH CAPITOL 91935 (9.98)	RUST IN PEACE
24	21	20	15	NELSON ● DGC 24290/GEFFEN (9.98)	AFTER THE RAIN
25	25	24	18	KEITH SWEAT ▲ VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
26	22	17	30	DEPECHE MODE ▲ SIRE 26081/REPRISE (9.98)	VIOLATOR
27	26	16	15	ANITA BAKER ▲ ELEKTRA 60922 (9.98)	COMPOSITIONS
28	29	29	4	JUDAS PRIEST COLUMBIA 46891 (9.98 EQ)	PAINKILLER
29	32	37	5	SOUNDTRACK WARNER BROS. 26316* (9.98)	TWIN PEAKS
30	27	15	7	LIVING COLOUR EPIC 46202 (9.98 EQ)	TIME'S UP
31	31	32	60	THE RIGHTEOUS BROTHERS ● VERVE 823662*/POLYDOR (6.98)	THE RIGHTEOUS BROTHERS GREATEST HITS
32	20	14	8	PRINCE PAISLEY PARK 27493/WARNER BROS. (12.98)	GRAFFITI BRIDGE
33	33	39	12	WINGER ATLANTIC 82103 (9.98)	IN THE HEART OF THE YOUNG
34	30	22	19	NEW KIDS ON THE BLOCK ▲ ³ COLUMBIA 45129 (10.98 EQ)	STEP BY STEP
35	28	27	26	JOHNNY GILL ▲ MOTOWN 6283 (8.98)	JOHNNY GILL
36	38	44	5	RANDY TRAVIS WARNER BROS. 26310* (9.98)	HEROES & FRIENDS
37	34	31	30	SOUNDTRACK ▲ ² EMI 93492 (10.98)	PRETTY WOMAN
38	42	70	3	BETTE MIDLER ATLANTIC 82129 (9.98)	SOME PEOPLE'S LIVES
39	36	38	9	N.W.A RUTHLESS 7224/PRIORITY (6.98)	100 MILES AND RUNNIN'
40	41	40	8	ANTHRAX MEGAFORCE 846480/ISLAND (9.98)	PERSISTENCE OF TIME
41	40	33	8	JANE'S ADDICTION WARNER BROS. 25993 (9.98)	RITUAL DE LO HABITUAL
42	37	35	5	NEIL YOUNG & CRAZY HORSE REPRISE 26315 (9.98)	RAGGED GLORY
43	35	34	56	JANET JACKSON ▲ ⁴ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
44	46	56	5	PEBBLES MCA 10025 (9.98)	ALWAYS
45	50	84	3	INDIGO GIRLS EPIC 46820 (9.98 EQ)	NOMADS INDIANS SAINTS
46	45	41	20	SNAP ● ARISTA 8536 (9.98)	WORLD POWER
47	39	30	8	RATT ATLANTIC 82127 (9.98)	DETONATOR
48	52	50	13	MAXI PRIEST CHARISMA 91384 (9.98)	BONAFIDE
49	54	69	7	DEEE-LITE ELEKTRA 60957 (9.98)	WORLD CLIQUE
50	66	65	25	GARTH BROOKS ▲ CAPITOL 90897 (8.98)	GARTH BROOKS
51	53	60	4	THE ROBERT CRAY BAND FEATURING THE MEMPHIS HORNS MERCURY 846 652 (9.98 EQ)	MIDNIGHT STROLL
52	43	87	3	GRATEFUL DEAD ARISTA 8634 (19.98)	WITHOUT A NET
53	48	43	58	MOTLEY CRUE ▲ ³ ELEKTRA 60829 (9.98)	DR. FEELGOOD
54	61	58	32	THE BLACK CROWES DEF AMERICAN DEF 24278/GEFFEN (9.98)	SHAKE YOUR MONEY MAKER

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
55	56	54	28	HEART ▲ CAPITOL 91820 (9.98)	BRIGADE
56	67	66	6	REBA MCENTIRE MCA 10016 (9.98)	RUMOR HAS IT
57	NEW ►		1	SLAYER DEF AMERICAN 24307/GEFFEN (9.98)	SEASONS IN THE ABYSS
58	57	62	12	BLACK BOX RCA 2221 (9.98)	DREAMLAND
59	44	42	30	SINEAD O'CONNOR ▲ ² ENSIGN 21759/CHRYSALIS (9.98)	I DO NOT WANT WHAT I HAVEN'T GOT
60	58	48	24	BILLY IDOL ▲ CHRYSALIS 21735 (9.98)	CHARMED LIFE
61	49	45	57	AEROSMITH ▲ ³ GEFFEN 24254 (9.98)	PUMP
62	81	81	73	CLINT BLACK ▲ RCA 9668 (8.98)	KILLIN' TIME
63	55	46	12	LUKE FEATURING THE 2 LIVE CREW ● LUKE 91424/ATLANTIC (9.98)	BANNED IN THE U.S.A.
64	63	55	21	CONCRETE BLONDE I.R.S. 82037*/MCA (9.98)	BLOODLETTING
65	96	94	46	THE KENTUCKY HEADHUNTERS ● MERCURY 838 744 (9.98 EQ)	PICKIN' ON NASHVILLE
66	73	141	3	CARLY SIMON ARISTA 8650 (9.98)	HAVE YOU SEEN ME LATELY?
67	72	78	31	DAMN YANKEES ● WARNER BROS. 26159 (9.98)	DAMN YANKEES
68	76	73	23	TONY! TONI! TONE! ● WING 841 902/POLYDOR (8.98 EQ)	THE REVIVAL
69	82	79	9	KEITH WHITLEY RCA 52277* (9.98)	GREATEST HITS
70	60	52	8	SOUNDTRACK MCA 8039 (10.98)	PUMP UP THE VOLUME
71	65	53	27	EN VOGUE ● ATLANTIC 82084 (9.98)	BORN TO SING
72	62	51	6	RUSH MERCURY 838 936* (19.98 EQ)	CHRONICLES
73	59	47	5	BOB DYLAN COLUMBIA 46794 (9.98 EQ)	UNDER THE RED SKY
74	74	74	5	TAKE 6 REPRISE 25892 (9.98)	SO MUCH 2 SAY
75	64	49	15	HARRY CONNICK, JR. COLUMBIA 46146 (9.98 EQ)	WE ARE IN LOVE
76	68	59	34	LISA STANSFIELD ▲ ARISTA 8554 (9.98)	AFFECTION
77	70	57	10	BOOGIE DOWN PRODUCTIONS ● JIVE 1358/RCA (9.98)	EDUTAINMENT
78	69	109	3	THE REPLACEMENTS SIRE 26298*/WARNER BROS. (9.98)	ALL SHOOK DOWN
79	75	61	68	DON HENLEY ▲ ² GEFFEN 24217 (9.98)	THE END OF THE INNOCENCE
80	108	111	14	VINCE GILL MCA 42321 (8.98)	WHEN I CALL YOUR NAME
81	71	63	21	MADONNA ▲ ² SIRE 26209/WARNER BROS. (10.98)	I'M BREATHELESS
82	83	92	8	DINO ISLAND 846481 (9.98)	SWINGIN'
83	78	71	54	AFTER 7 ● VIRGIN 91061 (9.98)	AFTER 7
84	99	125	4	CARRERAS - DOMINGO - PAVAROTTI LONDON 430433*/POLYDOR (9.98 EQ)	CARRERAS-DOMINGO-PAVAROTTI IN CONCERT
85	79	68	20	THE JEFF HEALEY BAND ● ARISTA 8632 (9.98)	HELL TO PAY
86	89	95	42	UB40 ● VIRGIN 91324 (9.98)	LABOUR OF LOVE II
87	77	64	50	TAYLOR DAYNE ▲ ARISTA 8581 (9.98)	CAN'T FIGHT FATE
88	93	100	6	KATHY MATTEA MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS
89	84	76	7	DON DOKKEN GEFFEN 24301 (9.98)	UP FROM THE ASHES
90	86	75	6	ROGER WATERS MERCURY 846 611* (19.98 EQ)	THE WALL - LIVE IN BERLIN
91	NEW ►		1	TESTAMENT MEGAFORCE 82143*/ATLANTIC (9.98)	SOULS OF BLACK
92	85	80	18	BAD COMPANY ATCO 91371 (9.98)	HOLY WATER
93	80	72	23	PAULA ABDUL ▲ VIRGIN 91362 (9.98)	SHUT UP AND DANCE
94	90	82	23	VAN MORRISON MERCURY 841 970 1 (9.98 EQ)	THE BEST OF VAN MORRISON
95	112	139	15	STEVIE B LMR 2307/RCA (9.98)	LOVE & EMOTION
96	88	77	81	BONNIE RAITT ▲ ² CAPITOL 91268 (8.98)	NICK OF TIME
97	95	89	73	BOB MARLEY AND THE WAILERS ▲ ² TUFF GONG 422-846-210/ISLAND (9.98 EQ)	LEGEND
98	129	130	22	GEORGE STRAIT ● MCA 6415 (9.98)	LIVIN' IT UP
99	NEW ►		1	STYX A&M 5327 (8.98)	EDGE OF THE CENTURY
100	110	135	31	ALAN JACKSON ● ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
101	87	67	17	BRUCE HORNSBY & THE RANGE ● RCA 2041 (9.98)	A NIGHT ON THE TOWN
102	102	96	10	THE NEVILLE BROTHERS A&M 5312 (8.98)	BROTHER'S KEEPER
103	101	93	10	EXTREME A&M 5313 (8.98)	EXTREME II PORNOGRAFFITI
104	91	88	114	NEW KIDS ON THE BLOCK ▲ ⁸ COLUMBIA 40985 (9.98 EQ)	HANGIN' TOUGH
105	NEW ►		1	DARYL HALL JOHN OATES ARISTA 8614 (9.98)	CHANGE OF SEASON
106	107	115	4	COCTEAU TWINS 4.A.D. 93669/CAPITOL (9.98)	HEAVEN OR LAS VEGAS
107	109	108	66	THE 2 LIVE CREW ▲ LUKE 107 (9.98)	AS NASTY AS THEY WANNA BE
108	92	85	10	BRANFORD MARSALIS QUARTET/T. BLANCHARD COLUMBIA 46792* (9.98 EQ)	MUSIC FROM "MO' BETTER BLUES"
109	97	99	11	WHISPERS CAPITOL 92957 (9.98)	MORE OF THE NIGHT

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

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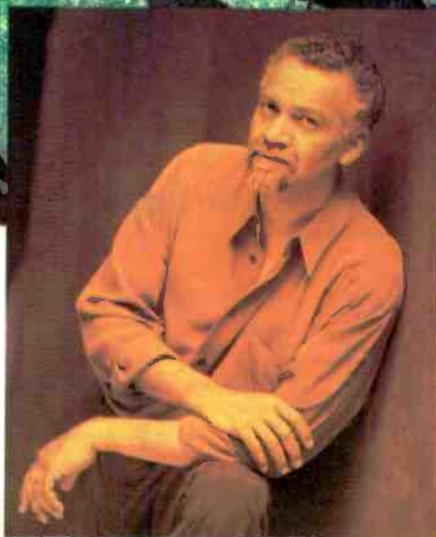
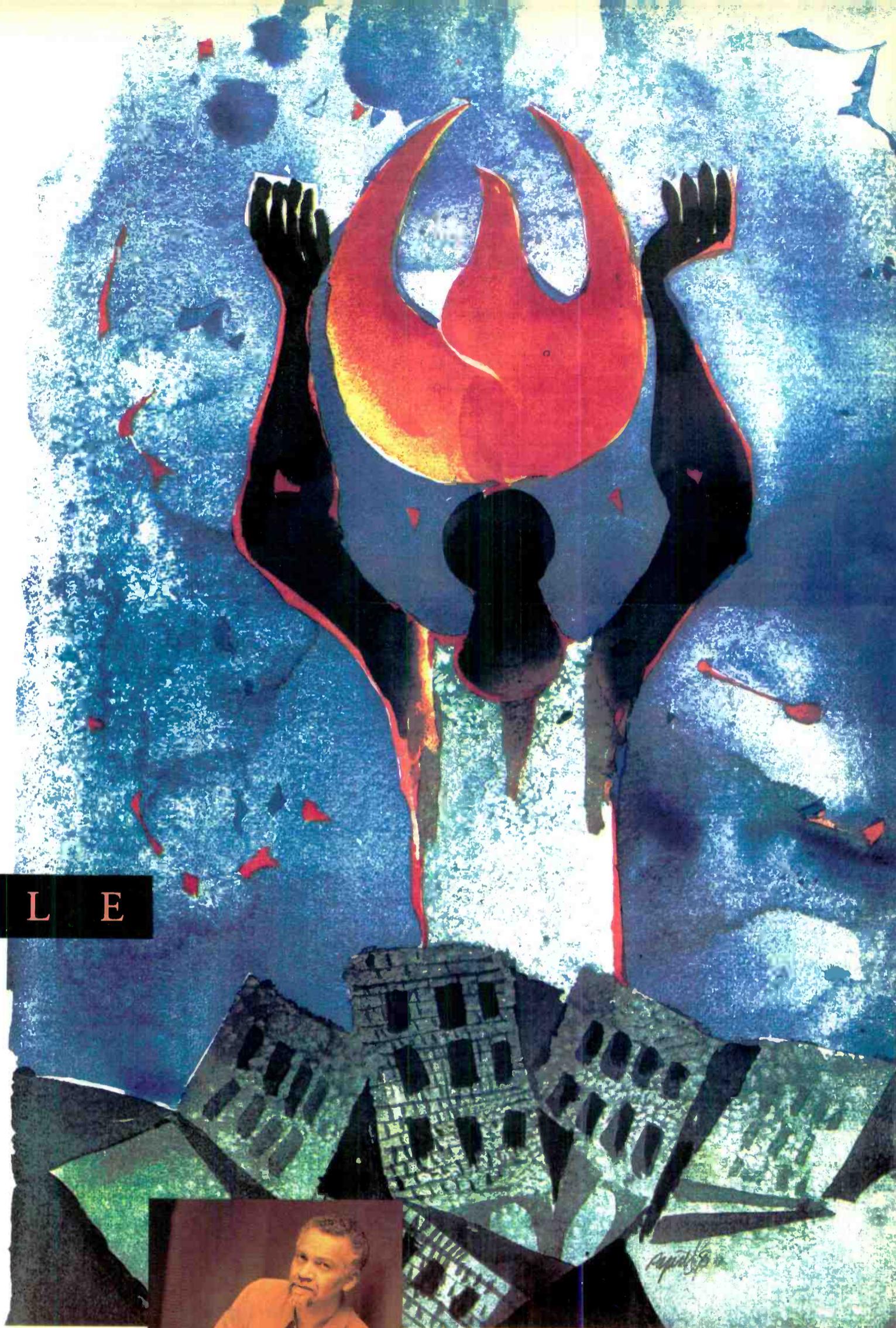
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Clint Black 62
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Jon Bon Jovi 14
Boogie Down Productions 77
The Boys 115
Branford Marsalis Quartet 108

D-Nice 154
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Sydney Youngblood 191



'DICK TRACY' TO ROLL OUT AT \$92.95

(Continued from page 9)

an" and "Peter Pan"—are also Walt Disney Studios product.

"Dick Tracy" will carry the slightly higher \$92.95 suggested list for mega-A titles, and not the new \$99.95 price tag, as some had speculated. To date, Paramount Home Video stands alone at the higher level with "The Hunt For Red October."

BVHV's consumer research, says Mechanic, indicated that "Tracy" had both high rentability and high sell-through potential. In fact, rental intent, he says, was analagous to that for the studio's "Three Men And A Baby," still one of the industry's biggest rental titles, which shipped 535,000 copies and generated re-orders of 70,000. It's believed the studio is looking for at least 500,000 copies on "Tracy."

In addition, he says, purchase intent was running similar to that for "Pretty Woman," a major sell-through title the studio had already slotted in for an Oct. 19 street at \$19.99.

This "Tracy" program, Mechanic says, affords BVHV the opportunity to "grow both sides of this business with two separate programs for the same title."

When video dealers buy a minimum of 12 tapes of "Tracy," they will get a "sell-off" kit, enabling them to offer the rebate program. When consumers mail in a rebate coupon, cash register receipt and proof of purchase (the old rental "Dick Tracy" cassette packaging), Touchstone will mail them a \$3 check and a fresh "Dick Tracy" box. Dealers can start selling off used

copies any time after the street date.

When the title hits the rental marketplace, Mechanic says, the studio will support it with a substantial campaign, including 3D counter cards, 3D standees, shelf talkers, five-and-a-half-foot banners, and co-op advertising.

The sell-through campaign will kick in early in 1991 when rentals begin to taper off. The studio will generate new support materials, including a national print advertising campaign, counter units with \$3 rebate pads, shelf talkers with rebate pads, sell-off banners, consumer sign-up sheets for pre-purchase of previously viewed cassettes, and six months of co-op ad support including the Academy Awards period. "Tracy," he adds, is not expected to be repriced as a catalog sell-through title until the fall of 1991.

Says John Thrasher, Tower Video, Sacramento, Calif., "Now it's up to the customer to send the used or cut box back—it's not like the retailer has to stock empty boxes and trade them or what not. I think it's real clean and it's nice. There'll be a variety of prices. Consumers can save. It might go as low as \$9.95, depending on how soon the rental dies and you start selling off the tapes."

"You could see 'Dick Tracy' being sold initially for \$29.95 about five weeks out. After eight or 10 weeks it could be \$19.95 or \$14.95 at a lot of places. And eventually, depending on the volume you brought it in at, I can see it as low as \$9.95 as late as April."



logs of writers Pam Reswick and Stever Werfet.

ILLNESS IS SPLITTING up the Judds, the platinum-selling mother-daughter country act. Accompanied by her daughter, Wynonna, a weeping Naomi Judd told reporters Oct. 17 she has untreatable chronic hepatitis and will be unable to continue recording. The Judds have just released their final album for RCA/Curb, "Love Can Build A Bridge," and were scheduled to deliver their first album for MCA/Curb next year. Wynonna Judd said she will record the album as a solo project, and her mother read excerpts of a letter from MCA, voicing the label's sympathy and encouragement. The two said that—to the degree Naomi's health will permit—they will continue to tour to support their current album. Observers may have sensed something was wrong during the recent Country Music Assn. awards show when the two gave an unusually emotional acceptance speech for their third consecutive vocal-duo-of-the-year prize. Since first charting in 1983, the Judds have reportedly sold more than 6 million albums.

DONE DEAL: Ingram Video has acquired the video wholesale and distribution arm of ailing London-based conglomerate The Parkfield Group, a move anticipated for weeks. Neither side is revealing the price. It is understood that Ingram is not taking on the operation's debts; these will continue to be managed by Cork Gully, a Parkfield administrator.

2 OUTSPOKEN? In-Effect Records rap act 2 Black 2 Strong & MMG was performing Oct. 15 at the Tower Records-sponsored Broadway Village Arts Fair outdoor concert in New York when a Tower employee, reportedly at the urging of a police officer, made the sound man pull the plug on the band's equipment. Apparently the group's tune "Burn Baby Burn," which opens with the line "F-k the red white and blue," was unacceptable. The group performed anyway, without tracks or mike. The group's manager, Angel Pizarro, says, "We went there with good intentions. Nothing radical about it... I think it's the lyrics. They're trying to censor us." Pizarro, who insists the

(Continued from page 94)

fracas was not a publicity stunt, adds, however, that "there was almost a riot out there—which made people go into [Tower Records] and buy the record!"

BRAVE NEW WORLD: The new greatest-hits album by Madonna, due out Nov. 13, will be the first to use the QSound stereo imaging process. Although the collection will be released by Warner Bros., that label has no long-term agreement with QSound's proprietor, Archer Communications. Archer has signed a five-year, nonexclusive licensing agreement with PolyGram N.V., calling for the company to release up to 20 recordings using the process in the next 18 months (Billboard, Aug. 25).

WITH FULL DETAILS of soon-to-bow Interscope Records due any moment, Track hears that the L.A.-based label will be distributed via Atlantic's new East West America label. With Giant already doing business at Warner Bros., and Hollywood Records at Elektra, the Interscope deal now gives all three of WEA's main players some heavy new label action.

A PERCENTAGE of the profits for "Explicit Rap," an all-star rap anthology to be released Nov. 15 by Priority Records, will be donated to the anti-censorship effort. The album will include previously released hardcore tracks by 2 Live Crew, N.W.A., Eazy-E, Ice-T, the Geto Boys, and others, as well as a new number by Priority artist Ice Cube; some of the proceeds will go to the Right To Rock Network, a group established by Rock & Roll Confidential editor and censorship foe Dave Marsh. The album cover art will be an enlarged replica of the RIAA lyrics sticker, reading "Parental Advisory—Explicit Rap."

PLAY BALL: Columbia artist Michael Bolton, who staged softball games for charity this summer in between tour dates with Kenny G, was scheduled to be on the mound to sing the national anthem for the fourth game of the World Series in Oakland Oct. 20. EMI's Dianne Reeves was booked to sing the anthem during Game 2 between the Oakland A's and the Cincinnati Reds Oct. 17.

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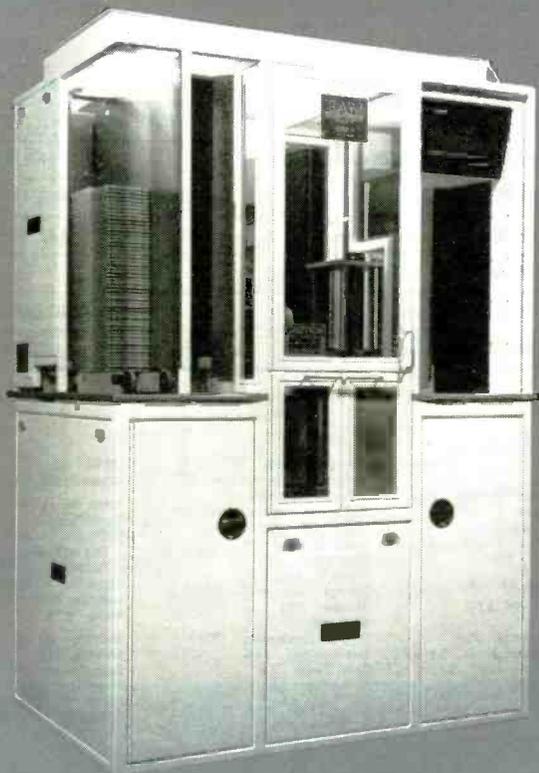
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NO LABEL CONSENSUS ON CD PACKAGING SOLUTION

(Continued from page 1)

mittee, he adds, "I think we were hoping we would come out of that with something definite, but I'm beginning to think that won't happen."

While some industry observers feel that a decision will be made in January on the CD packaging issue, others feel that the process could take much longer if there is a lack of unity among the major labels.

In mid-September, a closed-door NARM Retailers' Conference, from which the press was excluded, dealt with some of the packaging issues (Billboard, Sept. 29). At that meeting, Russ Bach, president of CEMA, addressed the group and predicted that CD packaging will shift away from a

2 LIVE CREW TRIAL

(Continued from page 9)

their ages at the door.

During a recess, band leader Campbell ran into more legal trouble when he was served papers in a lawsuit filed by ASCAP for nonpayment of royalties by a nightclub he owns in Pensacola, Fla.

And on Oct. 12, Campbell, Wongwon, and Ross were cited for contempt of court when all three arrived late to the courthouse. Johnson said she would sentence the band members after the trial.

The contempt charge came during a grueling jury selection process in which prosecutors and defense lawyers grappled over the would-be jurors.

Defense attorneys tried unsuccessfully to alter the jury selection process so that more blacks and young people would be included in the pool of prospective jurors (Billboard, Oct. 20).

The six-person panel was finally seated Oct. 15. Two men and four women—one of whom is black—compose the diverse panel, whose members' ages range from 24 to 76. Two weeks earlier, an all-white, over-40 jury had convicted record store owner Charles Freeman of obscenity for selling "As Nasty As They Wanna Be" (Billboard, Oct. 13).

In opening statements, Robson read the rap group's sexually explicit lyrics to the jurors and told them to decide if the band's onstage references to anal and oral sex lacked artistic value.

Rogow told jurors that rap experts and "cultural translators" would be called as witnesses to explain the songs' cultural and artistic significance.

SUPREME COURT LETS RICO RAID STAND

(Continued from page 10)

even though some of the materials seized may not be obscene and are entitled to constitutional protection in other circumstances.

It held that to rule otherwise would "allow criminals to protect their loot by investing it in newspapers, magazines, radio and television stations."

Lawyers for the business, Educational Books Inc., and its owners, Dennis and Barbara Pryba, had argued in the appeal that the use of obscenity to support a racketeering conviction would hinder, "if not obliterate altogether," businesses presumptively protected under the First Amendment and would lead to the suppression of protected books and movies."

The Justice Department had ar-

cardboard package.

Noting that the U.S. is the only country that uses any outer packaging beyond the jewel box, he recently told Billboard, "The scope of our industry is no longer a national focus but a global focus. In the global context, the jewel box is the package."

Bach notes that the U.S. is no longer the dominant seller of music in the world. With the U.S./Canadian border falling, and the European Community borders falling, he asks, "is it inconceivable that product will be moving back and forth to Europe in the near future?"

Not all label execs feel that the global argument is a valid one. "As to the comparison that's continually made . . . about the rest of the world and the U.S., well, this is not the rest of the world," says Paul Smith, president of CBS Records Distribution. "The U.S. has always done its merchandising differently than Europe. There's no comparison at all. Europe and the U.S. market, in terms of re-

AVA SAGA PROMPTS POWER SUIT

(Continued from page 6)

Weiss, including Billboard.

The suit further charges Weiss with slandering Power by making "defamatory and false statements to the employees [of AVA] regarding Power's purported illegal activities."

The suit asks for presumptive damages of \$100,000, punitive damages of \$500,000, and special damages for the loss of "personal and business reputation and credit standing" in an amount to be determined at trial.

Under the laws of Arizona, Weiss has 20 days to respond to the complaint.

Also named in the suit are Weiss' wife, Chris, and several John and Mary Jane Does, Black Corporations, and ABC Partnerships. Civil lawsuits frequently include such fictitious names to cover additional defendants who may be named in the suit at a later date.

The lawsuit marks the latest chapter in the saga of the Chandler, Ariz.-based buying group.

Power, who founded AVA in 1980, sold the organization to its 2,500 retail members in June 1988 for a reported \$1.5 million. Part of the sum was paid up front and part was to be paid out in monthly installments of approximately \$8,000 a month, according to sources.

Power resigned as president in February 1990 and was succeeded by

gued that there was no constitutional violation and said the materials were seized because they were the proceeds of criminal activity, not because of their content.

In addition to the forfeiture of all inventory in the store, Dennis Pryba was sentenced to three years in prison and given a \$75,000 fine. His wife was given three years probation and fined \$200,000. The store was also fined \$100,000.

There is an ongoing court challenge of the use of RICO statutes in obscenity cases in the 9th Circuit Court of Appeals in California. Lawyers for Adult Video, the plaintiff in the case (Adult Video vs. Thornburgh), say that they will take the suit to the Supreme Court.

corded music, are like night and day."

Other executives, like Pete Jones, president of BMG Distribution, feel that an alternative CD package is a good interim solution that would allow the industry to move more comfortably to jewel-box-only marketing in three to five years.

"There are some who would prefer to go directly to the jewel-box size. I'm not sure we're ready to do that," says Jones. "If we aim ourselves in that direction and retail continues to go ahead and change fixturing—given that very real possibility, then the issue of trying to change things overnight, with all the costs that would be a part of that, is not as pressing."

Some industryites have suggested that the labels could ameliorate those costs by passing on their savings in packaging costs to the retailers for refixturing. But Jim Caparro, senior VP of national sales for PGD, says, "We're not prone to a jewel-box-only rebate alternative. There are varia-

tions of jewel-box packaging which will take into account the current [retail] fixtures that are options that we're more in favor of."

BAN-THE-BOX VIEW

Many considerations come into play in finding a solution to the packaging issue. In addition to environmental concerns, the issues of security at retail, fixturing, and merchandising must be addressed.

"Most security people will tell you that half of the shrinkage is usually internal," says Bach. "So whatever we're doing for this [6-by-12] package we're doing it for half the shrink. Shouldn't we at least look at jewel-box-only packaging? Should the U.S. be the only country that's different?"

"Once we give up the 6-by-12, the alternatives are not that attractive in terms of merchandising," he argues. "And so, if we give up on that, we should consider the option of jewel-box-only."

As to the question of offering a re-

sume all assets of AVA Plus.

Asked how those unassumed liabilities will be satisfied, Rood says, "It's possible they can never be satisfied because there are no assets left in AVA Plus."

According to sources, among the liabilities of AVA Plus is Weiss' employment contract, which had more than two years to run at the time of his dismissal. Rood would not confirm whether that contract was among the liabilities Power assumed.

At press time, Michael Weiss declined to comment on the suit, other than vowing to fight it.

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INSIDE TRACK



Edited by Irv Lichtman

POLYGRAM RECORDS' NEW STRUCTURE is becoming slightly more defined. As the company's pop labels are divided between Mercury and a new entity under Rick Dobbis' aegis, encompassing the Polydor, London, and Smash logos, it now appears that the creative services, business and legal affairs, and international product management departments will continue to service both sides of PolyGram. Oddly enough, the announcement of Dobbis' position is being held up—as it has been for the past few weeks—until a name is found for his label.

A REAL SURPRISE: Label executives are telling Track that while they like the news that the industry registered a 10.8% increase in shipments for the first half of this year (Billboard, Oct. 13), they find it a happy surprise, since they looked at the period as being flat or worse. The reaction to the report from the Recording Industry Assn. of America has caught even the label trade group by surprise. Two explanations are offered: business had turned sour for the months of July and August, a period not covered by the January-June figures; also, budget CDs are coming to market at a record pace, but that's kind of lost in the hustle to measure sales of front-line goods.

WALL STREET'S well-documented slump has affected the entertainment industry in ways other than the decline in prices of stocks and bonds and the reduction in the number of mergers, acquisitions, and stock offerings. Also decreasing is the number of securities analysts who follow the stocks of movie, video, and record companies. Lee Isgur, the respected media and entertainment analyst with Paine Webber, is the latest to receive a pink slip. Others who were let go this year include John McRae, from Bear Stearns, and Liz Buyer, from Prudential-Bache. But, in good news from the financial capital, another victim of Pru-Bache's budget-cutting this year, entertainment retail specialist Craig Bibb, has resurfaced—at Paine Webber.

STILL WAITING for official word on the new label headed up by British Phonographic Industry chief Terry Ellis. At press time, Ellis was in New York negotiating terms for the start-up with Michael Dornemann, chairman, president, and CEO of BMG.

BIG FACE-OFF: Japan becomes the next battleground pitting retail godzillas HMV, Tower, and Virgin. Following the opening by Virgin and Tower of new stores in Tokyo last month, HMV has plans to open in the city by late November. HMV group CEO Stuart

McAllister notes that the U.K. company has "taken our business from operating companies that represent only 15% of the world retail music market, and developed into a position where we're represented in 75% of [that] market."

ANOTHER EROL'S EXIT: Following the recent departure of president Carl Bellini as president of merchandising and marketing, VP Bob Morick has left the 200-store video chain suddenly to take over a former Revco chain of drugstores in the Southwest. Merrick, who came to Erol's last year from a drugstore background, stayed on for the annual Erol's convention Oct. 8-10 to announce new chain plans, then unpacked his desk and split for Phoenix, where he will co-direct, with four partners, the new drugstore chain with stores in Arizona, Texas, and Colorado. "He told us it was his lifelong dream," says an Erol's staffer of the well-liked Morick. Longtime exec Peggy Chittal will take over Morick's duties until a replacement is found.

DEFEAT MECHANISM: The Recording Industry Assn. of America has donated \$3,000 to the campaign of Harvey Gantt, who is the Democratic challenger in North Carolina to unseat U.S. Sen. Jesse Helms. Sen. Helms, in RIAA's view, is not a friend of free expression in the arts.

A COURT HEARING probing Turbo Harris' alleged assault July 19 on two employees of a gay nightclub in Boston (Billboard, Aug. 4) has been delayed until Nov. 20 at the request of Harris' attorney. Harris, the vocalist for Arista Records dance act Snap, had previously admitted hitting one employee, but denies kicking another, as charged. The incident sparked a boycott of Snap's music by two radio personalities and one retail chain and at many gay clubs nationwide.

HOLDING OFF: Trans World Music Corp. has made it official: It has withdrawn its proposed offering of 1.15 million shares of stock to the public. In August, as the stock market began its sharp decline, the Albany, N.Y.-based music retailer said it was shelving the secondary stock offering for the time being. But, in a recent release, company chairman Robert J. Higgins (who was planning to sell 862,500 of his own shares in the offering) stated: "The decision to withdraw the Registration Statement [with the Securities and Exchange Commission] was based on deterioration in the company's common stock price since the July 23, 1990, filing date and the unfavorable conditions of the financial markets in general." The stock closed recently at \$17.25 a share, down from a high of \$31.50.

IN ITS FIRST MAJOR tie-in, Primat, the recently established Sam Trust-operated music publishing enterprise out of Los Angeles, has signed composer/producer Dennis Lambert to an exclusive writer/co-publishing deal via Primat's BMI affiliate, Soundbeam. The veteran music man also brings to the party his Rent-A-Song and Lease-A-Song catalogs, as well as the cata-

(Continued on page 92)

Chile Amnesty Concert Embraces 'Hope'

■ BY THOM DUFFY

NEW YORK—Santiago, Chile, the site of political torture and executions in the 1970s, was filled with music Oct. 12 and 13 as an all-star bill staged two benefit concerts for Amnesty International, the human rights organization.

The concerts, dubbed "From Chile ... An Embrace of Hope," were headlined Oct. 12 by New Kids On The Block and Oct. 13 by Sting and Peter Gabriel and also featured Jackson Browne, Ruben Blades, Wynton Marsalis, Sinéad O'Connor, the Chilean artists Congreso and Inti Illimani, and Fernando Saunders and Luz Casal.

While Sting, Gabriel, Browne and O'Connor have previously performed on behalf of Amnesty International or other social causes, the political concert was a first for the New Kids. One observer at the event conceded

there was skepticism about the involvement of the young pop stars, "but they won a lot of new respect" among the other artists after their performance.

More important, according to AI executive director John G. Healey, the group's feverishly received performance allowed Amnesty International to draw a new, younger audience to its human rights message.

Healey says the concerts at the National Stadium in Santiago resulted from Chile's return earlier this year to civilian rule after 17 years under General Augusto Pinochet. Chilean President Patricio Aylwin, who took office in March, has taken some steps to address the nation's long history of human rights violations during military rule.

Efforts to bring Amnesty International's worldwide tour to Chile in 1988 were thwarted at that time by the military government.

At the Oct. 13 performance, Sting closed the show with his song "They Dance Alone (Gueca Solo)," written for the more than 700 Chilean political prisoners who "disappeared" under military rule. Mothers of those prisoners, whose dance of grief is described in the song, surrounded Sting on stage and remained, standing silently, as the musicians concluded and left the spotlight.

The concerts, which drew more than 75,000 fans each night at an average of \$12 per ticket, were subsidized by Spanish television, which broadcast the event live. There are no plans for a U.S. re-broadcast, audio or video release.

According to Healey, the awareness created by the shows caused a tripling in the membership of the Chilean chapter of Amnesty International, which, with 2,000 members, was already the largest in the Third World.

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