

# Billboard

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NEWSPAPER

**Video Trend And Major Video Join In Distrib Merger**  
See page 5

**Rolling Stones Turn 'Steel' Into Platinum**  
See page 8

**Morris Levy Appeal Rejected By Court**  
See page 106

VOLUME 101 NO. 45

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

November 11, 1989/\$4.50 (U.S.), \$5.50 (CAN.), £3.50 (U.K.)

## Rackjobbers Plead To Stem Music Drop In Dept. Stores

BY EARL PAIGE  
and KEN TERRY

LOS ANGELES Mass merchants are carrying less prerecorded music than they used to, and rackjobbers are begging the manufacturers to

## Azoff, Warner In Label Deal

BY DAVE DIMARTINO

LOS ANGELES Warner Bros. Records will fully fund a joint venture in recording and music publishing with Irving Azoff, with an official start-up date of Jan. 1, 1990.

Warner Bros.' Oct. 31 announcement of its ties with Azoff ended much speculation as to his future plans. He announced his resignation Sept. 5 as chairman of the MCA Music Entertainment Group (Billboard, Sept. 16).

(Continued on page 105)

## Majors Test Plans For Damaged Vids

BY JIM McCULLAUGH  
and PAUL SWEETING

NEW YORK While the industry continues to debate the best means of coping with the problem of customer-damaged tapes, several major suppliers are launching efforts to test the effectiveness of no-fault replacement programs involving an \$8-\$10 fee to the retailer.

Paramount Home Video plans a 45-day test of such a program for "Star Trek V: The Final Frontier," due on

(Continued on page 102)

help them dissuade their accounts from moving further out of music. But initial reactions from distribution executives indicate that the industry is uncertain how to respond to the rackjobbers' pleas.

Undercutting the racks' stance is the fact that they now account for only 15%-20% of the labels' wholesale business, compared to perhaps 25% five years ago and as much as 80% in the late '60s. Yet the diminution of music at racked accounts is also an argument for the labels to do something to save their position in those outlets.

The issue came to a head recently at the National Assn. of Recording Merchandisers' Wholesalers Conference in Phoenix. In a speech at that conference, Frank Hennessey, presi-

(Continued on page 104)

## U.S. Taping Study Upsets Industry Raises Questions About Ban, Royalty

BY BILL HOLLAND

WASHINGTON, D.C. The final Congressional report on audio home taping seems to vindicate some of the long-held claims of hardware manufacturers: that the majority of home taping is not of prerecorded music, that home tapers are mostly taping their own records, and that music home taping may stimulate sales.

The hefty, 293-page report, released by the Congressional Office of Technology Assessment Oct. 30, also hypothesizes that a congressional restriction on home taping may not boost industry profits and in fact may hurt consumers and cause economic harm in the short term.

Overall, the research document mostly offers legislators (who requested it last year) a patchwork of

survey summaries and often equivocal conclusions, as well as a number of complicated legislative options.

The study does not side completely with either the recording industry's claims of great harm or hardware manufacturers' claims of no harm

done by home taping.

However, the report, composed of survey and study data from several different contractors, each focusing on a different aspect of home taping, gives more ammunition to the manu-

(Continued on page 103)

## Lyrics Concerns Escalate

BY BRUCE HARING

NEW YORK The controversy over explicit lyrics in music appears to be expanding beyond raw language and sexual innuendo to other topics, including homophobia, racism, and abuse of women, a trend some industry observers view as threatening free speech.

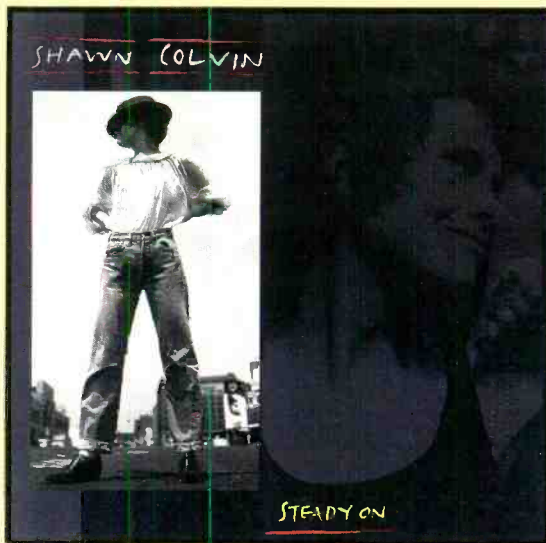
Some labels are considering affixing warning stickers to product with lyrics that might be considered offensive or otherwise controversial by certain ethnic, sexual, or racial groups.

Additionally, some labels say they either have or would ask artists to change lyrics in such cases.

The Parents Music Resource Cen-

(Continued on page 103)

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## Indecency Action Sparks Radio Call For FCC Guideline

BY BILL HOLLAND  
and CRAIG ROSEN

WASHINGTON, D.C. In the wake of the Oct. 26 FCC action against eight radio stations for airing allegedly indecent programming, broadcasters are exploring legal options and are again seeking clarification of the FCC's indecency guidelines.

In the latest actions—which the FCC says will clear its decks of the 95 radio and TV indecency complaints that piled up under former FCC commissioner Dennis Patrick—four stations were fined between \$2,000 and \$10,000 each, and four others were

(Continued on page 12)



When it's this good you can't sleep. The second album by Faster Pussycat is a roller coaster ride of guitar-driven rock. Featuring "POISON IVY," the first single and video. You know what you like. Now hear Faster Pussycat do it their way. Your begins in October. Produced by John Jansen. Career Direction: Warren Erntner, Management.

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 Cut Across Shorty  
 Country Comforts  
 It's All Over Now  
 Sweet Lady Mary  
 Had Me A Real Good Time  
 Maggie May  
 Mandolin Wind  
 (I Know) I'm Losing You  
 Reason To Believe  
 Every Picture Tells A Story  
 Stay With Me  
 True Blue  
 Angel  
 You Wear It Well  
 I'd Rather Go Blind  
 Twistin' The Night Away  
 What's Made Milwaukee Famous  
 Oh! No Not My Baby  
 Pinball Wizard  
 Sweet Little Rock 'N Roller  
 Let Me Be Your Car  
 You Can Make Me Dance, Sing Or Anything  
 Sailing  
 I Don't Want To Talk About It  
 Stone Cold Sober  
 To Love Somebody  
 Tonight's The Night  
 The First Cut Is The Deepest  
 The Killing Of Georgie (Part I And II)  
 Get Back  
 Hot Legs  
 I Was Only Joking  
 You're In My Heart  
 Da Ya Think I'm Sexy?  
 Passion  
 Oh God, I Wish I Was Home Tonight  
 Tonight I'm Yours  
 Young Turks  
 Baby Jane  
 What Am I Gonna Do  
 (I'm So In Love With You)  
 People Get Ready  
 Some Guys Have All The Luck  
 Infatuation  
 Love Touch  
 Every Beat Of My Heart  
 Lost In You  
 My Heart Can't Tell You No  
 Dynamite  
 Crazy About Her  
 Forever Young  
 I Don't Want To Talk About It  
 This Old Heart Of Mine  
 Downtown Train



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# ROD STEWART

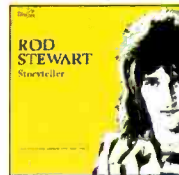
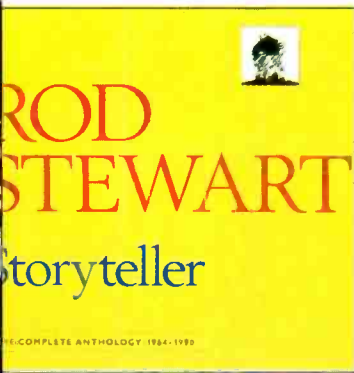
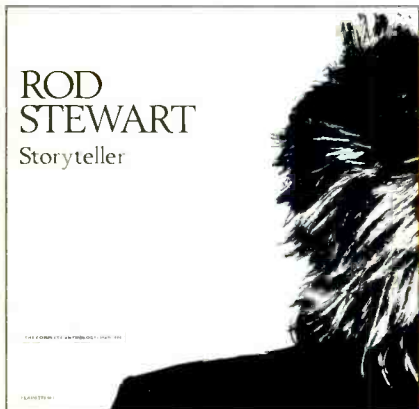
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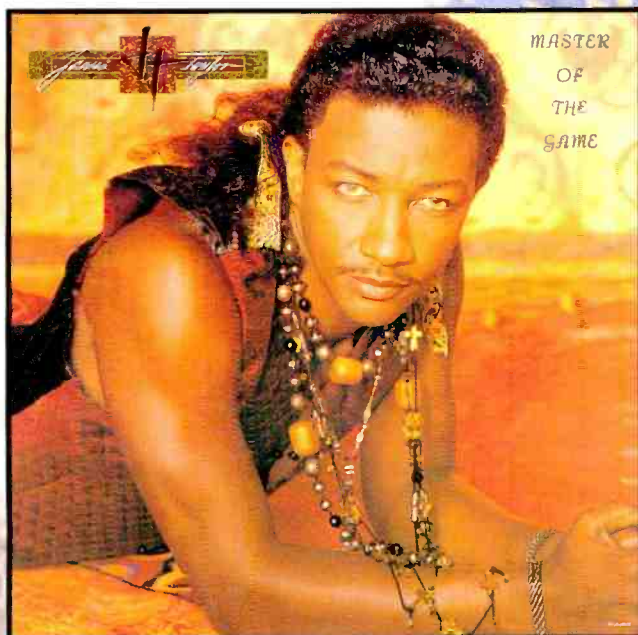
# MASTER OF THE GAME

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*Eumir Deodato*, *Dennis Matkosky* and bonus track produced by *Narada Michael Walden* for *Perfection Light Productions*.

Management and direction: *Tom Manning, MTM Management Associates, Inc.*

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(MCA-6347)

# Billboard CONTENTS

VOLUME 101 NO. 45

NOVEMBER 11, 1989

## CMJ COVERAGE

Billboard was on hand to cover the recent College Music Journal convention in New York. The event's awards ceremony was dominated by U2, which topped the categories of group, album, and song of the decade (page 38). Additional coverage appears on pages 28, 35, and 63.

## CBS/FOX STIRS VIDEO HOOP-LA

CBS/Fox will release three basketball videos with tie-ins with Sports Illustrated and Anheuser-Busch. Studio reps say the scope of this campaign is unprecedented. Paul Sweeting reports. **Page 49**

## GET YER SAMPLES OUT!

The Rolling Stones' sound on the "Steel Wheels" tour is augmented by the keyboard talents of Chuck Leavell and Matt Clifford, whose arsenal of samples has allowed the band to perform songs it has never played live before. Susan Nunziata was at the show. **Page 70**

## IS FESTIVAL RECORDS GOING DOWN UNDER?

Although label execs maintain there is no sense of "doom and gloom," Australian-based Festival Record's recent loss of three key distribution accounts—Chrysalis, Island, and A&M—has some observers wondering whether the label can stay afloat. Glenn A. Baker reports. **Page 82**

## MUSIC

<b>Album &amp; Singles Reviews</b>	90	<b>International</b>	82
<b>Black</b>	24	<b>Jazz/Blue Notes</b>	80
<b>Boxscore</b>	36	<b>Latin Notas</b>	78
<b>Canada</b>	84	<b>Lifelines</b>	96
<b>Chartbeat</b>	8	<b>Market Action</b>	96
<b>Classical/Keeping Score</b>	81	<b>Music Video</b>	63
<b>Clip List</b>	64	<b>Newsmakers</b>	71
<b>Commentary</b>	11	<b>Power Playlists</b>	22
<b>Country</b>	43	<b>Pro Audio/Video</b>	70
<b>Dance Trax</b>	33	<b>Radio</b>	12
<b>Executive Turntable</b>	6	<b>Retailing</b>	72
<b>Gospel Lectern</b>	78	<b>Retail Track</b>	76
<b>Grass Route</b>	76	<b>Rossi's Rhythm Section</b>	31
<b>Hot 100 Singles Spotlight</b>	95	<b>Talent</b>	35
<b>Inside Track</b>	106	<b>Update</b>	96

## VIDEO

<b>Box Office</b>	49	<b>Music Videocassettes</b>	60
<b>Coming Soon</b>	68	<b>Store Monitor</b>	66
<b>Home Video</b>	49	<b>Videocassette Rentals</b>	68
<b>Top Kid Video</b>	67	<b>Videocassette Sales</b>	58
<b>Recreational Sports</b>	51	<b>Video Retailing</b>	66
<b>Self Improvement</b>	51	<b>Video Reviews</b>	50

## MUSIC CHARTS

<b>Top Albums</b>		<b>Hot Singles</b>	
<b>Black</b>	24	<b>Adult Contemporary</b>	18
<b>Classical</b>	81	<b>Black</b>	27
<b>Compact Disks</b>	74	<b>Black Singles Action</b>	31
<b>Country</b>	46	<b>Country</b>	44
<b>Hits of the World</b>	86	<b>Country Singles Action</b>	45
<b>Jazz</b>	80	<b>Crossover</b>	97
<b>Modern Rock Tracks</b>	20	<b>Dance</b>	32
<b>Pop</b>	98	<b>Hits of the World</b>	86
<b>Rock Tracks</b>	20	<b>Hot Latin</b>	78
		<b>Hot 100</b>	92
		<b>Hot 100 Singles Action</b>	95
		<b>Rap</b>	29

## CLASSIFIED/REAL ESTATE

**Page 87**

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# West Coast, Handleman Ink Rack Deal Specialty Vid Web Boosts Sell-Thru Stock

BY KEN TERRY

NEW YORK West Coast/National Video, the nation's second largest specialty video web, has made an exclusive deal with Handleman Corp., the biggest U.S. rackjobber, to service its stores with sell-through video product. The open-ended contract, which was signed Oct. 27, covers West Coast's 91 company-owned stores and any of the owners of its 618 franchised outlets who wish to participate.

The deal may eventually be expanded to include rackjobbing of CDs in some West Coast/National stores. Discussions on this subject are already under way with Handleman, according to Steve Goldberg, the company's VP of operations.

As anticipated, West Coast/National will roll out the first batch of racks in its stores by the start of the Christmas selling season (Billboard, Sept. 16). Twenty-five corporate stores and at least 100 franchised outlets are expected to be on line with Handleman by the day after Thanksgiving, says Gary Delfiner, West Coast/National's VP of promotion.

West Coast/National is spending \$1.5 million on sell-through product for the Christmas season, but the tapes that will be racked in the 25 corporate stores account for only a portion of that outlay. Also included are quantities of big sell-through titles—"Bambi," "Land Before Time," "Who Framed Roger Rabbit," "The Wiz-

ard Of Oz," and "Batman"—which the chain purchased for all of its owned outlets. Handleman supplied all of the latter titles except "Batman."

Since all racked tapes will sell for less than \$29.95, there should be no conflict between this aspect of West Coast's buying operation and its purchases of rental product from distributors, according to West Coast execs. In addition to movies, Handleman will rack children's and exercise tapes and other kinds of sell-through product, but no adult titles.

Initial sites in the program are widely scattered, including outlets in Philadelphia, Chicago, Massachusetts, New York, Florida, and Ohio. Each store will average more than 1,000 units, representing 400-600 different titles. Franchisees who wish to get involved will have to order at least 500-600 units, says Delfiner.

Delfiner says Handleman will begin to rack the remaining 66 corporate stores during the first half of 1990. He and Goldberg express confidence that many West Coast/National franchisees will also opt to be serviced by Handleman as time goes on.

At present, 60-70 National Video outlets are racked by Video Channels, Handleman's major competitor in the specialty retail sell-through field, and some of the other franchisees have arrangements with other racks. Delfiner emphasizes that the agreement with Handleman "doesn't mean they have to remove those racks. The franchisees are free to do

what they like. But this is such a good deal we hope they'll go with Handleman."

Neither West Coast nor Handleman will discuss financial terms of their deal, which has no specific expiration date. Asked whether product will be shipped on a consignment basis, Delfiner merely says, "it's a creative deal that works for both parties."

(Continued on page 59)

## Video Trend To Merge With Major Video

BY PAUL SWEETING

NEW YORK Video Trend Inc., a subsidiary of the Chas. Levy Co. based in Des Plaines, Ill., and Major Video Concepts, based in Indianapolis, have reached an agreement in principle to merge their organizations. The merger will create a new, yet unnamed holding company.

Although it is unclear whether the two companies will operate together, if fully merged, the new entity would constitute the No. 2 player in the video distribution business, after Commtron.

Following consummation of the agreement, the new holding company will seek acquisitions or mergers with other regional distributors, the companies said in a statement sent to program suppliers. The companies expect to complete the merger by Dec. 31. Executives at the two companies could not be reached for comment, although their offices did confirm the proposed merger.

The announcement left many industry executives puzzled, particularly with respect to the role of the new holding company. The companies will continue to operate separately and current management will remain in place, according to the statement.

"[N]egotiations continue with respect to details," the statement dated Oct. 31 said. "Following consummation of the agreement, the new holding company will seek other regional distributors . . . to join the enterprise. No changes in the operation of either company is contemplated."

Studio executives interpret that to mean that buying will not be consolidated and that each company will maintain separate credit lines with the studios, thereby depriving the new entity of potentially significant economies of scale. The two companies would have a combined market share of 15%-16%, according to competitors' estimates.

Video Trend and Major Video currently have seven branches each, with little overlap between their respective locations. The one exception is in Florida, where each has one branch.

The Chas. Levy Co., a diversified distribution firm, also controls 30% of Houston-based East Texas Distributing, leading to industry speculation that ETD may eventually be incorporated into the new holding company. ETD executives could not be reached for comment at press time.

## Blockbuster Posts Gains In Net Income, Revenue

NEW YORK Blockbuster Entertainment Corp., rapidly expanding its home video chain, has reported strong financial results for the third quarter, with a 117% jump in net income to \$13 million on a 110% rise in revenue to \$106 million.

Meanwhile, investors grabbed \$300 million worth of Blockbuster bonds in an offering the company made last month. Wall Street calls that a vote of confidence in the sometimes controversial operator and franchiser of video rental stores.

Analysts say Blockbuster was "right on target" for the third quarter, which ended Sept. 30, with earnings per share at 17 cents.

In a statement from the Fort Lauderdale, Fla.-based company, chairman H. Wayne Huizenga attributes the big quarterly gain to the increased number of stores in the system. Blockbuster has 942 outlets—521 company-owned and 421 franchised.

For the first nine months of this fiscal year, Blockbuster reports net income of \$28.5 million, up from \$12.1 million, on \$272 million in sales, an increase from \$113 million last year in the same period.

The company has restated 1988 financial data to reflect the ac-

quisitions of Major Video Corp. and Video Superstore Master Limited Partnership.

Blockbuster says it raised \$92 million through its October debt offering. The bonds were high-quality, zero-coupon notes that the company says will help reduce interest costs by as much as \$2 million a year.

The company initially filed for a \$250 million (face value) bond offering, but investor interest boosted the sale to \$300 million worth of the securities. The notes pay no interest for 15 years. Over that period, interest accrues at a rate of 8%, payable upon redemption. Investors also have the option of converting the notes into common stock valued at about \$22.25 a share.

Blockbuster's shares have been selling for about \$18-\$19 each in recent trading on the New York Stock Exchange.

Besides selling bonds, Blockbuster has raised capital recently by offering equity stakes to other companies, specifically cable television operators. Cox Cable Communications acquired a 1.4% stake for \$15 million and became a franchisee with a commitment to open 100 stores. Before that, United Cable forged an equity and franchising deal.

DON JEFFREY

# Warner Puts High Price On Guber-Peters Will WCI Get Piece Of CBS Record Clubs?

BY DON JEFFREY

**NEW YORK** The bitter battle between Sony Corp. and Warner Communications Inc. over the high-priced services of hot Hollywood producers Peter Guber and Jon Peters appears to be ending, with Warner wrangling lucrative concessions out of Sony that include partnership in its valu-

able record clubs.

In recent documents filed in connection with lawsuits between the two entertainment companies, WCI estimated the value of Columbia House, the record club division of Sony-owned CBS Records, at more than \$500 million.

Warner and Sony declined to comment on the negotiations and law-

suits over the Guber-Peters contract, but WCI senior VP Geoffrey Holmes recently told an industry gathering that his company was seriously interested in starting its own record club. At present, about 40% of Columbia House clubs' sales are from product on Warner's various labels.

A key figure in any concessions involving Sony's music interests is Walter Yetnikoff, president of CBS Records and the man who brought longtime friends Guber and Peters to the attention of Sony officials who were looking for top talent to replace Victor Kaufman at the helm of Columbia (see story, page 104).

The dispute arises from Sony's attempt to name Guber and Peters as co-chairmen of Columbia Pictures Entertainment Corp., which the Tokyo-based conglomerate is acquiring for \$3.4 billion. The pair, though, are bound by a five-year, exclusive movie-production contract to Warner Bros. Pictures.

Guber and Peters, who co-produced "Batman" for Warner, claim they had an oral agreement with Warner that allowed them to break the contract if they were given the opportunity to run a major studio. Warner charges that no such agreement exists.

WCI sued Sony for \$1 billion, charging that it was "raiding key tal-  
(Continued on page 104)

## P'Gram Stock To Be Sold On N.Y., Amsterdam Exchanges

BY WILLEM HOOS

**EINDHOVEN, Netherlands** PolyGram, considered the third-largest record company grouping in the world, is to float 20% of its stock on the Amsterdam and New York stock exchanges.

The announcement here Oct. 26 by Philips, the multinational electronics parent of PolyGram, confirmed earlier speculation that a partial flotation would be arranged following the cancellation of the original stock sale plan in the wake of the October 1987 market crash (Billboard, Sept. 2).

Industry insiders see the move as

a method of recouping PolyGram's considerable financial outlay this year in acquiring Island Records for \$300 million and A&M Records for \$500 million (Billboard, Aug. 12 and Oct. 21).

PolyGram operates in 30 countries and, with an estimated annual gross of \$2 billion, accounts for 15% of the world's recorded music market. The proposed 20% stock sale is valued at \$1.7 billion.

A preliminary prospectus will be filed with the Dutch and American authorities to prepare for an Amsterdam and New York listing. Philips emphasizes the offer will be

(Continued on page 94)

## Publishers Address Europe '92 Concerns At N.Y. Forum Lowering Barriers Raises Questions

BY KEN TERRY

**NEW YORK** The rapidly changing world environment for copyright holders was the theme of a New York Publishers' Forum meeting held here Oct. 26. Among the areas explored were the effects of changes in Canadian copyright law, recent developments in the U.S.S.R. and China, and the new rules for doing business in Western Europe.

Moderator Ed Murphy, president of the National Music Publishers' Assn./Harry Fox Agency, set the stage for a brisk discussion when he declared that "there are no more exclusive territorial restrictions for tangible goods" in Europe as a result of recent European Commission rulings. That means, he explained, that a record label licensee or music subpublisher in one European Community nation may now ship records or publish music in any other EC country.

As a result, said Murphy, "I doubt a subpublisher today will pay a guarantee if he doesn't have territorial exclusivity."

He also surmised that the new EC rules—and the trend of major labels going to central licensing—will encourage publishers to assign all European rights to one subpublisher who will farm out copyright exploitation to others.

Panelist Frederico Monti Arduini, publishing and marketing manager of Milan, Italy-based G. Ricordi & Co., opposed central licensing of copyrights. He said it might be fine for the handful of big international publishers, but not for independent firms.

Referring to the scheduled lower-

ing of European trade barriers in 1992, Arduini said, "I'm sure 1992 will not affect the concept that you need a subpublisher in each country to develop your catalog. With central European control of your catalog, you'll lose some money. You'll have a bigger slice of a smaller cake."

Meanwhile, noted Ron Solleveld, VP/international of BMG Music Publishing, central licensing of mechanical rights continues apace: BMG and WEA are paying GEMA, the West German rights society, and Poly-

Gram and CBS are funneling mechanical fees through Dutch society STEMRA. While he said that working out the details "is going to take a long time," he predicted that "in the next 10 years, we'll probably move to one [European] society that does mechanical licensing. There probably will be room for national performing rights societies, because that situation is different in each country."

Yet there are already signs that performing rights may also be affected by the coming European sin-  
(Continued on page 79)

## CBS Master Plan Designed To Preserve Recording Past

BY SUSAN NUNZIATA

**NEW YORK** CBS Records is launching a major archival cataloging process that will take at least three years to complete, according to Walter Dean, the label's executive VP of manufacturing operations, U.S.

The project, which has been in the works for four years, was revealed last month. It will entail computerization of all of the label's archives, which date back to the turn of the century and are located in vaults in New York City, upstate New York, Los Angeles, Nashville, and a number of studios nationwide.

Calling the job "overwhelming" and "a huge step forward" for the

102-year-old label, Dean could not put a definite time frame on its completion. "This is actually going to involve taking every single master disk and tape down from the shelf, cleaning it off, making sure that what's on the box reflects what's inside, bar-coding, cataloging, and cross-indexing everything," says Dean.

Librarians will begin the cataloging, and later, technicians will be brought in to work with the recorded material. Those recordings that are judged by the label's A&R department to have significant value will be cleaned and transferred to a digital medium in the preliminary stages, according to Dean. CBS is in the process of choosing a long-term  
(Continued on page 97)



**Al's Pals.** Al Teller, chairman of MCA Music Entertainment group, chats with Fine Young Cannibals backstage during their U.S. tour in support of the No. 1 album "The Raw And The Cooked." Pictured, from left, are Roland Gift and Andy Cox, Fine Young Cannibals; Teller; and David Steele, Fine Young Cannibals.

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** CBS Records in New York appoints **George Becker** VP of business planning and analysis. He was director of financial analysis and budget for label.

Columbia Records in New York names **Wanda M. Ramos** director of national promotion, black music. She was local promotion manager, Southeast.

Columbia House in New York makes the following appointments: **David Haviland**, promotion director of creative operations, editorial; **Valerie Es-**



BECKER



RAMOS



DATTOMA



LASKEY

tess, promotion director, video club; and **Stephanie Fogel**, promotion director of direct mail. They were, respectively, promotion director; associate promotion director; and promotion director.

PolyGram Records in New York makes the following appointments: **Tom Laskey**, A&R producer of special projects; **Frank Dattoma**, VP of inventory management and production; **Michael Kushner**, director of business affairs; **Nancy Kielblock**, manager of international order services; and **Donna Goral**, tax director. They were, respectively, director of advertising at Win Records; senior attorney for legal affairs, PolyGram; international production coordinator, PolyGram; and tax manager at KPMG Peat Marwick Main & Co.

A&M Records in Los Angeles names **Mary Lee Ryan** VP of business affairs, and **Karen Kennedy** product manager. They were, respectively, director of business affairs and director of the Y.E.S. To Jobs program for the label.

Elektra Nonesuch Records in New York names **Peter Clancy** VP of marketing and creative services. He was marketing director for the label.

Enigma Records in Los Angeles appoints Gilles "Frenchy" Gauthier VP



CLANCY



GAUTHIER



LEIBOWITZ



CANE

of marketing. He was VP of creative services at EMI.

**Ed Rahn** is named manager of contract administration at CBS Records International in New York. He was contract administrator for the label.

Tabu Records in New York promotes **Robin Tucker** to manager of A&R administration. She was coordinator of A&R administration for the label.

Arista Records in New York promotes **Nicki Brown** to regional marketing director, Southwest. She was associate regional marketing director, Southwest, for the label.

**TRADE GROUPS.** David E. Leibowitz is appointed senior VP and general counsel for the Recording Industry Assn. of America in Washington, D.C. He was a partner in the law firm of Wiley, Rein & Felding.

**PUBLISHING.** Barbara Cane is named assistant VP of writer/publisher relations at BMI. She was senior director of writer/publisher relations at the company.

•VIDEO PEOPLE on the move, see page 51.

"TERENCE TRENT D'ARBY'S NEITHER FISH NOR FLESH"



A SOUNDTRACK OF LOVE, FAITH, HOPE & DESTRUCTION. ON COLUMEJA.

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# Stones Turn 'Steel' Into Platinum

## Kids, Janet Among Oct. RIAA Certs

BY PAUL GREIN

LOS ANGELES The Rolling Stones may need a few of the semis from their current tour to haul off all the gold, platinum, and multiplatinum albums they received in October from the Recording Industry Assn. of America.

The Stones' "Steel Wheels" album went gold and platinum simultaneously, and eight of the band's catalog albums on Abkco were belatedly certified platinum. Among them: the 1972 double-record compilation "Hot

Rocks 1964-1971," which topped the 5 million sales mark, and a pair of '60s albums that surpassed the 2 million mark: "Big Hits (High Tide And Green Grass)," a 1966 greatest hits album, and "Let It Bleed," the 1969 studio album that marked Brian Jones' last appearance with the band.

In addition, the Stones' first three American albums went gold. This brings the legendary band's career total of gold and platinum albums to 32 gold and 15 platinum.

New Kids On The Block and Janet Jackson also topped the 5 million

sales plateau in October. New Kids scored with their current blockbuster, "Hangin' Tough;" Jackson triumphed with her 1986 breakthrough album, "Control." Both albums hit No. 1 on the Top Pop Albums chart and generated five top 10 singles.

Milli Vanilli's "Girl You Know It's True," another No. 1 album that has spawned a long string of top 10 hits, topped the 3 million mark in October.

Soul II Soul also had a big month, landing a platinum album, a platinum single, and a gold single. The group's "Keep On Movin'" album and single both went platinum, signifying sales of 1 million copies each; the follow-up single, "Back To Life," went gold.

Three Alabama albums moved up  
(Continued on page 94)



**Pearls Before Wine.** CBS Music Publishing execs take time out for a toast after signing Diving For Pearls, whose eponymous debut album has just been released on Epic Records. Pictured, from left, are Cherie Fonorow, VP of creative affairs, CBS Music Publishing; Danny Malone and Jack Moran, Diving For Pearls; Marisa Sabounghi, director of administration, CBS Music Publishing; David Weeks, Yul Vazquez, and Peter Clemente, Diving For Pearls; and Pati de Vries, creative manager, CBS Music Publishing.

## Vid Jukeboxes For Consumer Sampling Appearing In Webs

BY ED CHRISTMAN

NEW YORK Video jukeboxes for consumer sampling of videoclips on current record releases will soon be appearing at stores owned by The Musicland Group, and the Camelot and Music Plus chains are also testing the concept.

PICS Previews Entertainment Division, the company that has developed this system and placed the machines in the retail outlets, is gearing up a major promotional push to get the system into record chains. Its first big step is an agreement to install more than 400 machines in Musicland stores.

The Stamford, Conn.-based company envisions consumers across the land making album purchases after viewing videoclips on the machine. In a 10-month test that began a year ago at eight Musicland stores, sales increased by 29% for albums featured on the PICS machine, compared with sales on the same titles in control stores, according to Gary Ross, Musicland's executive VP of marketing and merchandising.

In addition to using the machine as a music marketing tool, PICS is testing the system as a home video marketing tool.

The 7-foot-high PICS unit has a 25-  
(Continued on page 97)

## New Kids Snag Simultaneous Top 10 Slots; Janet Beats Madonna; Philly Sound Redux

**NEW KIDS ON THE BLOCK** this week becomes the first act in nearly five years to place two singles in the top 10 simultaneously. "Cover Girl" dips to No. 3 on the Hot 100 after peaking last week at No. 2, and "Didn't I (Blow Your Mind)"—the flip side of the quintet's recent No. 1 smash "Hangin' Tough"—jumps to No. 9.

The last act to register two singles in the top 10 at the same time was **Madonna**, who scored in March 1985 with "Material Girl" and "Crazy For You." Several other acts achieved the feat earlier in the decade, including **Diana Ross**, **Barbra Streisand**, **John Cougar**, **Michael Jackson**, and **Prince & the Revolution**.

"Hangin' Tough" drops off the Hot 100 this week but is instantly replaced by a single from the group's hit Christmas album. That song, "This One's For The Children," debuts at No. 82.

This rush of product begs the question of whether Columbia is overexposing the act and increasing the likelihood of radio burnout and fan backlash. The operating philosophy, however, seems to be to cash in while the Kids are hot because teen phenomena are notoriously short-lived. With that in mind, we'll give away another million-dollar idea: "A Valentine Just For You," slated for release the third week in January.

Finally, we're happy to note that the principal architects of the Philly soul sound of the '70s—**Thom Bell** and **Kenny Gamble & Leon Huff**—have all been represented in the top 10 this year. The top 10 success of New Kids' remake of the **Delfonics'** "Didn't I (Blow Your Mind)" (co-written by Bell) comes just four months after **Simply Red** topped the chart with an update of **Harold Melvin & the Blue Notes'** "If You Don't Know Me By Now" (written by Gamble & Huff).

**JANET JACKSON's** "Rhythm Nation"—the follow-up to her No. 1 pop, black, and dance hit "Miss You Much"—is the top new entry on the Hot 100 at No. 49. That bodes well for the future of Jackson's "Rhythm Nation 1814" album, which holds tight at No. 1 for the third week on the Top Pop Albums chart.

With Jackson walking off with the Hot Shot Debut, **Madonna** has to settle for the week's second-highest debut slot with her latest, "Oh Father." This breaks Madonna's string of 16 consecutive singles to earn Hot Shot Debut honors. The streak stretched from "Lucky Star" in 1984 to "Cherish" in August.

In other singles news, **Bad English's** "When I See You Smile" jumps to No. 1, five years after lead singer **John Waite** topped the chart as a solo artist with

"Missing You."

Only five other artists in the '80s have landed No. 1 singles both as solo artists and in an ongoing group or duo—**Peter Cetera** (on his own and with **Chicago**), **Phil Collins** (**Genesis**), **Prince** (the **Revolution**), **George Michael** (**Wham!**), and **Gloria Estefan** (**Miami Sound Machine**).

"When I See You Smile" is the third No. 1 hit in as many years for songwriter **Diane Warren**, following **Starship's** "Nothing's Gonna Stop Us Now" and **Chicago's** "Look Away." And Warren will probably have the next No. 1 hit with **Milli Vanilli's** "Blame It On The Rain," which vaults from No. 12 to No. 4.

That's the fourth top five hit from Milli Vanilli's debut album. **Paula Abdul** also lands the fourth top five hit from her debut album as "(It's

Just) The Way That You Love Me" jumps to No. 5. Only four other debut albums have generated four top five hits: **Cyndi Lauper's** "She's So Unusual," **Whitney Houston's** "Out Of The Blue," and **Richard Marx's**.

**FAST FACTS:** **Billy Joel's** "Storm Front" rockets from No. 47 to No. 13, becoming his sixth consecutive studio album to crack the top 20 in just two weeks. That's Joel's entire output since "52nd Street" more than a decade ago.

**Tina Turner's** "Foreign Affair" dips to No. 36 on the pop albums chart after climbing as high as No. 31. The singer's two previous studio albums, "Private Dancer" and "Break Every Rule," both reached the top five. One factor that probably isn't helping matters: Turner's current TV commercial for Plymouth, a risky proposition for someone hoping to maintain rock'n'roll credibility.

**Liza Minnelli** bows at No. 167 with "Results," which was produced by the **Pet Shop Boys**. The Oscar winner had two hit albums in 1972—the soundtrack to "Cabaret," which reached No. 25, and the soundtrack to her Emmy-winning TV special "Liza With A Z," which hit No. 19. Minnelli followed up in 1973 with "The Singer," which peaked at No. 38, becoming her highest-charting studio album to date.

**WE GET LETTERS:** Rob Durkee of ABC Watermark notes that this week marks the fourth time that two different songs with the exact same title have appeared in the top 40 simultaneously. "Love Song" (the **Cure, Tesla**) follows "Don't Be Cruel" (**Cheap Trick, Bobby Brown**), "I Can't Wait" (**Stevie Nicks, Nu Shooz**), and "Crazy Love" (**Poco, Allman Brothers Band**).



by Paul Grein



## Ice-T, Reid Decry Restrictions

### CMJ Is Censorship Forum

BY JIM BESSMAN

NEW YORK Keynote speakers at this year's CMJ Music Marathon told college radio programmers to "fight the power" of the music industry status quo and use the power already in their grasp to battle restrictions against alternative music.

Outspoken rapper Ice-T used his turn at the microphone to urge "all-out war" against the Parents' Music Resource Center and other groups he said are seeking to limit or hinder artistic freedom. Vernon Reid, guitarist for Living Colour and founder of the Black Rock Coalition, also used his keynote address to denounce "forces

of conservatism" affecting the arts. He cited the recent letter by an FBI official objecting to N.W.A.'s recording "Fuck Tha Police" (Billboard, Oct. 14) and Sen. Jesse Helms' recent crusade against federal funding for art deemed objectionable.

The comments by Ice-T, Reid, and third keynoter George Clinton set the tone for this ninth annual convention staged by the College Media Journal, a tipsheet that focuses on the college and alternative music market. The convention drew more than 3,000 attendees to the Vista International Hotel here Oct. 26-28 and featured showcases at more than 30 clubs city-  
(Continued on page 94)

## McCartney, Floyd, Collins On '90 U.K. Benefit Roster

BY HUGH FIELDER

LONDON Paul McCartney, Pink Floyd, Phil Collins, Tears For Fears, and Status Quo are the first confirmed acts for a planned benefit concert that is being billed as the biggest array of British talent to appear on one stage.

The concert will be held June 30, 1990, at Knebworth Park, 30 miles north of London. It is a \$9.5 million fund-raiser to be shared by the U.K. music industry's own charity, the Nordhoff Robbins Music Therapy, which is planning a new London

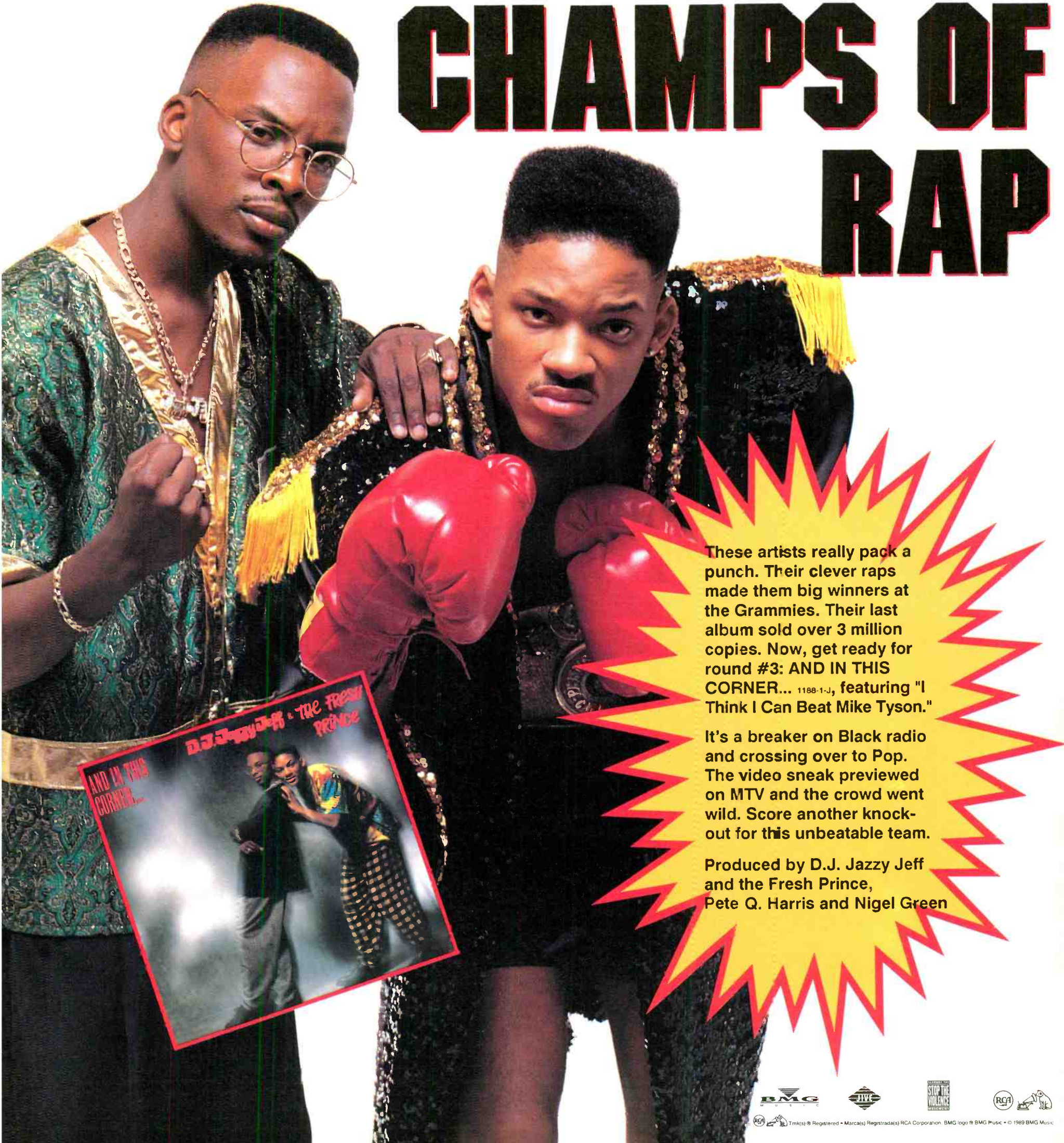
center for handicapped children, and the British Record Industry Trust, which is funding a school for the performing arts, due to open in September 1990, for students ages 13-18.

At least five more acts will be added to the lineup, all of them winners of the Nordhoff Robbins annual Silver Clef Award in the past 15 years.

These could include the Rolling Stones, who have yet to confirm any tour plans beyond their current U.S. schedule; the Who, whose farewell  
(Continued on page 102)



# THE HEAVYWEIGHT CHAMPS OF RAP



These artists really pack a punch. Their clever raps made them big winners at the Grammys. Their last album sold over 3 million copies. Now, get ready for round #3: **AND IN THIS CORNER...** 1188-1-J, featuring "I Think I Can Beat Mike Tyson."

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# Broadened Range Could Lift Its Ratings AC RADIO LACKS EMOTIONAL POWER

BY DICK SUMMER

In radio, the adult contemporary format has been playing a winning hand for a while. But the hard-eyed guys in green shades who work for Arbitron and Birch have been telling us that it's time to reach up the sleeve for a new type of AC that I call AC-E.

We are committing come-icide by adopting "hot," "soft," "gold-based," or "urban" forms of AC. The tighter we squeeze our musical definitions, the faster we strangle our 12-plus numbers.

Cassettes and CDs are the ultimate "more music, less talk" music source. We can't win by playing the competition's game.

It's time to redefine our format in programming, marketing, and sales, much like the top 40 folks who successfully redefined themselves as CHR.

Radio is a form of verbal communication, and there is a formula for powerful verbal communications: Clarity, divided by substance, multiplied by emotional impact, equals power.

Let's call emotional impact "E." Most ACs have a low E value. On an E scale of 1 to 10, John F. Kennedy, Ronald Reagan, Humphrey Bogart, and Adolf Hitler get an E-10. Paul Harvey is an E-6. Sally

Jessy Raphael is an E-5. Your average newscast is an E-0.

How would an E-5 newscast sound? If we can make an E-5 commercial for beer, film, or a car, we should be able to make an E-5 out of the unfolding of human events that is news.

How would an E-6 love-songs show work? And how does it com-

pare with the average pillow talk/quiet storm clone you usually hear? If the equation is right—and it seems to be after years of using it in training—could we make a "starp" out of our evening shows? In other words, would an E-6 evening show bring in the same kind of bucks your morning show makes now?

Would an E-7 morning-drive show work? An E-5 did in New York. What kind of an exclusive come would an overall E-4 radio station pull?

Men are taught to deny all emotions, except perhaps anger and lust. That's why we are usually the comedians in society. We laugh because we're taught that "boys

afraid of the human need for a wide range of emotions: We men sometimes forget that foreplay means more than hollering "Honey, I'm home" and ordering out for pizza.

The music we play on the radio meets women's emotional needs pretty well. Some of today's lyrics tell warm and sensitive stories. But the way we present that music ignores women's emotional needs. It scores an E-1 at best.

There's no question that a high E-level AC-E station would make the majority of men and even some women uncomfortable. But if 20% of men and 60% of women find a home with the AC-E, we can restructure radio.

We will no longer compete directly with recorded music sources. We will have a much more foreground structure for commercial impact. We will redevelop station loyalty and, of course, high station identification.

Plug the formula into any kind of radio. Talk, for example. The way it's going now, it could be called scream radio. That gives it an E-6 in some cases. Which is why so-called "guerrilla talk"—confrontational radio—is doing much better than its rather bland fore-runners. The equation works.

## 'Women are less afraid of the need for a wide range of emotions'

Dick Summer is a veteran programmer and air talent based in Medford, N.Y.



pare with the average pillow talk/quiet storm clone you usually hear? If the equation is right—and it seems to be after years of using it in training—could we make a "starp" out of our evening shows? In other words, would an E-6 evening show bring in the same kind of bucks your morning show makes now?

don't cry." And men still run most of radio.

So you hear humor and anger on the air. But very little affection, trust, intimacy, or vulnerability.

People like Jim Bakker have parlayed even cheap imitations of those emotions into fortunes.

Their audiences are heavily female, because women are less



### GUNS N' ROSES AREN'T BIGOTS

Recently, a friend brought to my attention an article in the Sunday New York Times and a piece done on the news labeling Guns N' Roses "bigots" in reference to their song "One In A Million."

I was shocked. I'm in the music business, and I've always heard they were very nice guys, so I decided to look into it further.

Well, I did not have to look very far. I picked up my "Lies" album to find a disclaimer stating, "This song is very simple and extremely generic and generalized, my apologies to those who may take offense." I then listened to the song more carefully; one of the last lines is "Radicals and racists, don't point your finger at me/I'm just a small-town white boy trying to make ends meet."

Should we then label the Rolling Stones racists for having written "Brown Sugar," "Harlem Shuffle," or many of their other songs?

As for words like "nigger, jew, faggot," etc., others who have used such words are Richard Pryor, Eddie Murphy, Mick Jagger, and the Rev. Jesse Jackson, and so on. I would hardly consider these people bigots.

The next time the media decides to "lynch" a so-called bigot, the best place for them to look is in the mirror, for isn't a bigot someone who takes people at face value rather than seeing them as human beings? It is not words that make someone a bigot, it is the context in which they are used. And the media has taken these words

out of context.

To all the people who have never used these words, have never told a dumb-Polack joke, a cheap-jew joke, or a black joke, I'd like them to stand up and be canonized.

To Guns N' Roses, I say sue those yellow journalists for slander and defamation of character.

Aviva Mandel  
D/B/A Pretentious Skies Unltd.  
New York

### CASSETTE SINGLES NOT GUILTY OF THEFT

I am a man of 25, a recording artist, and a subscriber to Billboard.

How strange of CBS and PolyGram to blame the cassette single for the low album sales of the past six months ("CBS Is Second To Raise Price On Cassette Singles," Billboard, Sept. 2). Weren't those very same majors once complaining about the fading singles market? What nonsense to say that cassette single sales are stealing from album sales!

Everybody knows that singles buyers are mostly young kids who have a limited amount of money to spend, while album buyers are mostly adults with cash to spend. Thus, raising prices on cassette singles won't benefit the album market at all and will only end up hurting the U.S. singles market (which is doing so well these days thanks to the cassette single).

Giancarlo Van Geelen  
Utrecht, Holland

### SONGWRIGHTS WRONGED BY LABELS

Once again, I am amazed at the casual indifference record labels show toward songwriters—this time in advertising current albums. "Featuring the hit single ... Produced by ...," but no songwriter credit. The most

recent examples in Billboard were Luther Vandross' single "Here And Now," Belinda Carlisle's "Runaway Horses," the "Wonder Years" television series' ad for featured songs, plus dozens of ads weekly for years. Nowhere in the ad copy do the labels advertise the songwriter(s) who made it possible for the labels to have something to advertise and the singers to do something besides pose for the album covers. Even if the artists wrote the songs, they should get print credit at every opportunity!

Kriss Wagner  
Sherman Oaks, Calif.

### ON THE RIGHT (RETAIL) TRACK

I hope that most of Billboard's readers flip to Geoff Mayfield's Retail Track column each week in the Retailing section. Mayfield has a great feel for the street guys and gals—the people who present the product to the buyers and the consumers.

His recent tribute to sales veterans Tom Shannon and Jim Morgan touched a tender chord and brought back many pleasant memories of hustling product to the consumers of America.

Hal B. Cook  
Palm Desert, Calif.

### NO VINYL EQUALS LOST SALES

I was very disappointed and angry to read about WEA and the other record companies phasing out 7-inch vinyl singles (Billboard, Sept. 30). Even though sales are down, there are people who still buy many vinyl 45s. There is still a market for them. All the record companies are doing is eliminating sales and frustrating people who prefer 45s (lost \$ales).

I've bought a couple of cassette

singles, and I don't intend to buy any more (lost \$ales).

Cassette singles are more expensive and they certainly don't last as long as vinyl (lost \$ales).

There are several records on the chart right now that I won't buy because they are on cassette singles only (lost \$ales).

I keep reading how cassette singles sales are booming, but I just don't see it. I don't know anybody who buys them (lost \$ales).

I have a record collection of vinyl 45s, and I don't think I'll be switching to cassette singles (lost \$ales).

Sales will be lost, and apparently the record companies don't care.

Mark McDuffie  
Sparks, Nev.

### ELIMINATE THE CD LONGBOX

The CD longbox should be eliminated for two reasons: (1) it contributes to environmental pollution; and (2) it increases the unit cost per CD. Both factors are paid for by the consumer and taxpayer. We all have a tremendous opportunity to eliminate a source of pollution. We owe it to ourselves and to our children, who inherit the results of both our private and corporate decisions, to do so. Demonstrate your courage and concern: Talk to your friends; write to your congressman.

Jean-Pierre Albarez  
Lancaster, Pa.

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.

## College Radio Focus Of CMJ Panels Labels Complain Stations Are Hit-Driven

BY JIM BESSMAN  
and PHYLLIS STARK

NEW YORK Record promotion people say college radio is no longer living up to its responsibility as an "alternative" medium (Billboard, Nov. 4). College programmers say that with the advent of alternative music charts and promotional departments, they're under too much pressure.

These were the chief complaints that surfaced on the radio panels at the College Music Journal's New Music Report's Music Marathon convention held here Oct. 26-28. As was the case for alternative radio in general at July's New Music Seminar, the concern here was that, in the words of Homestead Records' Gerard Cosloy, "the emphasis has gotten more toward the music business end of things and away from what the music actually sounds like."

College radio "used to be great [but] now it's getting to be like a mainstream station," said proto-punker Joey Ramone at the "Radio & Responsibility" panel. His sentiments were echoed repeatedly throughout the three-day meet.

Writer/producer Josh Leo bemoaned a college radio "turned into top 40," where every playlist sported the same artists, albeit alternative ones. New Alliance Records' Robert Vodicka told the audience, "If a college station is only playing music in the top half of the CMJ charts, then they're not really an alternative station, and that's a shame."

Just how far alternative programmers were expected to go varied from person to person. Gil Creel, MD of Tulane Univ.'s WTUL New Orleans, told the audience that concentrating on "the latest kick-ass hardcore or feedback [rock]" wasn't enough to be alternative, but that jazz, house music, hip-hop, and blues must also be represented.

But WDRE Long Island, N.Y., PD Denis McNamara stated that alternative radio could not be the "orphanage" for every genre missing from commercial radio. "I have the responsibility to maintain [WDRE's] license and turn a prof-

it," he said.

One genre whose presence, or lack thereof, on college radio rated its own panel was country. At the "Nashville Sound" panel, journalist Clark Parsons also encouraged college PDs to "challenge themselves," reciting a "laundry list" of new country acts like fellow panelist Mary Chapin Carpenter, panel attendee Steve Earle, and Lyle Lovett, who are still at various stages of acceptance at mainstream country radio.

Parsons likened the fight to get airplay for progressive country acts to a "house-to-house battle," but added that every college has a jock who will follow "Beethoven's Ninth" with bluegrass. Such eclecticism, he said, was shared by college listeners, whose tastes shouldn't be "underestimated."

Moderator Mike Martinovich, VP/marketing for CBS/Nashville, said on behalf of the labels that they themselves deserved much of the blame for not paying more attention to college radio. "We keep hearing about college stations playing progressive [country music], and we haven't done our research," he said.

But Martinovich also said that CBS/Nashville was preparing a questionnaire for college stations in order to get a broader handle on the medium's country potential. Allen Brown, CBS/Nashville's director of media and artist development, noted his and other Nashville labels' efforts to institute special promotion departments or other college-targeted services.

If those departments materialize, they will already have a lot of competition from the other major-label alternative departments that have proliferated over the last 18 months. "As more college stations report to the major trades, promotional pressure from labels will continue to increase," predicted Jim McNeil of WCDB Albany, N.Y.

"We'll do anything to get our records high on the charts," quipped Cosloy. "Cash incentives, certain designer drugs, we'll even mess with the brakes of your car if we have to, because chart numbers are what Homestead Records is all about."

Most of the label reps in attendance defended themselves against a wave of negative remarks by saying that all they are doing is trying to get their records listened to by college gatekeepers. "All I ask is that you give the records a chance," said Reprise's Peter Standish. "It's not realistic to expect numbers from college radio."

But Atlantic's Mark Fotiadis disagreed. "Don't let anyone fool you," he cautioned college PDs. "Major labels want big numbers. But the bottom line is, if you don't like a record, don't play it—just say no."

For all the complaints about in-

(Continued on page 18)



**Two Kings And A Trump.** Talk show host Larry King was roasted at the Oct. 25 John Bayliss Broadcast Foundation dinner in New York. Pictured, from left, are Westwood One chairman/CEO Norm Pattiz, King's wife Julie, King, Donald Trump, and media analyst Paul Kagan. (Photo: Chuck Pulin.)

## FCC INDECENCY ACTION SPARKS STATION DEBATE

(Continued from page 1)

sent letters of violation.

WIOD Miami, WZTA Miami, KFI Los Angeles, and KLUC Las Vegas were fined, according to a commission spokesperson, because "the indecency evidence was cut-and-dried." Four other stations, WWWE Cleveland, KSD St. Louis, WXRK New York, and KCCL-AM-FM Paris, Ark., were sent letters of inquiry similar to those with which the FCC reopened the indecency issue two months ago.

At press time, representatives from the stations said they were exploring legal options and still deciding whether they would pay the fines. "Most of us are torn in several different directions on this," said Michael J. Faherty, executive VP for Cox Enterprises, two of whose stations—KFI and WIOD—were hit with fines.

However, a source at one of the four penalized stations says its owner has already decided to quietly pay the FCC fine. And Group W Broadcasting, which is in the process of purchasing WLLZ Detroit as part of its package deal with Legacy, has reportedly been told that the latter company will pay a \$2,000 indecency fine issued in October.

All eight stations aired the cited programming during daylight hours. Complaints against seven other stations were dismissed by the FCC's mass media bureau because the commission "lacks enforcement authority to act against indecent material broadcast after daylight hour." Meanwhile, the commission is compiling a record to support a ban on indecent broadcasts around the clock.

Complaints against six stations were dismissed by the bureau because of insufficient evidence or "deficient complaints," such as a lack of tape, transcript, date, or time. Charges against 11 other stations were dismissed as "nonactionable" because they didn't meet "the requisite legal standards for indecency as formulated by the federal courts."

### NAB SEEKS GUIDELINES

Radio industry attorneys in Washington will ask the FCC for files on some of the complaints that were dismissed. "We hope to find some guidelines as to what passes commission muster, what it determines as offensive, and violating community standards," said a representative from

the National Assn. of Broadcasters.

Broadcasters also expressed confusion over the FCC's indecency policies. KFI afternoon talk host Tom Leykis said there is nothing on his program "that hasn't been heard on television. I want to know why 15 radio stations have been cited, and only one television station."

KFI was fined \$6,000 for four incidents on Leykis' L.A. afternoon show on Nov. 12, 1988; Jan. 6, 1989; and April 8, 1989. The calls included a female confessing she "got into the

parody songs, including Uncle Bon-sai's "Penis Envy" and Elton Motello's "Jet Boy, Jet Girl," as well as two songs that other stations have been cited for, the Swinging Erudites' "Walk With An Erection" (WLLZ Detroit) and "The Candy Rapper" (WFBQ Indianapolis.)

"These songs have been played across the country for several years, and the guidelines haven't changed, it's just a new interpretation of the same guidelines," Disney said.

While those songs are relatively obscure novelties that have been passed between stations and morning men, Nationwide's KLUC was fined \$2,000 for airing Prince's 1984 B-side, "Erotic City." That song, which makes at least 16 apparent uses of the word "fuck," was widely played as a current during the height of Prince-mania.

Because it was not worked as the A-side of a single, "Erotic City" never qualified to chart in Billboard. But at airplay-driven publications, it was playlisted by approximately 25% of the black radio reporters, probably a much lower number than those that actually played the song. It also received airplay at a number of major-market pop stations. Although some stations tried to edit the song, many other stations maintained that the word in question was "funk" and aired it as is.

Warner Bros. VP/national director of publicity Bob Merlis confirmed that the song had received "airplay at major stations, not just on the underground level. There were a lot of big top 40s playing it in a lot of major markets. It is puzzling to me that something that could be programmed with no serious government intervention in 1984 would be the subject of this kind of strife in 1989."

Guy Gannett's WZTA, which was fined \$2,000, and Independent Group's WWWE, which was sent an inquiry letter, are both in situations similar to that of KSJO San Jose, Calif., which was cited for allegedly indecent programming months after the offending air personality, Perry Stone, had left the station (Billboard, Sept. 9).

WWWE's Gary Dee, who has since been fired by the station—reportedly as a result of indecency complaints—was cited for conversations referring

(Continued on page 20)



**Mixed Emotions.** Rolling Stone Keith Richards, left, stopped by album WNEW-FM New York's annual live broadcast from the Hard Rock Cafe on Oct. 27 and is seen here with WNEW-FM's Scott Muni. The day before, classic rock rival WXRK (K-Rock) DJ Pete Fornatale snagged an exclusive live interview with Mick Jagger backstage at Shea Stadium.

"I came in for De La Soul,

I came out with

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THAN  
LOVE**

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"(Louder Than Love takes) a slow, moody tumble downstream (of) the sludge pond of '70s bottom-heavy monster-rock, past bare-boned gothicism, past underground Hardcore... to emerge in a mystical wading pool, a sun-drenched garden of dynamics, sustain and volume. Welcome to... Soundgarden."

-KERRANG (KKKK)

**LOUDER THAN LOVE:**

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- Top Heavy Metal/Hard Rock album

**"Loud Love":**

- Top 10 College/Alternative track
- video on MTV's 120 Minutes  
AND Headbanger's Ball

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7/8 MILWAUKEE	20 WASHINGTON, D.C.	1 DALLAS	9 RESEDA
10 LEXINGTON	22 RICHMOND	2 SAN ANTONIO	14 SAN JOSE
11 CINCINNATI	23 CHARLOTTE, NC	4 ALBUQUERQUE	15 SAN FRANCISCO
13 PITTSBURGH	24 GREENVILLE, NC	5 PHOENIX	16 BERKELEY
15 NEW YORK CITY	25 ATLANTA	7 TIJUANA	
16 HOBOKEN	27 NEW ORLEANS		
17 TRENTON	28 HOUSTON		
18 PHILADELPHIA	30 AUSTIN		

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## Rivas, Morrow In Border War For XHRM; KCWV K.C. Plays 'Sold Me On The River'

**WHAT HAPPENED TO** urban XHRM (Hot 92.5) San Diego rarely happens to U.S. stations. That's because only a few U.S. operations are leasing the programming rights to Mexican facilities. After nine years of being operated by American Willie Morrow, the principals of Radio Moderna, XHRM's Tijuana licensee, have taken taken the station back and say they'll operate it themselves.

At press time, Moderna's **Jose Luis Rivas** and brother **Fernando** were running XHRM with about half of its previous staffers. P.M. driver **Don Davis** has been named PD. Morning man **Nick Fontaine** is now MD. Previous staffers **Wally Dee**, **Lee Page**, and **Shelly Fox** are also staying on. Former GM/PD **Darryl Cox**, MD **Lee McCollum**, and jocks **Ty Ari**, **Joyce**, and **Kimo Jenson** are staying with Morrow, on the chance that he may re-assume control of the station again. XHRM will remain urban, but Davis says the station will play more crossover artists, and will be known as The Power Station 92.5.

At issue between the Rivas family and Morrow is the \$55,000 monthly lease on XHRM's programming rights that both agree hasn't been paid since September. But Morrow says that he's put more than \$100,000 in technical improvements, including the repair of a collapsed antenna, into the station, and that Rivas should have given him a rent reduction for that reason.

Morrow and the Rivases have had brief rifts before, but nothing of this duration or severity. Fernando Rivas says his company is setting up American offices and that there will be no reunion this time. The family may, however, consider offers from other potential American partners, he says. Morrow, meanwhile, is working through his lawyers and congressman and may, he says, take action against Moderna's U.S. operation when it is established. He still hopes that a settlement will be worked out.

**PROGRAMMING:** While other stations, including **WRXR** Chicago (now **WNUA**) and **Burkhart/Douglas** client **WTGE** Baton Rouge, La., have worked with the concept of a rock-based AC before, the Milwaukee Journal's "Rock AC" **KRVK** (The River) Kansas City, Mo., is different. **KRVK**, formerly Wave affiliate **KCWV**, is much softer, and, presentationally, resembles **WLTW** New York, something you might expect from a station developed, in part, by **E. Karl**. Like its predecessors, **KRVK** plays songs that might not traditionally be considered AC, i.e. Steve Miller's "Rock'n Me," but at the other end, it also plays "Oh No" by the Commodores.

**KRVK** PD **Steve McFarland** was last APD/MD at **WKRC** Cincinnati. He's still firming up the station's air staff—**Todd Fisher**, PD of co-owned **WKTI** Milwaukee, did afternoons for the first week—but those already signed on include **Jaime Nichols** from oldies **KCMO-FM** for nights and **Brian Belmer** from **WKTI** for overnights. Former **KCWV** OM **Todd Chase** stays on for middays.

After seven and a half years as

**WBBM-FM** (B96), Chicago's only top 40 PD, **Buddy Scott** (312-951-3763) has announced his resignation, effective at the end of 1989. Across town, MD **David Gordon** is promoted to PD/morning man at Christian/AC **WYLL**... **WAPW** (Power 99) Atlanta APD/MD **Steve Wyrostok** is upped to OM, replacing **Alan Hennes**. Another MD will be hired.

Many markets have never had a single affiliate for Satellite Music Network's Z-Rock format. Denver has had three. Onetime country giant



by Sean Ross

**KLZ** has shocked the market by announcing a switch to hard rock on Nov. 20. PD **Steve Gramzay** and seven others are out. Having Z-Rock will allow album rock sister **KAZY** to sell in combo. Meanwhile, **KZRZ**, which picked up Z-Rock last year from another AM, is going all-news on FM as **KYBG-FM**.

Summit's **WFYR** Chicago has indeed made its second switch from oldies to "continuous soft hits" AC (Billboard, Nov. 4). **David McKay** moves from weekends to mornings; area veteran **Chris Torres** returns to radio for the station's evening Love Songs program. As part of its kick-off, the station is promising to give away \$1 million in \$1,000 increments.

After a year out of radio, **Gerry Cagle** joins **KWOD** Sacramento, Calif., as OD and corporate VP for parent company **Stolz International**, which is also building a 50,000-watt AM on the frequency of the old **KROQ-AM** Los Angeles. Cagle was last corporate PD for **TK Communications**, but is best known as PD of **KFRC** San Francisco in 1980-84. **KWOD** has been leaning top 40/rock recently but Cagle says the station "will have an innovative new approach—it's called top 40." A day-to-day **KWOD** PD will be named shortly... At R&B/oldies **KGFJ** Los Angeles, **Tony Hart** relinquishes PD duties but stays on for mornings.

Thirty-year radio veteran **Scott Burton** has officially been promoted to director of operations at N/T **KTAR** Phoenix. Burton was previously promotions director at the station and also programmed **KNBR** San Francisco and **KFMB** San Diego... After several months of fending off two FM competitors, **WYAT** New Orleans goes from oldies to Unistar's adult standards AM-Only format as **Star 990**. **Russ Boney**, p.m. driver, is gone as a result of the change.

Former **WCMB/WIMX** Harrisburg, Pa., OM **Tom Evans** has joined Philadelphia-based **Harris Communications** as VP/programming, specializing in rock stations. Evans also programmed **WIYY** (98 Rock) Baltimore and **WRXL** Richmond, Va. Principal

**George Harris** is still looking for a second programmer with multifor-mat experience.

After managing **WNOK** Columbia, S.C., **Fleetwood Gruver** returns to Jefferson-Pilot as PD of top 40 **WBCY** (B108) Charlotte, N.C. He replaces **Mary June Rose**, who returns to sister AC **WBT** as APD. Gruver spent 12 years at J-P's **WQXI-FM** Atlanta, including a stint as PD.

As a result of the dispute over PD **Mike Webb** between **KIXI** Seattle and crosstown rival **KVI** (Billboard, Nov. 4), Webb's lawyer has filed a complaint for declaratory judgment; a judge will examine the contract and decide whether Webb's noncomplete clause is binding over the next six to eight weeks. Meanwhile, **Casey Keating**, PD of sister **KPLZ**, is currently PD of **KVI** also.

Grand Rapids, Mich., which already has a classic hits outlet in **WJFM**, now has an oldies station, as country **WPLB-FM** becomes **WODJ**. **Chuck Finney**, group PD for new owner **Goodrich Broadcasting**, is the permanent PD for **WODJ** and **WPLB-AM**, which will keep the country format and staff. FM staffers include **Jonathan Monk & Dianna Kelley** (mornings), from **WQGN** New London, Conn.; **Mary Turner** (**WUPS** Houghton Lake, Mich., middays); **K.J. Anthony** (afternoons); and **Scott Federicks** (crosstown **WKLQ**, evenings). There are still weekend and swing positions open.

Progressive Music Network's **The Breeze** will have two new affiliates soon. AC **WLHN** Indianapolis will pick up the adult alternative format some time this month; while new station **KNOK** New Orleans is expected to be on by 1990. **Breeze** affiliate **KLZS** Wichita, Kan., however, is now mainstream AC **KRBB** (B98). New PD **Dean Taylor** joins from **KTLC** Abilene, Texas, as **Belinda Johnson** moves to sales.

**UNDERCOVER OF THE NIGHT:** "I just tell people we were testing the AM studio," says **WQXI-AM-FM** PD **Bill Cahill** about his AM's one-over-night-only conversion to top 40/rock "Nuclear 94" on Oct. 29. **WIOQ** Philadelphia PD **Elvis Duran** and **WDFX** Detroit's **Terry Young** were on hand for the elaborately produced mock format change, featuring such liners as "chainsaw your chihuahua in half" and "Atlanta burns again tonight." Real changes for both **WQXIs** are coming this month.

Meanwhile, **Nationwide's** top 40 **KZZP** Phoenix is running legal IDs in overnights that identify the station as "Mix 104.7" and has also taken print ads in some suburban papers using the "mix" term. Despite market speculation about a format change similar to that at sister **WOMX** (Mix 105.1) Orlando, Fla., PD **Bob Case** says the use of the m-word is just meant to protect the term that **KZZP** has been using since it launched its "Hot Mix Dance Party" several years ago. At least four stations in Phoenix are using the term now, including top 40/dance **KKFR** and ACs **KAMJ** and **KESZ**.

Elsewhere on the slogan warfare

## newsline..

**JAMES THOMPSON** has been appointed president of Group W Radio, succeeding **Dick Harris**, who was promoted to chairman in February. Thompson was VP/GM of Group W's **KYW-TV** Philadelphia, but also owned and managed **WREY/WMBV** Vineland, N.J., in 1978-82.

**FRANK OXERART** returns to CBS as the new VP/GM of N/T **KCBS** San Francisco. He last managed **WMCA** New York.

**GREAT AMERICAN BROADCASTING** promotes **Nick Miller** from VP of research/marketing to VP/GM of its **WKRC** Cincinnati, replacing **Dave Milner**, who will concentrate on his VP/radio duties.

**DOUG HOLTBY** has been named president/CEO of Canadian group broadcaster **Western Int'l Communications**. He has been executive VP since joining the company in June, and replaces the retiring **J.R. Peters**.

**JOE SCHWARTZ** is the new VP/GM of **WNOR-AM-FM** Norfolk, Va. Schwartz, who had previously announced his intention to buy stations with consultant **Alan Burns**, last managed **WNVZ** Norfolk.

**AFTER TWO MONTHS**, **Terrell Metheny** has resigned as VP/GM of **WCOL/WXGT** Columbus, Ohio. No replacement has been named.

**STATION SALES:** **KOFY-AM-FM** San Francisco from **James Gabbert** to **Viacom** for approximately \$19.5 million; **WXTR** Washington, D.C., from **Ragan Henry** to **Jerry Lyman's Radio Ventures** for \$33 million; **WBVE** Cincinnati from **Reams Broadcasting** to **Entercom**.

**THE VOYAGER GROUP** has promoted two of its GMs to group VPs. **WRDU** Raleigh, N.C., VP/GM **Phil Zachary** will also oversee **WWMG** Charlotte, N.C., and pending acquisition **WOIC/WNOK** Columbia, S.C. **WMFR/WMAG** Greensboro, N.C., VP/GM will oversee **WELP/WLWZ** Greenville, S.C., and will also consult **Voyager-associated** station **WHJX** Jacksonville, Fla.

**ROTH COMMUNICATIONS** appoints two new GMs. At **WKBF/KPXR** Davenport, Iowa, **Mike Hamman** joins from crosstown **KLIO**. At **WOVV** W. Palm Beach, Fla., **Mark Kanak**, GSM of **WAPE** Jacksonville, Fla., joins as GM, replacing **Allan Chapman** who crosses town to **WPBG/WIRK**.

front, representatives of **AC KBET** Santa Clarita, Calif., say that despite **KKBT** Los Angeles GM **Jim DeCastro's** recent claims (Billboard, Oct. 21), they have not "backed off" their threat of legal action on the latter station's use of the slogan "the beat." Nothing, however, has been filed.

**PEOPLE:** Several weeks after his return to **WBL** New York in several guest shifts, in-house consultant **Frankie Crocker** is back in his old 4-8 p.m. slot, and is also doing an extended Sunday afternoon show. Other **WBL** shifts have been shortened to accommodate **Crocker**. Elsewhere in New York, market veteran **Howard Hoffman** is now morning show producer for **Al Bandiero** at top 40/dance **WQHT** (Hot 97), and will also contribute occasionally on-air.

Two weeks ago, **John Landecker** was all but signed for mornings at **KLOU** St. Louis. Now, after what **WPHR** Cleveland PD **Cat Thomas** calls "a change of heart" on **Landecker's** part, he'll be doing mornings at **WPHR**, replacing **Jim Bosh**, by the time you read this.

Former **WEGX** Philadelphia morning team **Welch & Woody** take those duties at top 40 **WYTZ** Chicago (Z95) starting Dec. 4. Also, **Karla Box** from B96 joins the station for swing. And **Steven Krieg** becomes permanent in the night slot vacated by **Alan Kabel**. Across town, **Marco Spoon** is out of middays at urban **WGCI-FM** Chicago; **Shannon Dell's** shift has been extended.

After three years, **Billy Dee** is

gone from afternoons at urban **WVEE** (V103) Atlanta. **Jerry "Smokin'" B.**, who was doing middays at **KHYS** Houston, is his replacement... Veteran Boston-area radio personality **Paul Perry** and former **WIOQ** Philadelphia mainstay **Chris Guetta** have been teamed for afternoon drive at **AC WROR** Boston. They replace **Brooke Daniels**.

At new oldies outlet **WYUU** (U92) Tampa, Fla., **Al Cruise** joins for mid-days. **Michael Ferguson** from former oldies station **WFLZ** is now MD/afternoons. At sister **KLDE** Houston, **WGTR** Miami's **Colonel St. James** returns to town as MD/p.m. drive... At top 40/rock **KXXR** Kansas City, Mo., morning sidekick **Mark Patrick** leaves for mornings at top 40 **KZZU** Spokane, Wash.

Longtime **KROQ** Los Angeles weekend fixture **Rodney Bigenheimer** has been dropped from Saturday nights, but will continue to do his Sunday night show. Meanwhile former **KEDG** Los Angeles personality and ex-MTV **VJ Mark Goodman** has joined the **ROQ** for weekends. And **Shana** has left middays at classic rock **KLSX**.

N/T **KYW** Philadelphia promotes **Ed Abrams** from school closings to morning news anchor... Correspondent **Diane Kepley** is upped to news director for the **Satellite Music Network**, replacing **Dave Marssett**. Co-owned **ABC Radio News** has landed what it says is the first full-fledged radio interview with **President Bush**; it aired on "Hal Bruno's Washington" on the weekend of Nov. 4-5.

(Continued on page 20)

# YOUNG \*M.C.'s Stone Cold Rhyming!

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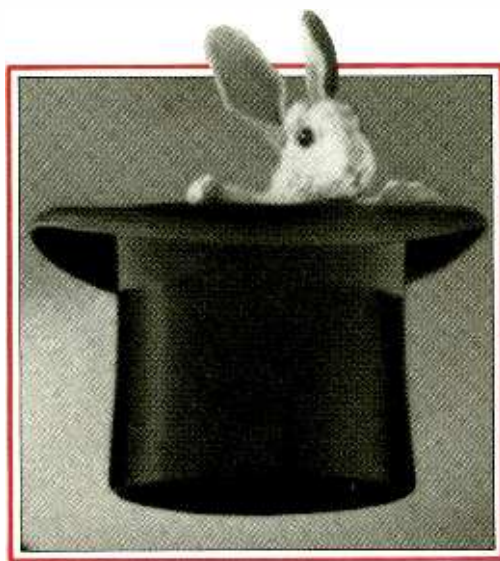
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Hits From Billboard 10 and 20 Years Ago This Week

## POP SINGLES—10 Years Ago

1. Heartache Tonight, Eagles, ASYLUM
2. Dim All The Lights, Donna Summer, CASABLANCA
3. Still, Commodores, MOTOWN
4. Rise, Herb Alpert, A&M
5. Pop Muzik, M. SIRE
6. Babe, Styx, A&M
7. No More Tears, Barbra Streisand & Donna Summer, COLUMBIA/CASABLANCA
8. Tusk, Fleetwood Mac, WARNER BROS.
9. You Decorated My Life, Kenny Rogers, UNITED ARTISTS
10. Please Don't Go, K.C. & the Sunshine Band, TK

## POP SINGLES—20 Years Ago

1. Wedding Bell Blues, 5th Dimension, SOUL CITY
2. Suspicious Minds, Elvis Presley, RCA
3. Come Together, Beatles, APPLE
4. I Can't Get Next To You, Temptations, GORDY
5. Baby It's You, Smith, DUNHILL
6. Sugar Sugar, Archies, CALENDAR
7. Hot Fun In The Summertime, Sly & the Family Stone, EPIC
8. And When I Die, Blood, Sweat & Tears, COLUMBIA
9. Something, Beatles, APPLE
10. Smile A Little Smile For Me, The Flying Machine, CONGRESS

## POP ALBUMS—10 Years Ago

1. The Long Run, Eagles, ASYLUM
2. In Through The Out Door, Led Zeppelin, SWAN SONG
3. Cornerstone, Styx, A&M
4. Midnight Magic, Commodores, MOTOWN
5. Head Games, Foreigner, ATLANTIC
6. Tusk, Fleetwood Mac, WARNER BROS.
7. Rise, Herb Alpert, A&M
8. On The Radio—Greatest Hits Volumes One & Two, Donna Summer, CASABLANCA
9. Wet, Barbara Streisand, COLUMBIA
10. One Voice, Barry Manilow, ARISTA

## TOP ALBUMS—20 Years Ago

1. Abbey Road, Beatles, APPLE
2. Green River, Creedence Clearwater Revival, FANTASY
3. At San Quentin, Johnny Cash, COLUMBIA
4. Blind Faith, ATLANTIC
5. I've Got Dem Ol' Kozmic Blues Again Mama, Janis Joplin, COLUMBIA
6. Through The Past Darkly, Rolling Stones, LONDON
7. Crosby/Still/Nash, ATLANTIC
8. Hot Buttered Soul, Isaac Hayes, ENTERPRISE
9. Santana, COLUMBIA
10. Blood, Sweat & Tears, COLUMBIA

## COUNTRY SINGLES—10 Years Ago

1. You Decorated My Life, Kenny Rogers, UNITED ARTISTS
2. Half The Way, Crystal Gayle, COLUMBIA
3. Come With Me, Waylon Jennings, RCA
4. Should I Come Home (Or Should I Go Crazy), Gene Watson, CAPITOL
5. My Own Kind Of Hat/Heaven Was A Drink Of Wine, Merle Haggard, MCA
6. Broken Hearted Me, Anne Murray, CAPITOL
7. Blue Kentucky Girl, Emmylou Harris, WARNER BROS.
8. Blind In Love, Mel Tillis, ELEKTRA
9. Put Your Clothes Back On, Joe Stampley, EPIC
10. Whiskey Bent And Hell Bound, Hank Williams Jr., ELEKTRA/CORB

## SOUL SINGLES—10 Years Ago

1. Ladies Night, Kool & the Gang, DE LITE
2. Still, Commodores, MOTOWN
3. (Not Just) Knee Deep, Funkadelic, WARNER BROS.
4. Cruisin', Smokey Robinson, TAMLA
5. I Wanna Be Your Lover, Prince, WARNER BROS.
6. Do You Love What You Feel, Rufus & Chaka, MCA
7. I Just Can't Control Myself, Nature's Divine, INFINITY
8. Rise, Herb Alpert, A&M
9. Don't Stop Til You Get Enough, Michael Jackson, EPIC
10. Break My Heart, David Ruffin, WARNER BROS.

## 'Cleaned-Up' Budget Bill May Wash Out Fairness Doctrine

BY BILL HOLLAND

WASHINGTON, D.C. Will the Senate be able to put pressure on House members to remove the fairness doctrine from the House ver-

### WASHINGTON ROUNDUP

sion of the budget reconciliation bill? That legislation is already described by observers as a "Christmas tree" bill because it is so laden with pet-project amendments.

A lot of Hill insiders are saying yes, especially since the Senate decided a few weeks back to approve a "clean bill" that would more likely be signed by the President. The Senate bill never contained a fairness doctrine amendment. However, the House version, with that amendment and many others inserted last month, risks the chance of a White House veto.

House staffers close to those committees where conferee members are currently debating the merits (and political wisdom) of extraneous amendments say the final bill, cleaned up to one extent or another, should be ready for passage before recess later this month. It is unclear at this time whether powerful House members will let go of the fairness amendment in light of the bill-trimming necessary.

### HOUSE PASSES FCC REAUTHORIZATION

The House of Representatives passed by voice vote the FCC and NTIA reauthorization Oct. 30. The FCC budget for fiscal year '90 will be \$109,831,000, and \$121,478,000 for FY 1991. NTIA will receive \$14,554,000 for FY 1990 and \$14,713,000 for FY 1991.

### MARKEY FOR CAUTIOUS CHANGE

Rep. Edward J. Markey, D-Mass., chairman of the House Telecommunication Subcommittee, agreed with

broadcasters at the largest-ever hearing on radio reform Oct. 26 that abuses in the comparative-license process must be corrected, but added that perhaps last March's FCC rule-making might have gotten rid of extortionist sham applicants.

The chairman also said that he had "grave concerns about the wholesale reformation" of the process by Congress. Markey pointed to the rapid drop in fly-by-night competing applications following the tightening of FCC rules in March and said he is now "far from convinced that legislating significant changes in the renewal process is needed or warranted."

Markey also said he wants greater opportunities for women and minorities in broadcasting and trafficking issues discussed, and says he is all for AM technical reform.



**Worst Pants Of All Times.** AC WMGK Philadelphia's Harvey in the Morning dressed accordingly for the second installment of his Worst Songs Of All Time contest on Oct. 25. The top five "winners" were Minnie Riperton's "Loving You," Coven's "One Tin Soldier," Bobby Goldsboro's "Watching Scotty Grow," Starland Vocal Band's "Afternoon Delight," and the complete works of Rick Astley.

## COLLEGE RADIO FOCUS OF CMJ PANELS

(Continued from page 12)

creased pressure, however, the new alternative departments may be the ultimate destination for a lot of the college students at CMJ. When WDRE's McNamara asked his panel for a show of hands, more college radio people said they'd opt for label employment than commercial radio involvement. That, McNamara said, would rob commercial radio of much-needed new blood.

Other issues covered on the various CMJ radio panels:

- Backlash: While many audience members at the Radio & Responsibility panel called for new bands to supplant groups like the Cure and Love & Rockets, who have scored mainstream hits, EMI's Kim White complained to the "Future Of College Radio" panel that the genre "is getting cynical and not playing bands they think are tired and old."

"It's ridiculous to penalize a band for success and toss them off your

airwaves just because commercial radio is playing it," agreed Gangland Productions' Keith Porteous.

- Censorship: Although the latest rounds of FCC indecency rulings came down on CMJ's first day, the First Amendment freedom of college radio only came up sporadically through the weekend. WCDB's McNeil did say that "censorship is the future of college radio. The next logical step for the FCC is to go after college radio. But it will be a bigger problem five years down the line."

- CD Service: With most major labels planning to phase out vinyl, College Broadcaster editor Glen Gutmacher worried that "there are about 800 carrier-current stations out there and only about 10% have CD players. Does that mean those stations are going to get screwed?" "Yes," replied Jim Neill of mostly CD label Rykodisc.

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## HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	1	1	7	DON'T KNOW MUCH ELEKTRA 7-69261	LINDA RONSTADT/AARON NEVILLE 3 weeks at No. 1
2	6	9	7	LISTEN TO YOUR HEART EMI 50223	◆ ROXETTE
3	4	6	8	WHEN I LOOKED AT HIM ARISTA 1-9868	◆ EXPOSE
4	8	15	5	ANGELIA EMI 50218	◆ RICHARD MARX
5	5	8	6	GET ON YOUR FEET EPIC 34-69064/E.P.A.	◆ GLORIA ESTEFAN
6	2	4	9	CALL IT LOVE RCA 9038	◆ POCO
7	7	7	8	YOU'VE GOT IT ELEKTRA 7-69269	◆ SIMPLY RED
8	3	2	11	HEALING HANDS MCA 53692	◆ ELTON JOHN
9	27	—	2	ANOTHER DAY IN PARADISE ATLANTIC 7-88774	◆ PHIL COLLINS
10	10	11	7	WE'RE NOT MAKIN' LOVE ANYMORE COLUMBIA 38-73016	◆ BARBRA STREISAND
11	16	22	5	WE DIDN'T START THE FIRE COLUMBIA 38-73021	◆ BILLY JOEL
12	9	3	12	CHERISH SIRE 7-22883/WARNER BROS.	◆ MADONNA
13	23	35	3	HOW AM I SUPPOSED TO LIVE WITHOUT YOU COLUMBIA 38-73017	◆ M. BOLTON
14	13	20	7	WALKING ON AIR ATLANTIC 7-88830	◆ STEPHEN BISHOP
15	17	23	9	NICK OF TIME CAPITOL 44364	◆ BONNIE RAITT
16	12	10	16	IF I COULD TURN BACK TIME Geffen 7-22886	◆ CHER
17	11	5	14	EVERYTHING BUT MY PRIDE VIRGIN 7-99184	◆ CUTTING CREW
18	15	18	8	SUMMER OF LOVE EPIC LP CUT/E.P.A.	JEFFERSON AIRPLANE
19	26	28	5	THE WAY TO YOUR HEART EMI 50217	◆ SOULSISTER
20	24	24	8	WAS IT NOTHING AT ALL CYPRESS 1451/A&M	◆ MICHAEL DAMIAN
21	14	12	10	HAVE I TOLD YOU LATELY MERCURY LP CUT/POLYGRAM	◆ VAN MORRISON
22	20	17	19	DON'T WANNA LOSE YOU EPIC 34-68959/E.P.A.	◆ GLORIA ESTEFAN
23	22	21	8	GIRL I'M GONNA MISS YOU ARISTA 1-9870	◆ MILLI VANILLI
24	18	13	14	SHOWER ME WITH YOUR LOVE COLUMBIA 38-68746	◆ SURFACE
25	21	16	12	ANGEL EYES ARISTA 1-9808	◆ THE JEFF HEALEY BAND
26	25	19	19	RIGHT HERE WAITING EMI 50219	◆ RICHARD MARX
27	31	36	4	DIDN'T I (BLOW YOUR MIND) COLUMBIA 38-68960	NEW KIDS ON THE BLOCK
28	19	14	15	ONE WARNER BROS. 7-22899	◆ BEE GEES
29	29	29	6	SOWING THE SEEDS OF LOVE FONTANA 874 710 7/POLYGRAM	◆ TEARS FOR FEARS
30	34	40	3	BRING IT ALL BACK RCA 9093	◆ GRAYSON HUGH
31	28	32	5	ROCK WIT'CHA MCA 53652	◆ BOBBY BROWN
32	32	38	5	EVERYTHING MCA 53714	◆ JODY WATLEY
33	33	39	4	THE SAME LOVE MCA 53734	THE JETS
34	37	46	3	LEAVE A LIGHT ON MCA 53706	◆ BELINDA CARLISLE
★★★ POWER PICK ★★★					
35	43	—	2	WALK ON BY MIKA 873 012-7/POLYGRAM	◆ MELISSA MANCHESTER
36	40	48	3	THE ARMS OF ORION WARNER BROS. 7-22757	PRINCE (WITH SHEENA EASTON)
37	30	25	20	THE END OF THE INNOCENCE Geffen 7-22925	◆ DON HENLEY
38	46	—	2	TAKE GOOD CARE OF YOU & ME ARISTA 1-9901	◆ D. WARWICK/J. OSBORNE
39	45	—	2	MOVE ON POLYDOR 873 066-7/POLYGRAM	WATERFRONT
★★★ HOT SHOT DEBUT ★★★					
40	NEW ▶	—	1	WHEN I SEE YOU SMILE EPIC 34-69082/E.P.A.	◆ BAD ENGLISH
41	41	—	2	CROSSROADS ELEKTRA 7-69273	◆ TRACY CHAPMAN
42	36	33	19	SACRED EMOTION CAPITOL 44379	◆ DONNY OSMOND
43	NEW ▶	—	1	THE LAST WORTHLESS EVENING Geffen 7-22771	DON HENLEY
44	39	30	10	IT'S NOT ENOUGH RCA 9032	◆ STARSHIP
45	35	27	21	SOUL PROVIDER COLUMBIA 38-68909	◆ MICHAEL BOLTON
46	42	43	7	WHAT ABOUT ME Geffen 7-22859	MOVING PICTURES
47	38	26	16	IF YOU ASKED ME TO MCA 53358	◆ PATTI LABELLE
48	44	49	4	THE BEST CAPITOL 44442	◆ TINA TURNER
49	47	45	30	TALK IT OVER RCA 8802	◆ GRAYSON HUGH
50	48	42	7	DON'T LEAVE LOVE (OUT THERE ALL ALONE) REPRISE 7-22837	B.J. THOMAS

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

## '80s Retrospectives To Glut Market At Year's End

LOS ANGELES With 1990 quickly approaching, a glut of year-end and decade-end network and syndicated specials are on the way, with most networks celebrating the end of the '80s with both news and music programs.

ABC Radio Networks is offering its affiliates a wide variety of cut-feed programming, as well as fully produced programs. Affiliates can choose from a one-hour 1989 year-end news call; a two-hour cut-feed on the end of the decade; a 30-minute feed for the ABC Youth Networks; and an hourlong fully produced special for the Youth Network hosted by Nick Alexander.

ABC Adult Networks will offer a series of 10-15-second year-end reports; while the ABC Information Network will also offer a shortform year-in-review series. The Information network will also produce 30-minute year-end sports and entertainment specials. At the ABC Entertainment Network, the eight-hour "American Top 40" 1989 countdown will air Dec. 29-Jan. 1, as will a similar seven-hour "American Country Countdown." An ACC decade special, counting down the top 40 country hits of the decade will air Jan. 6-7.

Westwood One has a full plate, but is serving up at least some of the specials earlier, beginning on Thanksgiving. The WW1 Thanksgiving platter includes "Casey's Top 40 Acts Of The '80s"; "Rock In The '80s: The Decade In Review"; "The CMA Winners Circle," a three-hour special on the 1989 Country Music Assn. Awards that will also spotlight the most influential country acts of the '80s; and "Goodbye, Eighties," a 30-minute Mutual Broadcasting System special.

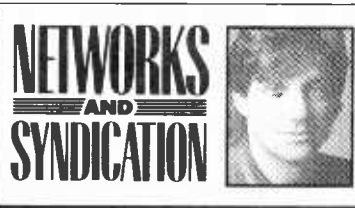
WW1 VP/director of programming Gary Landis says it was a strategic move to unleash its decade-end specials early. "Being the end of the year, and the end of the decade, there is an awful lot of potential clutter at the end of December. It goes back to [how WW1 handled] the 20th anniversary of Woodstock. We have to decide when, and if, we are going to do that type of special, since there is tons of it out there. In this case, we decided Thanksgiving weekend is the most appropriate time to look at the decade."

(ABC VP programming Tom Cuddy, for his part, is reluctant to go early with year- and decade-end programming. "The earlier you go, the less up-to-date the charts are," he says.)

WW1 also has some year- and decade-end programming—including "Rock '89: The Year In Review"; "Casey's Top 40 No. 1s Of The '80s"; "The Year In Review: The Big Stories"; "The Year In Review: People, Sports & Entertainment"; and "The Source Decade In Review: The Electric '80s"—set to air in late December.

Unistar VP/news and sports programming Therese Crowley says her network's year- and decade-end specials—"1989 News Encore" and "The '80s Chronicles"—scheduled for late December, will be "more entertainment than news. They bring you in, and then they make you think."

CBS Radio Networks will also be offering various year-end and decade-end specials, including "Where We Stand," a 16-part review of the decade anchored by Walter Cronkite. The networks will offer a 20-part "Sports Year '89," with Brent Musburger, as well as two "On The Move" specials. The first, which will be broadcast Dec. 22-25, will count down the top 30 urban hits of 1989. A week later, host Tom Joyner will salute the top 30 urban artists of 1989.



by Craig Rosen

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At least some of the smaller syndicators will not enter in the year-end, decade-end sweepstakes. James Paul Brown Productions executive VP Dana Miller says he would rather concentrate on selling out his regular programming, instead of trying to find advertisers for a special. Besides, he says, "All the good ideas are taken. All these guys are doing specials, so every avenue is tapped out."

DIR Broadcasting, however, which is saluting the end of the decade with "Best Of The '80s" broadcasts on "King Biscuit" in late November, has a novel plan to send off the '80s. The staff of "Rick Dees' Weekly Top 40" is planning a parody of the decade-end shows that will air in late December.

### AROUND THE INDUSTRY

ABC is negotiating with the Phoenix-based Hot Mix Radio Network in an attempt to pick up the weekly dance program for which the network is named. Although Cuddy says the deal has yet to be completed, ABC will handle "Year-End With Hot Mix," an eight-hour show featuring the decade's best dance songs mixed together. The show, which will be distributed on vinyl, is available on a barter basis.

ABC's Rolling Stones interview, which aired Nov. 1 (Billboard, Nov. 4), was not live, as previously planned, but ended up being "live to tape," in the words of an ABC representative. The network is still negotiating over which Stones concert it will broadcast live. At press time, it was likely ABC would get the green light to broadcast the Dec. 19 show from Atlantic City, N.J., as a simulcast with SET pay-per-view.

KQLZ (Pirate Radio) Los Angeles OM/afternoon driver Shadow Steele has segued from James Paul Brown's "Rockin' News" to WW1's "Pirate Radio USA." James Paul Brown's Miller will still work with Steele as producer of WW1's new

Saturday night, live-via-satellite version of Pirate. Meanwhile, Steele's Los Angeles PM drive competition, KIIS' Magic Matt Alan, will take over as host of "Rockin'."

### CALENDAR

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

Nov. 10-11, Milli Vanilli, On The Radio, On The Radio Broadcasting, one hour.

Nov. 10-12, Jimmie Rodgers/Martha Reeves/Barbara Eden/Motley Crue's Vince Neil, Cruisin' America With Cousin Brucie, CBS RadioRadio, three hours.

Nov. 10-12, Mother's Finest, On The Move With Tom Joyner, CBS RadioRadio, three hours.

Nov. 10-12, McAuley-Schenker Group, Metalshop, MJI Broadcasting, two hours.

Nov. 10-12, Bobby Brown, Star Beat, MJI Broadcasting, one hour.

Nov. 10-12, Cover Girls/Living Colour/Fred Dryer, Party America, Cutler Productions, two hours.

Nov. 10-12, The Aerosmith Story, The Weekly Special, Unistar Radio Networks, 90 minutes.

Nov. 12, The Alarm/Whitesnake/Rolling Stones, Powercuts, Global Satellite Network, two hours.

Nov. 12, Tom Petty, Hitline U.S.A., James Paul Brown Entertainment, one hour.

Nov. 13, Jethro Tull, Rockline, Global Satellite Network, 90 minutes.

Nov. 13-19, Santana, King Biscuit Flower Hour, DIR Broadcasting, one hour.

Nov. 13-19, Guest DJ: Wolfsbane, High Voltage, Westwood One Radio Networks, two hours.

Nov. 13-19, Fleetwood Mac/John Lennon/Stevie Wonder, Classic Cuts, MJI Broadcasting, one hour.

Nov. 13-19, Jethro Tull, Rock Today, MJI Broadcasting, one hour.

Nov. 13-19, Aerosmith, Off The Record With Mary Turner, Westwood One Radio Networks, one hour.

Nov. 13-19, Montreal Bed-In Revisited—Part 3, The Lost Lennon Tapes, Westwood One Radio Networks Special Series, one hour.

Nov. 13-19, Atlantic Starr, Night Scene, Westwood One Radio Networks, one hour.

Nov. 13-19, Eddy Raven, Country Today, MJI Broadcasting, one hour.

Nov. 13-19, Tammy Wynette, Westwood One Presents, Westwood One Radio Networks, one hour.

Nov. 13-19, Charley Pride, Listen In With Lon Helton, Westwood One Radio Networks, one hour.

Nov. 13-19, Stanley Turrentine, The Jazz Show with David Sanborn, Westwood One Radio Networks, two hours.

PIONEER PRESENTS



# Hot Picks in Tokio

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

Week of October 22, 1989

- 1. Man You Much Janet Jackson
- 2. Showin' The Seeds Of Love Tears For Fears
- 3. Whymen Prince
- 4. Don't Baby Baby Zapp
- 5. It's No Crime Sweet Talk D'Alra Hicks
- 6. Feelgood Madona
- 7. I'll Be Your Girl Ray Charles
- 8. I'll Be Your Girl Bobby Brown
- 9. Every Time I Turn To Say Goodbye Cheri Lynn
- 10. The Best In An Elevator Aerosmith
- 11. I'll Be Your Girl The Rolling Stones
- 12. I'll Be Your Girl Cher
- 13. I'll Be Your Girl The Young Cannibals
- 14. I'll Be Your Girl Billy Joel
- 15. I'll Be Your Girl Toshiko Kadomatsu
- 16. I'll Be Your Girl Soul II Soul
- 17. I'll Be Your Girl The Cure
- 18. I'll Be Your Girl Marika
- 19. I'll Be Your Girl Lee Jones
- 20. I'll Be Your Girl Cher
- 21. I'll Be Your Girl Tracy Chapman
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Osgood Reports From Albany. WGY Albany, N.Y.'s jump from NBC to CBS made nationwide news earlier this year. So CBS correspondent Charles Osgood, left, joined WGY morning man Don Weeks to celebrate the new affiliation.

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# ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	1	10	ROCK AND A HARD PLACE COLUMBIA 38-73057	ROLLING STONES 4 weeks at No. 1
2	4	4	8	ROCKIN' IN THE FREE WORLD REPRISE LP CUT	NEIL YOUNG
3	2	3	8	JANIE'S GOT A GUN Geffen LP CUT	AEROSMITH
4	5	5	9	THE LAST WORTHLESS EVENING Geffen 7-22771	DON HENLEY
5	NEW ▶		1	PRETENDING REPRISE 7-22732	ERIC CLAPTON ★★★ FLASHMAKER ★★★
6	3	2	10	SOLD ME DOWN THE RIVER I.R.S. 73002	THE ALARM
7	11	16	4	A GIRL LIKE YOU ENIGMA 44480/CAPITOL	THE SMITHEREENS
8	15	—	2	FOOL FOR YOUR LOVING Geffen 4-22715	WHITESNAKE
9	7	7	8	LOVE IS A LONG ROAD MCA LP CUT	TOM PETTY
10	9	11	10	WAIT FOR YOU WTC LP CUT	BONHAM
11	6	6	5	WE DIDN'T START THE FIRE COLUMBIA 38-73021	BILLY JOEL
12	12	17	3	FOOLISH HEART ARISTA LP CUT	GRATEFUL DEAD
13	17	24	3	JUST BETWEEN YOU AND ME ATLANTIC 7-88781	LOU GRAMM
14	18	—	2	ANOTHER DAY IN PARADISE ATLANTIC 7-88774	PHIL COLLINS
15	10	10	8	WHEN I SEE YOU SMILE EPIC 34-69082/E.P.A.	BAD ENGLISH
16	13	13	10	I'M A BELIEVER A&M 1454	GIANT
17	16	14	9	TIGHTROPE EPIC LP CUT/E.P.A.	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
18	20	19	7	LOVE SONG Geffen 7-22856	TESLA
19	14	9	10	NO SOUVENIRS ISLAND 7-99176	MELISSA ETHERIDGE
20	22	34	3	BIG BAD MOON RELATIVITY 10 32-4/IMPORANT	JOE SATRIANI
21	8	8	7	EVERYTHING IS BROKEN COLUMBIA 38-73062	BOB DYLAN
22	23	28	5	DON'T CLOSE YOUR EYES ATLANTIC 7-88902	KIX
23	27	39	3	POOR LITTLE GIRL DARK HORSE LP CUT/WARNER BROS.	GEORGE HARRISON ★★★ POWER TRACK ★★★
24	24	25	6	AMERICAN MUSIC MERCURY 874 934-4/POLYGRAM	IAN HUNTER/MICK RONSON
25	34	—	2	HOW DO I GET CLOSE MCA LP CUT	THE KINKS
26	19	18	10	THE ANGEL SONG CAPITOL 44449	GREAT WHITE
27	33	41	3	EVERYTHING YOU DO ATLANTIC 7-88823	FIONA (DUET WITH KIP WINGER)
28	28	33	5	BACK TO THE BULLET POLYDOR 889 976-4/POLYGRAM	SARAYA
29	32	36	5	YOU RUN MCA LP CUT	THE CALL
30	26	29	6	CROSSROADS ELEKTRA 7-69273	TRACY CHAPMAN
31	30	38	5	BIG TALK COLUMBIA 38-73035	WARRANT
32	38	42	4	MOVE WITH ME SISTER RCA LP CUT	THE DEL FUEGOS
33	21	12	12	CALL IT LOVE RCA 9038	POCO
34	45	—	2	HIDE YOUR HEART MERCURY LP CUT/POLYGRAM	KISS
35	39	46	3	STAND ON IT EPIC LP CUT/E.P.A.	JEFF BECK
36	31	20	11	SOWING THE SEEDS OF LOVE FONTANA 874 710-7/POLYGRAM	TEARS FOR FEARS
37	43	45	4	LIVING IN SIN MERCURY 876 070-7/POLYGRAM	BON JOVI
38	47	—	2	KICKSTART MY HEART ELEKTRA LP CUT	MOTLEY CRUE
39	RE-ENTRY		3	TERRIFYING COLUMBIA LP CUT	ROLLING STONES
40	42	—	2	DON'T LET ME GO CAPITOL 44456	BILLY SQUIER
41	NEW ▶		1	RUN STRAIGHT DOWN VIRGIN LP CUT	WARREN ZEVON
42	29	15	11	LOVE IN AN ELEVATOR Geffen 7-22845	AEROSMITH
43	37	37	14	WHEN THE NIGHT COMES CAPITOL 44437	JOE COCKER
44	36	22	10	KISSING WILLIE CHRYSALIS 23418	JETHRO TULL
45	40	32	10	SAD SAD SAD COLUMBIA LP CUT	ROLLING STONES
46	48	48	4	STILL IN LOVE CHRYSALIS 23421	STAGE DOLLS
47	NEW ▶		1	SCARED COLUMBIA LP CUT	DANGEROUS TOYS
48	50	44	6	I REMEMBER YOU ATLANTIC LP CUT	SKID ROW
49	NEW ▶		1	500 MILES COLUMBIA 38-73013	HOOTERS
50	25	23	10	SLEEPING MY DAY AWAY WARNER BROS. 7-22775	D.A.D.

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.

## INDEGENY ACTION

(Continued from page 12)

to bodily functions. WZTA was fined for the alleged broadcast of "Penis Envy" during Neil Rogers' show on Oct. 17, 1987. Rogers, who was also involved in the WIOD fine, hasn't been at WZTA for more than a year. "We had taken steps on our own," says Ted Williams, VP/radio for Guy Gannett Broadcasting Services. "Our first inclination is to think that this fine is inappropriate in the sense that the situation has been resolved."

### BROADCASTERS FEEL THE CHILL

The FCC's actions continue to have a chilling effect on other broadcasters throughout the country. Barry Hansen, the veteran air personality better known as Dr. Demento, had played "Penis Envy" and "The Candy Rapper" on the Los Angeles version of his otherwise nationally syndicated radio show heard on classic rock KLSX. Hansen acknowledged that he probably won't be playing those songs in the near future. "I'm disgusted, but as an American citizen I will abide by the law. It would be a lot easier if I knew what the law was."

"This policy or lack of it is kind of like if the government abolished all the speed limits, and then handed out tickets when they thought somebody was going too fast."

KROQ Los Angeles GM Trip Reeb says the station has pulled from its library titles like "Erotic City" and "Walk With An Erection," a song that was until recently more identified with KROQ than any other station. Reeb, however, was happy to comply. "I think they have some valid points," he said. "There are certain limits, and we want to comply with the guidelines set by the FCC."

KROQ's sister station, Infinity Broadcasting's WXRK New York, was one of the four stations sent inquiry letters. WXRK was cited for remarks during Howard Stern's morning show that included mentions of genitalia and lesbian orgasms. It is Stern's second run-in with the FCC in several years.

Diamond State Broadcasting's KCCL was cited for an apparent accidental on-mike conversation between GM Gene Williams and his son that included off-color epithets.

Gannett Broadcasting's KSD St. Louis was cited for a broadcast in which the host read an excerpt from Playboy in which Jessica Hahn graphically described oral sex.

## VOX JOX

(Continued from page 14)

DON'T TRY THIS PROMOTION at home: Top 40 WFLZ (Power 93) Tampa, Fla., tried to give away one of the two junkers it had displayed in a downtown parade. After the procession, in which the two cars bashed into each other, WFLZ left a 1972 Cadillac, valued at about \$100, for the first listener who wanted it. Instead, PD Marc Chase reports that two carloads of guys began jumping on the Caddy, trashed its windows, and tried to flip it over. The Power Pig will not be repeating the promotion.

Assistance in preparing this column was provided by Paul Verna, Phyllis Stark, and Craig Rosen.

## STEVE KILBEY

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FOR WEEK ENDING NOVEMBER 11, 1989

# MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	8	10	3	PROUD TO FALL SIRE 7-22924/REPRISE	IAN MCCULLOCH 1 week at No. 1
2	2	4	7	I WANT THAT MAN SIRE 7-22816/REPRISE	DEBORAH HARRY
3	1	1	9	PICTURES OF MATCHSTICK MEN VIRGIN LP CUT	CAMPER VAN BEETHOVEN
4	3	3	6	PERSONAL JESUS SIRE 7-21328/REPRISE	DEPECHE MODE
5	6	13	3	LOVE AND ANGER COLUMBIA LP CUT	KATE BUSH
6	7	8	6	INTO THE HEART OF LOVE SIRE LP CUT/REPRISE	THE MIGHTY LEMON DROPS
7	5	2	8	REGINA ELEKTRA 7-69270	THE SUGARCUBES
8	11	12	4	A GIRL LIKE YOU CAPITOL 44480	THE SMITHEREENS
9	10	14	5	CROSSROADS ELEKTRA 7-69273	TRACY CHAPMAN
10	4	5	9	SOLD ME DOWN THE RIVER I.R.S. 73003	THE ALARM
11	9	7	7	IF IT'S LOVE A&M 1457	SQUEEZE
12	18	22	3	CONTACT COLUMBIA LP CUT	BIG AUDIO DYNAMITE
13	14	9	8	SICK OF IT RCA 90884	THE PRIMITIVES
14	15	27	4	MAKE BELIEVE MAMBO SIRE LP CUT/WARNER BROS.	DAVID BYRNE
15	20	—	2	SHOULD GOD FORGET COLUMBIA LP CUT	THE PSYCHEDELIC FURS
16	12	11	5	DRAMA! SIRE 7-22768/REPRISE	ERASURE
17	NEW ▶		1	BLUES FROM A GUN WARNER BROS. LP CUT	THE JESUS AND MARY CHAIN
18	22	29	3	HIGHER GROUND EMI 50226	RED HOT CHILI PEPPERS
19	26	—	2	THE LINE BETWEEN THE DEVIL'S TEETH BEGGAR'S BANQUET 9108/RCA	PETER MURPHY
20	NEW ▶		1	DON'T ASK ME WHY ARISTA 1-9880	EURYTHMICS
21	13	6	11	SOWING THE SEEDS OF LOVE FONTANA 874-810-7/POLYGRAM	TEARS FOR FEARS
22	17	23	3	LET LOVE RULE VIRGIN 99166	LENNY KRAVITZ
23	16	20	7	SELF! Geffen 7-22809	FUZZBOX
24	25	18	6	KINGDOM OF RAIN EPIC LP CUT/E.P.A.	THE THE
25	21	17	11	LOVE SHACK REPRISE 7-22817	THE B-52'S
26	23	25	4	SATELLITES Geffen LP CUT	RICKIE LEE JONES
27	NEW ▶		1	BIG MAN ON PAPER RCA 9114	GRAHAM PARKER
28	NEW ▶		1	TIME AND SPACE BEGGAR'S BANQUET 44485/CAPITOL	FLESH FOR LULU
29	27	24	5	BLACK SHEEP WALL A&M 1462	THE INNOCENCE MISSION
30	19	21	13	BETWEEN SOMETHING AND NOTHING SIRE LP CUT/REPRISE	THE OCEAN BLUE

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

## Radiothons Raise Stations' Profiles While Raising Charity Funds

BY PHYLLIS STARK

NEW YORK Although they are among the least talked about radio promotions, many stations still use radiothons that help the hungry, the homeless, or other causes, to enhance their image in the community.

Classic Rock WXRK (K-Rock) New York holds its 24-hour "Hungerthon" Nov. 18-19. An annual fall event, the radiothon has been sponsored by crosstown rocker WNEW-FM for the last four years. But when former 'NEW jock Pete Fornatale segued to K-Rock this fall, the Hungerthon came with him.

For the first time, this year's Hungerthon broadcast will feature a live concert with Crosby, Stills, & Nash from the United Nations. WXRK PD Mark Chernoff expects ticket sales to bring in quite a bit of extra money for the cause this year. Last year's Hungerthon raised nearly \$300,000.

Although small private donations are the mainstay, the Hungerthon always brings in artist donations, Chernoff says. Bruce Springsteen has contributed \$10,000 for each of the last two years.

Last January, talk outlets WOR New York and WWRC Washington, D.C., each held daylong radiothons to benefit the National Law Enforcement Officers Memorial Fund. Guests included Edwin Meese as well as police officers and survivors of slain officers. WOR raised more than \$95,000 for the memorial; WWRC raised more than \$50,000. That latter station had already held a radiothon when the Vietnam Veterans Memorial was damaged; it raised \$7,500 in just a few hours.

WQHT (Hot 97) New York has held two 24-hour radiothons for AIDS in the past two years. Together, the radiothons raised more than \$330,000 for two AIDS relief organizations. Last month, business/urban combo WPGC-AM-FM Washington, D.C., held an 18-hour radiothon to benefit "Housing Now" during the national march and rally for the homeless in the city. The stations collected

\$41,340 in pledges during the radiothon.

Religious WDAS-AM Philadelphia took part in the annual membership-drive radiothon for the NAACP in September. Says GM **Kernie Anderson**, "It is particularly significant to do this in 1989 because so many young people

### PROMOTIONS

don't have a clear understanding of the role of the NAACP."

WDAS' 12-hour event raised more than \$20,000 in new membership fees. It was one of 600 NAACP radiothons that took place throughout the country on the same day. Through those drives, the NAACP registered more than 110,000 new members, according to **Jondelle Johnson**, NAACP national director of special projects.

This is the second year the NAACP has organized the radiothons, which varied in length from three hours to two days depending on market and station. This year, the event got a boost from more than 6,000 free billboards that were donated by a group of outdoor advertisers.

The NAACP's role included providing PSA's featuring celebrities and three hours of national programming, which was broadcast live from the ABC studios in New York and Los Angeles. The national portion of the radiothon was picked up by 410 stations.

Radiothon programming varies from station to station. WRC "got rid of all regular programming and concentrated on the radiothon," according to executive producer **Diane Robinson**. WDAS cut back its regular gospel programming to about 10% and replaced the music with interviews with political, community, and NAACP leaders.

WPGC-FM stuck to its regular format, but ran bits of information about the radiothon over song intros, occasionally putting a volunteer phone operator on the air to discuss a challenge pledge or a particularly touching story. WPGC-FM also played prerecorded messages from such celebrities



**Secret Agent Woman.** Oldies WZTR (Star 95) Milwaukee is sending listeners out on the streets to try to uncover the identity of the Star 95 Secret Agent. A \$95 prize is offered the first day to the person who uncovers the agent. Each day the agent is not found, the prize is increased by \$100. It took Doug Cvetkovich, second from left, five days to discover the identity of crossing guard Marie Dittlof, right.

as Jon Voigt, the Rev. Jesse Jackson, Valerie Harper, Full Force, concert promoter Bill Graham, and D.C. mayor Marion Barry.

Each hour of K-Rock's 24-hour broadcast will be divided into three 20-minute segments. The segments will include 15 minutes of music, much of it from the artists who stop by for live acoustic sets, and five minutes of Hungerthon news and information.

Despite the success of WPGC's radiothon, promotion director **Lisa Baden** says the station probably would not do it again because it was "a lot of work. Radiothons require a lot of time to plan so things run smoothly," she says.

But besides the financial success of their radiothons, most of those involved say they received a very favorable listener response. WWRC's Robinson calls her community's response to the program "very supportive." "Our listeners felt very good about it, particularly the educational aspect," agrees WDAS' Anderson.

"From a radio standpoint, there are only pluses involved in doing this," says National Law Enforcement Officers Memorial Fund director of communications **Paul Marcone**. "People not only responded favorably to the memorial project, they responded favorably to the stations for hosting the event."

Two other N/T stations, KTOK Oklahoma City and WNWS Miami, are planning to do the NLEOMF radiothon in the near future. "Any time a radio station can get involved in the community like this,

### FOR THE RECORD

In the Oct. 21 issue of Billboard, top 40 WPHR Cleveland's Arbitron share should have read 5.6. In the Oct. 28 issue, in the ratings for the West Palm Beach market, urban WYFX should have been listed with a 2.2 share and AC WBSR West Palm Beach should have been listed with a 1.0 share.

prizes went to contributors who weren't Tull fans. Across town, AC WNIC teamed with American Airlines and a local mall for a "Come Home To Detroit" contest. Listeners wrote essays explaining why they want to bring someone home for the holidays. Six listeners, randomly selected during WNIC's morning show, received trips for two from the airline.

Classic rock KMJK Portland, Ore., gave away its Rolling Stones tickets through "Pin The Tongue On Mick" tournaments at local hotels. Everyone who found Jagger's tongue under his chair at a local club got to play. The winner went to a Stones concert in Vancouver, British Columbia.

Album WGTR Miami's Rock & Roll Animals—Skip Herman, Jim McBean, and production director **Scotty Chapin**—opened for headliner REO Speedwagon on the band's recent Miami visit. The trio's recent song parody CD has sold more than 3,000 copies.

Top 40 KHOP Stockton, Calif., is sending three couples to Hawaii with morning show host **Rob Sherwood** as part of a Hot Combination Contest where listeners try to guess the combination to a station safe... **Ellen Kazis** was named director of marketing and promotion for classical WQXR-AM-FM New York. She was formerly press and publicity manager for London/PolyGram Records.

they should do it," says KTOK PD **Mike Elder**. "A radiothon gives us a springboard for localizing our public relations efforts."

### IDEA MILL

As an incentive to donate to the station's annual Halloween blood drive, album WRIF Detroit distributed Jethro Tull tickets to everyone who gave blood. Different

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—Rick Sanjek, assistant vice president, BMI

"... very well-done songs with a topical edge, with humor, a point of view and a concern for human dignity... a wonderful surprise..."

—Peter Ludwig, columnist for BILLBOARD Magazine

\*all current and suitable for all formats \*\*almost all new, unreleased material

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

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

### PLATINUM

New York	O.M.: Steve Kingston
1	Soul II Soul (Featuring Caron Wheeler), New Kids On The Block, Cover Girl
2	Soul II Soul (Featuring Caron Wheeler), New Kids On The Block, Cover Girl
3	Sybil, Don't Make Me Over
4	Janet Jackson, Miss You Much
5	Young M.C., Bust A Move
6	Motley Crue, Dr. Feelgood
7	The 2 Live Crew, Me So Horny
8	Don Henley, Living In Sin
9	Bobby Brown, Rock Wit'cha
10	Milli Vanilli, Blame It On The Rain
11	Tears For Fears, Sowing The Seeds Of Expose, When I Looked At Him
12	New Kids On The Block, Didn't I (Blow Your Mind)
13	Billy Joel, We Didn't Start The Fire
14	Paula Abdul, (It's Just) The Way That You Love Me
15	The Cover Girls, My Heart Skips A Beat
16	Lil Louis, French Kiss
17	Janet Jackson, Miss You Much
18	Technronic Featuring Felly, Pump Up
19	Roxette, Listen To Your Heart
20	Madonna, Cherish
21	Bad English, When I See You Smile
22	Taylor Dayne, With Every Beat Of My Heart
23	Richard Marx, Angelia
24	The B-52's, Love Shack
25	Alice Cooper, Poison
26	Seduction, (You're My One And Only) T
27	Aeromith, Love In An Elevator
28	Milli Vanilli, Girl I'm Gonna Miss You
29	Phil Collins, Another Day In Paradise
30	Madonna, Oh Father
31	Janet Jackson, Rhythm Nation
32	Rolling Stones, Rock And A Hard Place

New York	P.D.: Gary Bryan
1	Soul II Soul (Featuring Caron Wheeler), New Kids On The Block, Cover Girl
2	Sybil, Don't Make Me Over
3	Roxette, Listen To Your Heart
4	Bobby Brown, Rock Wit'cha
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30	Big Noise, Name And Number
31	Janet Jackson, Rhythm Nation
32	Belinda Carlisle, Leave A Light On
33	Skid Row, I Remember You
34	Seduction, Two To Make It Right
35	Rolling Stones, Rock And A Hard Place
36	EX Kix, Don't Close Your Eyes

Philadelphia	P.D.: Buddy Scott
1	New Kids On The Block, Cover Girl
2	Motley Crue, Dr. Feelgood
3	New Kids On The Block, Didn't I (Blow Your Mind)
4	Billy Joel, We Didn't Start The Fire
5	Young M.C., Bust A Move
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20	Warrant, Heaven
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28	EX The Cure, Love Song
29	EX Janet Jackson, Rhythm Nation
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31	EX Michael Bolton, How Am I Supposed To Be
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Chicago	P.D.: Sunny Joe White
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### PLATINUM

Boston	P.D.: Steve Rivers
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2	Roxette, Listen To Your Heart
3	Janet Jackson, Miss You Much
4	Tears For Fears, Sowing The Seeds Of Expose, When I Looked At Him
5	Bobby Brown, Rock Wit'cha
6	Tina Turner, The Best
7	Bad English, When I See You Smile
8	Paula Abdul, (It's Just) The Way That You Love Me
9	Elton John, Healing Hands
10	New Kids On The Block, Cover Girl
11	The B-52's, Love Shack
12	Poco, Call It Love
13	Thompson Twins, Sugar Daddy
14	Dino, Sunshine
15	Soulsister, The Way To Your Heart
16	Richard Marx, Angelia
17	Kevin Paige, Don't Shut Me Out
18	Billy Joel, We Didn't Start The Fire
19	Eurythmics, Don't Ask Me Why
20	Alice Cooper, Poison
21	Enuff Z'Nuff, New Thing
22	Don Henley, The Last Worthless Evenin
23	Roxette, Listen To Your Heart
24	Billy Ocean, Licence To Chill
25	The Alarm, Sold Me Down The River
26	New Kids On The Block, Didn't I (Blow Your Mind)
27	Jody Watley, Everything
28	Prince (With Sheena Easton), The Arms
29	Michael Bolton, How Am I Supposed To Be
30	The J. J. Zesty, The Fresh Prince, I
31	Melissa Etheridge, No Souvenirs
32	Kix, Don't Close Your Eyes
33	Fine Young Cannibals, I'm Not The Man
34	Regina Belle, Baby Come To Me
35	Don Jovi, Living In Sin
36	EX Lou Gramm, Just Between You And Me
37	EX Giant, I'm A Believer
38	EX Skid Row, I Remember You
39	EX Gloria Estefan, Get On Your Feet
40	EX Technronic Featuring Felly, Pump Up
41	EX Don Henley, Living In Sin
42	EX Billy Joel, We Didn't Start The Fire
43	EX Linda Ronstadt (Featuring Aaron Nev)
44	EX Phil Collins, Another Day In Paradise

New York	P.D.: Gary Bryan
1	Soul II Soul (Featuring Caron Wheeler), New Kids On The Block, Cover Girl
2	Sybil, Don't Make Me Over
3	Roxette, Listen To Your Heart
4	Bobby Brown, Rock Wit'cha
5	Milli Vanilli, Blame It On The Rain
6	New Kids On The Block, Cover Girl
7	Janet Jackson, Miss You Much
8	Young M.C., Bust A Move
9	Expose, When I Looked At Him
10	Seduction, (You're My One And Only) T
11	Don Henley, Living In Sin
12	Motley Crue, Dr. Feelgood
13	Stevie B, Girl I Am Searching For You
14	The Cover Girls, My Heart Skips A Beat
15	Billy Joel, We Didn't Start The Fire
16	Paula Abdul, (It's Just) The Way That You Love Me
17	Janet Jackson, Miss You Much
18	Young M.C., Bust A Move
19	Expose, When I Looked At Him
20	Taylor Dayne, With Every Beat Of My Heart
21	Phil Collins, Another Day In Paradise
22	Technronic Featuring Felly, Pump Up
23	Richard Marx, Angelia
24	Aeromith, Love In An Elevator
25	Lil Louis, French Kiss
26	Tears For Fears, Sowing The Seeds Of Expose, When I Looked At Him
27	The B-52's, Love Shack
28	Madonna, Oh Father
29	Dino, Sunshine
30	Big Noise, Name And Number
31	Janet Jackson, Rhythm Nation
32	Belinda Carlisle, Leave A Light On
33	Skid Row, I Remember You
34	Seduction, Two To Make It Right
35	Rolling Stones, Rock And A Hard Place
36	EX Kix, Don't Close Your Eyes

Philadelphia	P.D.: Sunny Joe White
1	New Kids On The Block, Cover Girl
2	Motley Crue, Dr. Feelgood
3	New Kids On The Block, Didn't I (Blow Your Mind)
4	Billy Joel, We Didn't Start The Fire
5	Young M.C., Bust A Move
6	Aeromith, Love In An Elevator
7	Paula Abdul, (It's Just) The Way That You Love Me
8	Expose, When I Looked At Him
9	Don Henley, Living In Sin
10	Soul II Soul (Featuring Caron Wheeler), New Kids On The Block, Cover Girl
11	Janet Jackson, Miss You Much
12	Roxette, Listen To Your Heart
13	The 2 Live Crew, Me So Horny
14	Bobby Brown, Rock Wit'cha
15	Sybil, Don't Make Me Over
16	Milli Vanilli, Blame It On The Rain
17	Milli Vanilli, Girl I'm Gonna Miss You
18	Janet Jackson, Rhythm Nation
19	Alice Cooper, Poison
20	Warrant, Heaven
21	Linda Ronstadt (Featuring Aaron Nev), Phil Collins, Another Day In Paradise
22	Bad English, When I See You Smile
23	Richard Marx, Angelia
24	Technronic Featuring Felly, Pump Up
25	Taylor Dayne, With Every Beat Of My Heart
26	Phil Collins, Another Day In Paradise
27	Madonna, Oh Father
28	EX The Cure, Love Song
29	EX Janet Jackson, Rhythm Nation
30	EX Kix, Don't Close Your Eyes
31	EX Michael Bolton, How Am I Supposed To Be
32	EX Belinda Carlisle, Leave A Light On

Chicago	P.D.: Sunny Joe White
1	Janet Jackson, Miss You Much
2	New Kids On The Block, Didn't I (Blow Your Mind)
3	New Kids On The Block, Cover Girl
4	Expose, When I Looked At Him
5	The Cover Girls, My Heart Skips A Beat
6	Bobby Brown, Rock Wit'cha
7	Sybil, Don't Make Me Over
8	Paula Abdul, (It's Just) The Way That You Love Me
9	Madonna, Cherish
10	Stevie B, Girl I Am Searching For You
11	Lil Louis, French Kiss
12	Technronic Featuring Felly, Pump Up
13	Milli Vanilli, Blame It On The Rain
14	Dino, Sunshine
15	Gloria Estefan, Get On Your Feet
16	Young M.C., Bust A Move
17	Tina Turner, The Best
18	Milli Vanilli, Girl I'm Gonna Miss You
19	Richard Marx, Angelia
20	Linda Ronstadt (Featuring Aaron Nev)

### PLATINUM

Atlanta	P.D.: Rick Stacy
1	Milli Vanilli, Blame It On The Rain
2	Bad English, When I See You Smile
3	The B-52's, Love Shack
4	Young M.C., Bust A Move
5	Paula Abdul, (It's Just) The Way That You Love Me
6	Roxette, Listen To Your Heart
7	Bobby Brown, Rock Wit'cha
8	Janet Jackson, Miss You Much
9	Aeromith, Love In An Elevator
10	Belinda Carlisle, Leave A Light On
11	The Cure, Love Song
12	Don Henley, The Last Worthless Evenin
13	Thompson Twins, Sugar Daddy
14	Dino, Sunshine
15	Soulsister, The Way To Your Heart
16	Richard Marx, Angelia
17	Kevin Paige, Don't Shut Me Out
18	Billy Joel, We Didn't Start The Fire
19	Eurythmics, Don't Ask Me Why
20	Alice Cooper, Poison
21	Enuff Z'Nuff, New Thing
22	Don Henley, The Last Worthless Evenin
23	Roxette, Listen To Your Heart
24	Billy Ocean, Licence To Chill
25	The Alarm, Sold Me Down The River
26	New Kids On The Block, Didn't I (Blow Your Mind)
27	Jody Watley, Everything
28	Prince (With Sheena Easton), The Arms
29	Michael Bolton, How Am I Supposed To Be
30	The J. J. Zesty, The Fresh Prince, I
31	Melissa Etheridge, No Souvenirs
32	Kix, Don't Close Your Eyes
33	Fine Young Cannibals, I'm Not The Man
34	Regina Belle, Baby Come To Me
35	Don Jovi, Living In Sin
36	EX Lou Gramm, Just Between You And Me
37	EX Giant, I'm A Believer
38	EX Skid Row, I Remember You

Billboard's PD of the week

Bryan Jeffries WNOR Norfolk, Va.



IT WASN'T EXACTLY the anniversary present WNOR-AM-FM Norfolk, Va., PD Bryan Jeffries was hoping for. Last February, just as he was about to celebrate a year at the 20-year-old album rocker with four straight No. 1 books, country WSKX became classic rock WAFX (The Fox).

"They were very closely tied into something we felt we had to hold onto tightly," says Jeffries. "So we buckled down the hatches and said, 'Let everybody hear what they're [WAFX] going to do, and we'll wait for them to come back.'"

In the spring book, the Fox, up 4.5-11.7 12-plus, trounced WNOR, which dropped from 10.5 to a 6.6. But in the summer book, Jeffries was vindicated as WNOR outfoxed WAFX with a 7.8 to the Fox's 6.8.

Jeffries, who became WNOR's PD after two years at Saga Communications' WYMG Springfield, Ill., says he heard the Fox was coming about a month before the format change. As part of a company that already owns a classic rocker, WKLH Milwaukee, WNOR had already done a lot of things that it thought would pre-empt the Fox's impact. "The playlist that is classic rock is basically our playlist... so we thought the station was going to sound pretty much like us. We thought all of it would be to our advantage."

The Fox has an imported air staff

But the Fox made a name for itself with a high-profile sign-on, informing listeners that "Finally, you have a choice for rock'n'roll" and staging a lot of visible promotions. It also rolled out a now-infamous and much-cloned listener testimonial spoof. "Jean, Dave, Mike, and Lynn" said they listened to the Fox, while "Dick" intoned an announcer. "Listen to the Fox."

WNOR responded to WAFX with some high-profile marketing of its own, launching a major bumper-sticker campaign. It also gave away a Porsche, and brought video vixen/Playboy model/former PTL secretary Jessica Hahn in for two days. "Everything that we did was just to take away a little of the initial interest in the Fox, and keep FM99 in the high profile position it had been in all along," Jeffries says.

WNOR also used what Jeffries calls "one of our more powerful tools"—the veteran air staff. "The Fox came at a nice time. It was our 20th anniversary, and our air staff has an average of nine years experience at the station."

"The Fox can play the same music, but they have to package it with an imported airstaff. I have a midday personality who can say, 'I remember when 'Stairway To Heaven' came in the music director's office,' and be telling the truth. You can't beat that kind of programming."

During the height of Fox-mania this summer, WAFX PD Bob Chrysler derided WNOR's decision to image around classic rock, saying that WNOR, by trying to pre-

empt a classic rocker for years and then taking WAFX to court, unsuccessfully, for the rights to the term "classic rock," was preselling WAFX. But Jeffries says that WNOR will continue to image around its heritage. "We never once apologized for playing classic rock," he maintains. "Bob Chrysler said we should have put down classic rock, but we're not going to apologize for the music that got us where we are."

"Listeners didn't really have any problem with FM 99," Jeffries says. "They were almost apologetic. 'I hope you don't mind. I'm going to check out this other station. See you in a half hour.'"

Having apparently survived the onslaught of classic rock, Jeffries says WNOR is prepared if another album rock nemesis, Rock 40, should enter the market. Jeffries says he did research to determine whether his station was vulnerable to a top 40/rock station, but found that older rock'n'roll holds up better. "The test shows new product is not that strong, although we obviously will keep our eyes open for anyone that would want to attack us on that side."

Still, there have been some changes in WNOR's music, which, Jeffries says, didn't stem from the competitive situation as much as the product available. "Even prior to the Fox signing on, we were focusing more on the classics, because there were not a lot of good currents. As the currents picked up, we opened up a little."

When the Fox signed on, WNOR was only 25% current, but now the station is up to 40% current. Much of that material comes from artists that WNOR and the Fox share, but there's also occasional material by such bands as the Connells, Dreams So Real, Flies On Fire, and Waxing Poetics.

A recent early evening WNOR sample included Journey, "Any Way You Want It"; Jackson Browne, "Chasing You Into The Light"; the Doors, "Touch Me"; Def Leppard, "Rock Of Ages"; Whitesnake, "Fool For Your Lovin'"; the Beatles, "Revolution"; Tears For Fears, "Sowing The Seeds Of Love"; Foreigner, "Cold As Ice"; and Great White, "Save All Your Love."

Part of Jeffries' confidence that WNOR could fend off a Rock 40 is his decision to skew younger at night. At that time, he says, WNOR becomes "a different animal. We lean toward current bands on the Rock 40 playlists, but only the ballads. We're taking a heritage album rock station and giving it to the available listeners at night."

Jeffries calls WNOR's current situation "hardly a sprint, and definitely a marathon. Everything we did last spring was directed at the fall and winter books. We made moves to pay off down the road, and that goal hasn't changed." CRAIG ROSEN



San Diego P.D.: Garry Wall

1 2 The 2 Live Crew, Me So Horny



Seattle P.D.: Casey Keating

1 10 Bad English, When I See You Smile



Seattle P.D.: Tom Hutlyer

1 3 Bad English, When I See You Smile

2 4 Paula Abdul, (It's Just) The Way That



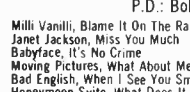
St. Louis P.D.: Lyndon Abell

1 1 Bad English, When I See You Smile



Dallas P.D.: Charlie Quinn

1 2 Roxette, Listen To Your Heart



Phoenix P.D.: Bob Case

1 2 Milli Vanilli, Blame It On The Rain

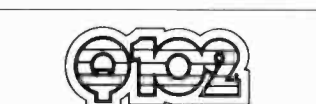
8 4 Janet Jackson, Miss You Much



Miami P.D.: Frank Amadeo



Columbus P.D.: Dave Robbins



Cincinnati P.D.: Dave Allen



Minneapolis P.D.: Brian Philips

# TOP BLACK ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
<b>★★ NO. 1 ★★</b>					
1	2	2	8	<b>MAZE FEATURING FRANKIE BEVERLY</b> WARNER BROS. 25802 (9.98) (CD) 1 week at No. 1	SILKY SOUL
2	1	1	15	<b>BABYFACE</b> ● SOLAR FZ 45288/E.P.A. (CD)	TENDER LOVER
3	3	7	6	<b>JANET JACKSON</b> A&M 3920 (9.98) (CD)	JANET JACKSON'S RHYTHM NATION 1814
4	6	9	6	<b>BIG DADDY KANE</b> COLD CHILLIN' 25641/REPRISE (9.98) (CD)	IT'S A BIG DADDY THANG
5	9	10	9	<b>REGINA BELLE</b> COLUMBIA FC44367 (CD)	STAY WITH ME
6	7	5	19	<b>HEAVY D. &amp; THE BOYZ</b> ● MCA 42302 (8.98) (CD)	BIG TYME
7	5	3	19	<b>SOUL II SOUL</b> ▲ VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
8	8	8	17	<b>STEPHANIE MILLS</b> MCA 6312 (9.98) (CD)	HOME
9	4	4	11	<b>THE ISLEY BROTHERS FEATURING RONALD ISLEY</b> WARNER BROS. 25940 (9.98) (CD)	SPEND THE NIGHT
10	10	6	13	<b>THE D.O.C.</b> ● RUTHLESS 91275/ATLANTIC (8.98) (CD)	NO ONE CAN DO IT BETTER
11	12	14	7	<b>YOUNG M.C.</b> DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
12	11	12	18	<b>DAVID PEASTON</b> GEFEN 24228 (9.98) (CD)	INTRODUCING... DAVID PEASTON
13	13	11	13	<b>EPMD</b> ● FRESH 92012/SLEEPING BAG (9.98) (CD)	UNFINISHED BUSINESS
14	14	17	17	<b>PATTI LABELLE</b> MCA 6292 (9.98) (CD)	BE YOURSELF
15	17	23	6	<b>M C LYTE</b> FIRST PRIORITY 91304/ATLANTIC (CD)	EYES ON THIS
16	18	22	6	<b>SYBIL</b> NEXT PLATEAU 1018 (8.98) (CD)	SYBIL
17	15	13	16	<b>THE 2 LIVE CREW</b> ● SKYWALKER 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
18	16	16	22	<b>KOOL MOE DEE</b> ● JIVE 1182/RCA (9.98) (CD)	KNOWLEDGE IS KING
19	24	32	9	<b>AFTER 7</b> VIRGIN 91061 (9.98) (CD)	AFTER 7
20	20	19	34	<b>MILLI VANILLI</b> ▲ <sup>3</sup> ARISTA 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
21	19	18	25	<b>THE O'JAYS</b> EMI 90921 (9.98) (CD)	SERIOUS
22	36	—	2	<b>BIZ MARKIE</b> COLD CHILLIN' 26003/WARNER BROS. (9.98) (CD)	THE BIZ NEVER SLEEPS
23	25	28	13	<b>CHRISTOPHER WILLIAMS</b> GEFEN 24220 (9.98) (CD)	ADVENTURES IN PARADISE
24	23	26	53	<b>SURFACE</b> ● COLUMBIA FC 44284 (CD)	2ND WAVE
25	43	—	2	<b>ICE-T</b> SIRE 26028/WARNER BROS. (9.98) (CD)	THE ICEBERG/FREEDOM OF SPEECH...
26	26	27	14	<b>BOBBY "BLUE" BLAND</b> MALACO 7450 (8.98) (CD)	MIDNIGHT RUN
27	22	20	16	<b>BOOGIE DOWN PRODUCTIONS</b> ● JIVE 1187/RCA (8.98) (CD)	GHETTO MUSIC: THE BLUEPRINT OF HIP HOP
28	21	15	19	<b>SOUNDTRACK</b> MOTOWN 6272 (9.98) (CD)	DO THE RIGHT THING
29	33	34	7	<b>WRECKS-N-EFFECT</b> MOTOWN 6281 (8.98) (CD)	WRECKS-N-EFFECT
30	31	30	15	<b>SHARON BRYANT</b> WING 837 313/POLYGRAM (CD)	HERE I AM
31	34	36	14	<b>ERIC GABLE</b> ORPHEUS 75603/EMI (8.98) (CD)	CAUGHT IN THE ACT
32	32	31	70	<b>BOBBY BROWN</b> ▲ <sup>5</sup> MCA 42185 (9.98) (CD)	DON'T BE CRUEL
33	93	—	2	<b>LUTHER VANDROSS</b> EPIC E2T 45422/E.P.A. (CD)	THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
34	28	25	9	<b>THE TEMPTATIONS</b> MOTOWN 6275 (8.98) (CD)	SPECIAL
35	27	21	18	<b>PRINCE</b> ▲ <sup>2</sup> WARNER BROS. 25936 (9.98) (CD)	SOUNDTRACK: BATMAN
36	29	29	54	<b>M.C. HAMMER</b> ▲ CAPITOL 90924 (8.98) (CD)	LET'S GET IT STARTED
37	37	39	6	<b>ZAPP</b> REPRISE 25807 (9.98) (CD)	V
38	72	—	2	<b>ANGELA WINBUSH</b> MERCURY 838 366/POLYGRAM (CD)	THE REAL THING
39	30	24	20	<b>L.L. COOL J</b> ▲ DEF JAM OC 45172/COLUMBIA (CD)	WALKING WITH A PANTHER
40	35	33	23	<b>CHUCKII BOOKER</b> ATLANTIC 81947 (8.98) (CD)	CHUCKII
41	45	—	2	<b>KASHIF</b> ARISTA 8595 (8.98) (CD)	KASHIF
42	40	37	22	<b>PEABO BRYSON</b> CAPITOL 90641 (9.98) (CD)	ALL MY LOVE
43	48	52	33	<b>ALYSON WILLIAMS</b> DEF JAM FC 40515/COLUMBIA (CD)	RAW
44	52	53	29	<b>SPECIAL ED</b> PROFILE 1280 (8.98) (CD)	YOUNGEST IN CHARGE
45	46	42	16	<b>SUCCESS-N-EFFECT</b> ON TOP 9002 (8.98) (CD)	IN THA HOOD
46	41	40	25	<b>NATALIE COLE</b> EMI 48902 (9.98) (CD)	GOOD TO BE BACK
47	39	35	12	<b>EDDIE MURPHY</b> COLUMBIA OC 40970 (CD)	SO HAPPY
48	51	43	12	<b>ZIGGY MARLEY &amp; THE MELODY MAKERS</b> VIRGIN 91256 (9.98) (CD)	ONE BRIGHT DAY
49	44	47	30	<b>JODY WATLEY</b> ● MCA 6276 (8.98) (CD)	LARGER THAN LIFE

50	42	46	8	<b>GUCCI CREW II</b> GUCCI 3314/HOT PRODUCTIONS (8.98) (CD)	EVERYBODY WANTS SOME
51	61	72	3	<b>S.O.S. BAND</b> TABU FZ 44147/E.P.A. (CD)	DIAMOND IN THE RAW
52	54	61	4	<b>FAT BOYS</b> TIN PAN APPLE 838 867/POLYGRAM (CD)	ON AND ON
53	38	38	16	<b>CHUBB ROCK WITH HOWIE TEE</b> SELECT 21631 (9.98) (CD)	AND THE WINNER IS...
54	<b>NEW</b>	1	1	<b>JERMAINE JACKSON</b> ARISTA 8493 (9.98) (CD)	DON'T TAKE IT PERSONAL
55	59	88	4	<b>CHERYL LYNN</b> VIRGIN 91254 (9.98) (CD)	WHATEVER IT TAKES
56	49	45	25	<b>MILES JAYE</b> ISLAND 91235 (8.98) (CD)	IRRESISTIBLE
57	53	51	8	<b>COOL C</b> ATLANTIC 82020 (8.98) (CD)	I GOTTA HABIT
58	57	56	16	<b>ENTOUCH</b> VINTERENTAINMENT 60858/ELEKTRA (9.98) (CD)	ALL NITE
59	47	41	70	<b>GUY</b> ▲ UPTOWN 42176/MCA (8.98) (CD)	GUY
60	63	59	67	<b>PAULA ABDUL</b> ▲ <sup>3</sup> VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
61	68	58	21	<b>THIRD WORLD</b> MERCURY 836 952/POLYGRAM (CD)	SERIOUS BUSINESS
62	56	60	29	<b>OAKTOWN'S 3-5-7</b> CAPITOL 90926 (8.98) (CD)	WILD & LOOSE
63	76	77	12	<b>REDHEAD KINGPIN &amp; THE F.B.I.</b> VIRGIN 91269 (9.98) (CD)	A SHADE OF RED
64	50	48	53	<b>VESTA</b> A&M 5223 (8.98) (CD)	VESTA 4 U
65	<b>NEW</b>	1	1	<b>SIR MIX-A-LOT</b> NASTY MIX 70150 (9.98) (CD)	SEMINAR
66	64	63	22	<b>JAMES INGRAM</b> WARNER BROS. 25924 (9.98) (CD)	IT'S REAL
67	58	54	44	<b>BEBE &amp; CECE WINANS</b> ● CAPITOL 90959 (8.98) (CD)	HEAVEN
68	73	79	20	<b>STEZO</b> FRESH 82011/SLEEPING BAG (8.98) (CD)	CRAZY NOISE
69	66	65	7	<b>MELLOW MAN ACE</b> CAPITOL 91295 (9.98) (CD)	ESCAPE FROM HAVANA
70	62	57	38	<b>TOO SHORT</b> ● JIVE 1149/RCA (8.98) (CD)	LIFE IS... TOO SHORT
71	70	76	4	<b>RHONDA CLARK</b> TABU FZ 40882/E.P.A. (CD)	BETWEEN FRIENDS
72	67	68	22	<b>MICA PARIS</b> ISLAND 90970/ATLANTIC (8.98) (CD)	SO GOOD
73	71	67	37	<b>N.W.A.</b> ▲ RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
74	89	—	2	<b>AWSOME DRE &amp; THE HARDCORE COMMITTEE</b> PRIORITY 57114 (8.98) (CD)	YOU CAN'T HOLD ME BACK
75	77	82	3	<b>VARIOUS ARTISTS</b> ICHIBAN 1048 (8.98) (CD)	NASTY BLUES
76	60	50	32	<b>E.U.</b> VIRGIN 91021 (9.98) (CD)	LIVIN' LARGE
77	65	64	9	<b>FULL FORCE</b> COLUMBIA FC 45216 (CD)	SMOOVE
78	55	44	45	<b>SLICK RICK</b> ▲ DEF JAM FC 40513/COLUMBIA (CD)	THE GREAT ADVENTURES OF SLICK RICK
79	79	70	6	<b>PIECES OF A DREAM</b> EMI 92050 (8.98) (CD)	'BOUT DAT TIME
80	75	74	16	<b>TWIN HYPE</b> PROFILE 1281 (8.98) (CD)	TWIN HYPE
81	69	49	22	<b>THE JACKSONS</b> EPIC OE 40911/E.P.A. (CD)	2300 JACKSON STREET
82	95	—	2	<b>TRACY CHAPMAN</b> ELEKTRA 60888 (CD)	CROSSROADS
83	78	66	25	<b>ARETHA FRANKLIN</b> ARISTA 8572 (9.98) (CD)	THROUGH THE STORM
84	81	87	3	<b>DOCTOR ICE</b> JIVE 1249/RCA (8.98) (CD)	THE MIC STALKER
85	82	75	55	<b>NEW KIDS ON THE BLOCK</b> ▲ <sup>5</sup> COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
86	<b>NEW</b>	1	1	<b>MARVIN SEASE</b> LONDON 838 593/POLYGRAM (CD)	THE REAL DEAL
87	80	73	10	<b>D'ATRA HICKS</b> CAPITOL 46990 (9.98) (CD)	D'ATRA HICKS
88	<b>NEW</b>	1	1	<b>SHIRLEY BROWN</b> MALACO 7451 (8.98) (CD)	FIRE & ICE
89	84	—	2	<b>MOTHER'S FINEST</b> CAPITOL 48988 (9.98) (CD)	LOOKS COULD KILL
90	83	83	4	<b>TINA TURNER</b> CAPITOL 91873 (9.98) (CD)	FOREIGN AFFAIRS
91	<b>NEW</b>	1	1	<b>DONALD D RHYME</b> SYNDICATE FE 45298/E.P.A. (CD)	NOTORIOUS
92	74	55	13	<b>BEASTIE BOYS</b> ● CAPITOL 91743 (9.98) (CD)	PAUL'S BOUTIQUE
93	<b>NEW</b>	1	1	<b>JOEY GILMORE</b> PANDISC 8807 (8.98)	SO GOOD TO BE BAD
94	<b>NEW</b>	1	1	<b>BARRY WHITE</b> A&M 5256 (8.98) (CD)	THE MAN IS BACK
95	97	81	51	<b>EAZY-E</b> ▲ RUTHLESS 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
96	88	85	36	<b>DE LA SOUL</b> ● TOMMY BOY 1019 (9.98) (CD)	3 FEET HIGH AND RISING
97	85	78	9	<b>MICHAEL COOPER</b> REPRISE 25923/WARNER BROS. (9.98) (CD)	JUST WHAT I LIKE
98	<b>NEW</b>	1	1	<b>NEW KIDS ON THE BLOCK</b> COLUMBIA FC 45280 (CD)	MERRY MERRY CHRISTMAS
99	99	93	3	<b>L'TRIMM</b> ATLANTIC 82026 (9.98) (CD)	DROP THAT BOTTOM
100	96	99	58	<b>ROB BASE &amp; D.J. E-Z ROCK</b> ▲ PROFILE 1267 (8.98) (CD)	IT TAKES TWO

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



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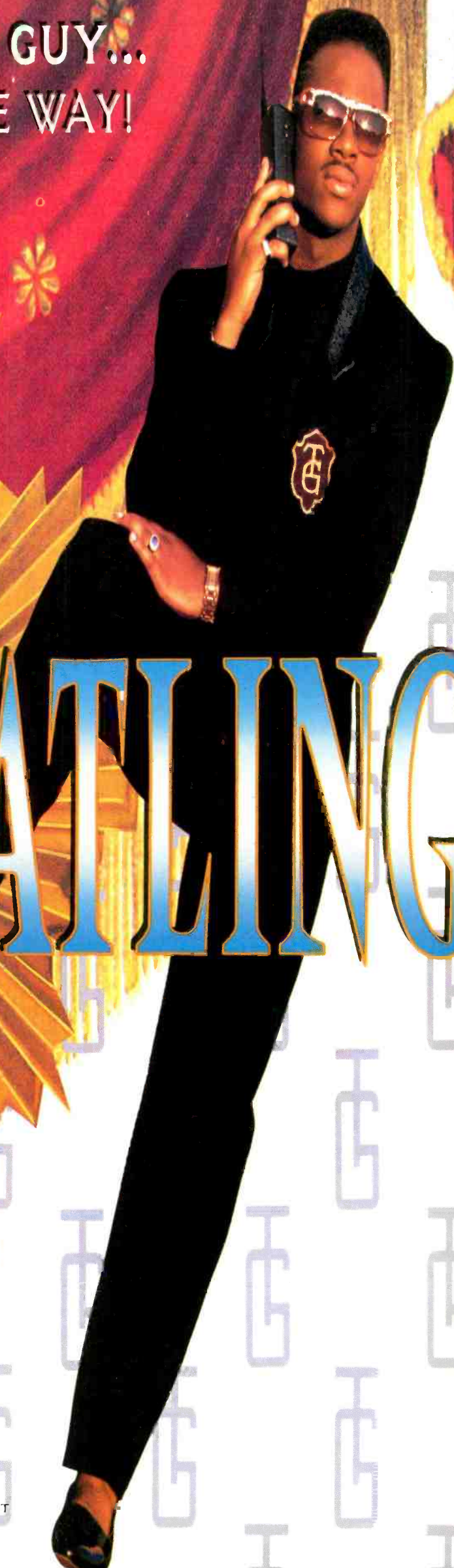
**JOYCE SIMS—ALL ABOUT LOVE—TLX-52017**  
Shipping 11/10—New Single: "All About Love"  
SLX 40151—Shipping Radio 11/3



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**You Can Ring My Belle.** Columbia recording artist Regina Belle huddled with label brass at a recent showcase at New York's Indigo Blues to celebrate the release of her new album, "Stay With Me," and single, "Baby, Come To Me." Pictured, from left, are Don Jenner, president, Columbia Records; Cynthia Badier-Rivers, director of national publicity and artist development, black music and jazz; Belle; Ruben Rodriguez, senior VP of black music; Joe McEwen, director of A&R; Bob Sherwood, senior VP of marketing; and Sandra Trim-DaCosta, director of marketing.

FOR WEEK ENDING NOVEMBER 11, 1989

## Billboard. HOT RAP SINGLES™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
1	1	2	9	★★ NO. 1 ★★ ME SO HORNY SKYYWALKER 127 (C) (M)	◆ THE 2 LIVE CREW 2 weeks at No. 1
2	4	8	5	CHA CHA CHA FIRST PRIORITY 0-96529/ATLANTIC (C)	◆ M.C. LYTE
3	2	3	19	BUST A MOVE DELICIOUS VINYL 1005/ISLAND (C)	◆ YOUNG M.C.
4	6	10	7	NEW JACK SWING MOTOWN 4654 (C)	WRECKS-N-EFFECT
5	3	1	11	SMOOTH OPERATOR COLD CHILLIN' 0-21281/WARNER BROS. (C)	◆ BIG DADDY KANE
6	10	21	3	SOMEBODY FOR ME UPTOWN 23982/MCA (C)	◆ HEAVY D. & THE BOYZ
7	8	14	3	JUST A FRIEND COLD CHILLIN' 0-21342/WARNER BROS. (C)	◆ BIZ MARKIE
8	5	6	7	I GO TO WORK JIVE 1264/RCA (C)	◆ KOOL MOE DEE
9	7	5	13	THEY PUT ME IN THE MIX CAPITOL 15460 (C)	◆ M.C. HAMMER
10	9	4	15	IT'S FUNKY ENOUGH RUTHLESS 96549/ATLANTIC (C)	◆ THE D.O.C.
11	18	—	2	STEPPIN' INTO THE A.M. DEF JAM 44-68802/COLUMBIA (C)	◆ 3RD BASS
12	13	17	5	GLAMOROUS LIFE ATLANTIC 0-86320 (C)	◆ COOL C
13	12	20	3	LETHAL WEAPON SIRE 0-21325/WARNER BROS. (C)	◆ ICE-T
14	11	12	7	SAY NO GO TOMMY BOY 934 (C) (M)	◆ DE LA SOUL
15	15	18	5	YOU MUST LEARN JIVE 1275/RCA (C)	◆ BOOGIE DOWN PRODUCTIONS
16	21	—	2	BEEPERS NASTYMIX 76980 (C)	◆ SIR MIX-A-LOT
17	24	—	2	I THINK I CAN BEAT MIKE T. JIVE 1278/RCA (C)	◆ JAZZY JEFF/FRESH PRINCE
18	17	22	5	DO YOU REALLY WANNA PARTY? NASTYMIX 76979	◆ HIGH PERFORMANCE
19	16	9	13	DO THE RIGHT THING VIRGIN 96552 (C)	◆ REDHEAD KINGPIN & THE F.B.I.
20	14	7	9	THE RHYTHM ATLANTIC 0-86323 (C)	◆ KWAME
21	19	11	9	PAUSE PROFILE 7262 (M)	◆ RUN-D.M.C.
22	25	24	3	RHYME FIGHTER CAPITOL 15497	◆ MELLOW MAN ACE
23	29	—	2	NOTHIN' BUT A GANGSTER ORIGINAL SOUND 1290 (C) (M)	◆ UZI\$ BROS
24	NEW	1	1	FRANKLY SPEAKING PRIORITY 7274 (C) (M)	◆ AWESOME DRE/HARD CORE
25	NEW	1	1	WAKE UP, WAKE UP!/LIVE JIVE 1265/RCA (C)	◆ MS. MELODIE
26	27	29	3	FIVE DOLLAR HIGH GUCCI 12141/HOT PRODUCTIONS (C)	◆ GUCCI CREW II
27	20	13	17	FIGHT THE POWER MOTOWN 4647 (C)	◆ PUBLIC ENEMY
28	NEW	1	1	THE D.O.C. & THE DOCTOR RUTHLESS 0-96523/ATLANTIC (C)	◆ THE D.O.C.
29	23	15	13	SO WAT CHA SAYIN' FRESH 801 33/SLEEPING BAG (C)	◆ EPMD
30	26	—	2	LET'S WORK UNI 8020/MCA (C)	◆ ICE CREAM TEE

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

FOR WEEK ENDING NOVEMBER 11, 1989

## Billboard. Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	6	DON'T TAKE IT PERSONAL	JERMAINE JACKSON	2
2	4	YOU ARE MY EVERYTHING	SURFACE	1
3	3	ROCK WIT'CHA	BOBBY BROWN	3
4	1	MISS YOU MUCH	JANET JACKSON	12
5	11	HOME	STEPHANIE MILLS	4
6	2	BABY COME TO ME	REGINA BELLE	11
7	13	(DON'T U KNOW) I LOVE U	CHUCKII BOOKER	6
8	17	SOMEBODY FOR ME	HEAVY D. & THE BOYZ	9
9	15	EVERYTIME I TRY TO SAY GOODBYE	CHERYL LYNN	7
10	9	STATE OF ATTRACTION	RHONDA CLARK	15
11	14	EVERYTHING	JODY WATLEY	5
12	8	DON'T MAKE ME OVER	SYBIL	22
13	16	NEW JACK SWING	WRECKS-N-EFFECT	14
14	24	I'M STILL MISSING YOUR LOVE	S.O.S. BAND	8
15	21	OOH BABY BABY	ZAPP	18
16	26	JUST CALL MY NAME	ALYSON WILLIAMS	17
17	7	BUST A MOVE	YOUNG M.C.	32
18	12	I'M 'N' DANGER	MOTHER'S FINEST	24
19	29	DR. SOUL	FOSTER/MCELROY	21
20	5	PARTYMAN	PRINCE	34
21	28	AIN'T NUTHIN' IN THE WORLD	MIKI HOWARD	19
22	37	HERE AND NOW	LUTHER VANDROSS	10
23	27	PERSONALITY	KASHIF	13
24	10	SMOOTH OPERATOR	BIG DADDY KANE	35
25	31	IT'S THE REAL THING	ANGELA WINBUSH	16
26	30	KNOCKIN' ON HEAVEN'S DOOR	RANDY CRAWFORD	20
27	19	BACK TO LIFE	SOUL II SOUL	28
28	22	ME SO HORNY	THE 2 LIVE CREW	41
29	18	TALK TO MYSELF	CHRISTOPHER WILLIAMS	43
30	38	I'M NOT SOUPPED	TROOP	23
31	—	CAN I?	DAVID PEASTON	26
32	34	I LOVE THE BASS	BARDEUX	45
33	—	FOOLISH HEART	SHARON BRYANT	25
34	—	YO MISTER	PATTI LABELLE	27
35	—	JUST A FRIEND	BIZ MARKIE	52
36	—	LOVE HAS GOT TO WAIT	ERIC GABLE	36
37	—	ALL OF MY LOVE	THE GAP BAND	29
38	25	SAY NO GO	DE LA SOUL	81
39	36	GIRL I'M GONNA MISS YOU	MILLI VANILLI	74
40	20	I GO TO WORK	KOOL MOE DEE	78

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THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	YOU ARE MY EVERYTHING	SURFACE	1
2	3	DON'T TAKE IT PERSONAL	JERMAINE JACKSON	2
3	5	ROCK WIT'CHA	BOBBY BROWN	3
4	8	HOME	STEPHANIE MILLS	4
5	6	I'M STILL MISSING YOUR LOVE	S.O.S. BAND	8
6	7	EVERYTHING	JODY WATLEY	5
7	12	HERE AND NOW	LUTHER VANDROSS	10
8	10	(DON'T U KNOW) I LOVE U	CHUCKII BOOKER	6
9	11	EVERYTIME I TRY TO SAY GOODBYE	CHERYL LYNN	7
10	14	PERSONALITY	KASHIF	13
11	16	IT'S THE REAL THING	ANGELA WINBUSH	16
12	15	SOMEBODY FOR ME	HEAVY D. & THE BOYZ	9
13	18	JUST CALL MY NAME	ALYSON WILLIAMS	17
14	17	NEW JACK SWING	WRECKS-N-EFFECT	14
15	20	AIN'T NUTHIN' IN THE WORLD	MIKI HOWARD	19
16	2	BABY COME TO ME	REGINA BELLE	11
17	21	KNOCKIN' ON HEAVEN'S DOOR	RANDY CRAWFORD	20
18	4	STATE OF ATTRACTION	RHONDA CLARK	15
19	19	OOH BABY BABY	ZAPP	18
20	22	FOOLISH HEART	SHARON BRYANT	25
21	25	YO MISTER	PATTI LABELLE	27
22	28	TENDER LOVER	BAFFYFACE	31
23	26	I JUST WANNA LOVE YOU	THE MAIN INGREDIENT	33
24	31	ALL OF MY LOVE	THE GAP BAND	29
25	24	KISS YOUR TEARS AWAY	LISA LISA & CULT JAM	30
26	29	I'M NOT SOUPPED	TROOP	23
27	9	MISS YOU MUCH	JANET JACKSON	12
28	32	DR. SOUL	FOSTER/MCELROY	21
29	33	CAN I?	DAVID PEASTON	26
30	40	LET'S GET IT ON	BY ALL MEANS	38
31	37	WHAT YOU NEED	STACY LATTISAW	37
32	36	I PROMISE	MIKKI BLEU	40
33	38	HIGHER THAN HIGH	TONY LEMANS	44
34	—	PERPETRATORS	RANDY & THE GYPSYS	47
35	39	WHATCHA GONNA DO?	TYLER COLLINS	39
36	—	SUPER LOVER	BARRY WHITE	50
37	—	LOVE HAS GOT TO WAIT	ERIC GABLE	36
38	—	GIMME YOUR LOVE	ARETHA FRANKLIN & JAMES BROWN	48
39	—	YOU'LL NEVER WALK ALONE	THE ISLEY BROTHERS	54
40	—	SILKY SOUL	MAZE FEATURING FRANKIE BEVERLY	55

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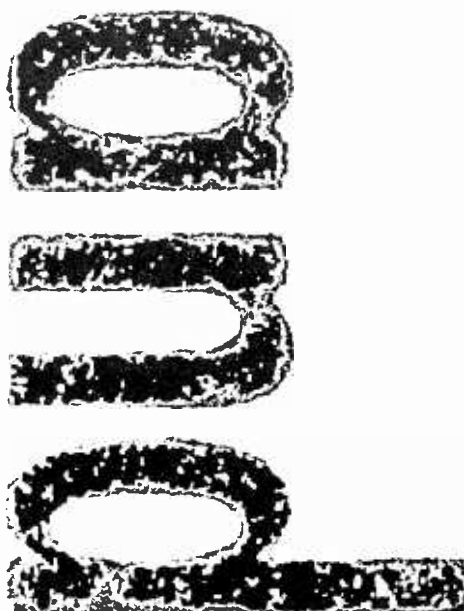
TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
19 AIN'T NUTHIN' IN THE WORLD (Chicago Bros., BMI)	81 RHYTHM NATION (Black Ice, BMI/Flyte Tyme, ASCAP)
88 ALL I WANT FROM YOU (Stanton's Gold, BMI/Island, BMI/Tracy, BMI)	82 RHYTHM NATION (Black Ice, BMI/Flyte Tyme, ASCAP)
82 ALL MY LOVE (WB, ASCAP/Peabo, ASCAP)	65 RICH GIRLS (Arrival, BMI)
49 ALL NITE (Deep Sound, ASCAP/Bliss 69, ASCAP/Ventertainment, ASCAP)	68 RIGHT AND HYPE (Cal-Gene, BMI/Virgin Songs, BMI)
29 ALL OF MY LOVE (Rajaca, BMI/Da' Day, ASCAP/Good Choice, BMI)	3 ROCK WIT'CHA (Kear, BMI/Epic/Solar, BMI/Green Skirt, BMI) CPP
59 AS A MATTER OF FACT (Yellow Brick Road, ASCAP/WB, ASCAP/D.Tree B, ASCAP)	81 SAY NO GO (Tee Girl, BMI/Hot-Cha, BMI/Unichappell, BMI/Fust Buza, BMI/Bridgeport, BMI)
11 BABY COME TO ME (Gratitude Sky, ASCAP/Penzafire, ASCAP/Virgin, ASCAP) CPP	57 SERIOUS HOLD ON ME (WE, BMI/Trycep, BMI/Willesden, BMI)
28 BACK TO LIFE (Virgin, ASCAP/Virgin Songs, BMI/WB, ASCAP/Law Music) CPP	92 SHE'S A SLAMMER (CBS, ASCAP/Jaman, BMI/Song-A-Tron, BMI)
63 BLAME IT ON THE RAIN (Realsongs, ASCAP)	55 SILKY SOUL (Amazement, BMI)
32 BUST A MOVE (Varry White, ASCAP/Young Man Moving, ASCAP)	67 SISTER ROSA (Sula, BMI)
26 CAN I? (Stone Gate, BMI/Finesse, BMI)	83 SLOW DOWN (MCA, ASCAP/Warner-Tamerlane, BMI/Kings Kid, BMI/Green Skirt, BMI)
76 CAN'T GET OVER YOU (Amazement, BMI)	35 SMOOTH OPERATOR (AZ, ASCAP/Cold Chillin', ASCAP/WB, ASCAP)
100 CELEBRATE NEW LIFE (Yellow Elephant, ASCAP/Edward Grant, ASCAP/Benny's Music, BMI)	9 SOMEBODY FOR ME (EMI April, ASCAP/Across 110th Street, ASCAP/E-Z-Duz-It, ASCAP/E.F.Cutting, ASCAP/Velle International, ASCAP)
97 COLD FRESH GROOVE (Father Thunder, BMI/Bullwhip, ASCAP)	89 SPECIAL (Island, BMI/Stanton's Gold, BMI/April Joy, BMI)
53 DIDN'T I (BLOW YOUR MIND) (Mighty Three, BMI/Belboy, BMI)	15 STATE OF ATTRACTION (Flyte Tyme, ASCAP/Avant Garde, ASCAP)
22 DON'T MAKE ME OVER (Blue Seas, ASCAP/Jac, ASCAP) CPP	72 SUNSHINE (Island, BMI/Onid, BMI)
96 DON'T SAY GOODBYE (Jolorae, BMI/Harrindur, BMI)	50 SUPER LOVER (Seven, BMI/Ba-Dake, BMI/Peradine, BMI)
2 DON'T TAKE IT PERSONAL (Coigems-EMI, ASCAP/CBS, ASCAP/Multi Culler, ASCAP) CPP	60 TAKE GOOD CARE OF YOU AND ME (New Hidden Valley, ASCAP/Carole Bayer Sager, BMI/Lauren Wesley, BMI)
6 (DON'T U KNOW) I LOVE U (Selessongs, ASCAP)	43 TALK TO MYSELF (Vertim, ASCAP/Wokie, ASCAP/Whole Nine Yards, ASCAP)
21 DR. SOUL (Two Tuff-Enuff, BMI/Top Billin', ASCAP/MCA, ASCAP)	31 TENDER LOVER (Hip Trip, BMI/Kear, BMI/Jenn-A-Bug, ASCAP)
5 EVERYTHING (Sizzling Blue, BMI/Newton House, BMI)	58 TEST OF TIME (Jumpin' Off, BMI/Toceop, BMI/Virgin Songs, BMI/Dream Dealers, ASCAP/BMG, ASCAP) CPP
7 EVERYTIME I TRY TO SAY GOODBYE (Music Corp. Of America, BMI/Bayjun Beat, BMI/MCA, ASCAP)	69 THINK ABOUT IT (Promuse, BMI/Howie Tee, BMI/Special Ed, BMI)
75 FEEL SO GOOD (FROM "DO THE RIGHT THING") (Avid One, ASCAP/Perry Lane, ASCAP/Texascity, BMI/O'Hara, BMI)	79 TILL THE MONEY'S GONE (Gratitude Sky, ASCAP/Eddie Murphy, ASCAP)
25 FOOLISH HEART (EMI April, ASCAP/Random Notes, ASCAP/Street Talk, ASCAP)	37 WHAT YOU NEED (Nookie, BMI/Go Left, ASCAP)
73 FRIENDS B-4 LOVERS (Forceful, BMI/Willesden, BMI)	39 WHATCHA GONNA DO? (TLC, BMI/Dinger & Ollie, BMI/Dagwood, BMI)
48 GIMME YOUR LOVE (Gratitude Sky, ASCAP/Virgin, ASCAP/Penzafire, ASCAP) CPP	62 WHY YOU WANNA LOVE ME LIKE THAT (Hilljay, ASCAP/Brenda Eager, ASCAP/Saghill, ASCAP)
74 GIRL I'M GONNA MISS YOU (MCA, ASCAP)	27 YO MISTER (Controversy, ASCAP/WB, ASCAP)
99 (HAMMER HAMMER) THEY PUT ME IN THE MIX (Bust-It, BMI)	1 YOU ARE MY EVERYTHING (Coigems-EMI, ASCAP/Deep Faith, ASCAP/Multi Culler, ASCAP)
93 HEAT OF THE MOMENT (Epic/Solar, BMI/Kear, BMI) CPP	54 YOU'LL NEVER WALK ALONE (Angel Notes, ASCAP/WB, ASCAP)
87 HELP (Tim Tim, ASCAP/Wokie, ASCAP/Whole Nine Yards, ASCAP/T-Boy, ASCAP/MCA, ASCAP)	70 YOUR SWEETNESS (John Barnes III, BMI/Careers, BMI/Kymerli Armstrong, BMI)
10 HERE AND NOW (EMI April, ASCAP/Ollie Brown Sugar, ASCAP/DLE, ASCAP)	
44 HIGHER THAN HIGH (Lemans, ASCAP/WB, ASCAP/Gamson, ASCAP)	
4 HOME (Warner-Tamerlane, BMI)	
91 I DESIRE (When The Seaman Hits The Fan, ASCAP/Def Jam, ASCAP)	
78 I GO TO WORK (Willesden, BMI)	
33 I JUST WANNA LOVE YOU (Knight Crew, BMI/American League, BMI)	
45 I LOVE THE BASS (French Lick, BMI/Doll Factory, BMI/Bug, BMI)	
40 I PROMISE (El King, ASCAP)	
46 I THINK I CAN BEAT MIKE TYSON (Zomba, ASCAP)	
66 I WANNA BE RICH (Hip Trip, BMI/Calloco, BMI/Screen Gems-EMI, BMI/Jig-A-Watt Jams, BMI)	
84 I WANNA COME BACK (Trycep, BMI/Willesden, BMI)	
94 IF YOU ASKED ME TO (FROM "LIGENCE TO KILL") (Realsongs, ASCAP/EMI April, ASCAP/U.A., ASCAP)	
64 I'LL BE GOOD TO YOU (Kidada, BMI/Warner-Tamerlane, BMI)	
24 I'M 'N' DANGER (Black Lion, ASCAP/Captain Z, ASCAP/Almo, ASCAP/Singh Sang, ASCAP/Satsongs, ASCAP) CPP	
23 I'M NOT SOUPPED (Gimme 1/2, ASCAP/Platinum Gold, ASCAP/Leftover Soupped, ASCAP/Disguise, ASCAP)	
8 I'M STILL MISSING YOUR LOVE (Karranova, ASCAP/Spider Fingers, BMI/Avante Garde, ASCAP/Interior, BMI)	
86 IT'S FUNKY ENOUGH (Dollaz N Sense, BMI/Dotted Lion, ASCAP/Syko, ASCAP)	
16 IT'S THE REAL THING (Angel Notes, ASCAP/WB, ASCAP)	
52 JUST A FRIEND (Cold Chillin', ASCAP/Biz Markie, ASCAP/WB, ASCAP)	
17 JUST CALL MY NAME (Def Jam, ASCAP/Pure Love, ASCAP/Minding, ASCAP)	
30 KISS YOUR TEARS AWAY (Forceful, BMI/Willesden, BMI/My! My!, BMI)	
20 KNOCKIN' ON HEAVEN'S DOOR (Ram's Horn, ASCAP)	
38 LET'S GET IT ON (Jobete, ASCAP/Stoned Diamond, BMI)	
42 LICENCE TO CHILL (Zomba, ASCAP)	
85 LIVIN' LARGE (Pecot, ASCAP)	
98 LOOK WHO'S DANCING (Ziggy, ASCAP/Colgems-EMI, ASCAP/ZNS, ASCAP/Virgin, ASCAP) CPP	
36 LOVE HAS GOT TO WAIT (Music Corp. Of America, BMI/Gunhouse, BMI)	
71 MAKE IT LIKE IT WAS (For Our Children, ASCAP)	
41 ME SO HORNY (Pac-Jam, BMI)	
12 MISS YOU MUCH (Flyte Tyme, ASCAP)	
95 MY FANTASY (FROM "DO THE RIGHT THING") (Cal-Gene, BMI/Virgin Songs, BMI) CPP	
77 NEVER GIVE UP (Number 9, ASCAP/Davies Street, ASCAP)	
14 NEW JACK SWING (Virgin Songs, BMI/Cal-Gene, BMI) CPP	
80 NO FRIEND OF MINE (Jay King IV, BMI/Clarity, BMI)	
18 OOH BABY BABY (Jobete, ASCAP) CPP	
34 PARTYMAN (Controversy, ASCAP)	
47 PERPETRATORS (Thumping, BMI)	
13 PERSONALITY (Music Corp. Of America, BMI/GG Loves Music, BMI)	
56 PUMP UP THE JAM (BMC, ASCAP/Bogam, ASCAP/Colgems-EMI, ASCAP)	
51 REAL LOVE (Skyyzoo, ASCAP)	
90 REALISTIC (Chappell, PRS/Empire, PRS/Chappell &	

# jammin

e.u. "LIVIN' LARGE"

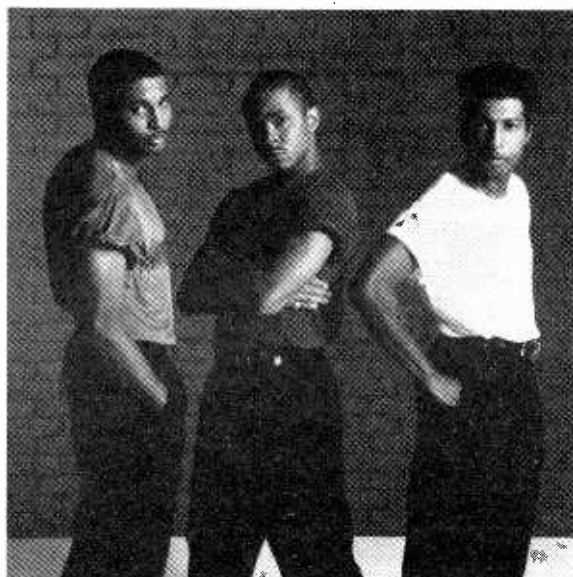


The follow-up to the Top 10 single "Buck Wild" and the Top 5 single "Taste Of Your Love." From the album Livin' Large.



after 7 "DON'T CHA THINK"

The second single from the amazing debut album After 7. Produced by L.A. & Babyface.



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# BLACK

## Vesta Gives Her All '4 U' Supports Album With Road Stint

BY JANINE McADAMS

NEW YORK "I like to work on the edge. I take chances, I tell jokes. I could be booed for some of the stuff I do," says singer Vesta of her recent stage shows in support of her current A&M album, "Vesta 4 U." The album has yielded four singles, including the No. 1 "Sweet Love," the more recent smash "Congratulations," and the current "How You Feel."

On "Congratulations," Vesta plumbs the depths and heights of emotion in a soulful, heartfelt lament for a lost love. Her performance of the song on the "The Arsenio Hall Show" earned Vesta a standing ovation, one of a handful of ovations in the show's history, and will no doubt become her signature.

Vesta co-wrote "Congratulations" with Tena Clark and Gary Prim, as well as co-writing seven other tracks. Other writers include Attala Zane Giles, Billy Osborne, and Eric Daniels. Giles produced five cuts, and Clark and David Crawford produced two each. It was "Congratulations"—with its vocal pyrotechnics and dramatic videoclip (which Vesta says A&M did not initially want to make)—that resuscitated "Vesta 4 U," which had already spun out two singles and had started to fall down the black albums chart. The album now stands at No. 64 after 53 weeks.

Of "Congratulations," Vesta says, "Tena [Clark] wanted a situation where 'congratulations' is the last word you'd expect to hear. And so we came up with a concept about having it be about a woman who lost her love. She runs into the church and the only thing she could say is 'congratulations'—unless she ran in and blew up the place, which would have ended the song rather abruptly."

"'Congratulations' was the single that actually helped us sell the most units on the album," says A&M VP of black music promotion Jesus Garber. "It was a slow-building record. So many women that heard it on the radio could relate to it so clearly that they were compelled to purchase it and to continue to call the radio stations and request it. There were also about 70 pop/CHR stations that dayparted it as a result. We sold about

an additional 170,000 albums off of that single."

An outrageous sense of humor and a real stage presence are integral to Vesta, who says she is "fascinated by comedy and timing." The singer made her TV debut playing herself on the short-lived TV comedy "Throb" and is working on finding more TV and film roles.

"She should have her own TV talk show, she should be doing movies, and at one point or another, she can do standup comedy," says Garber. "I think she could do drama! That's the kind of versatility I'm talking about with this artist."

While the album has sold only about 300,000 copies, A&M is committed to developing her as a star. Says Garber: "In my opinion she is a megatalent because she is not a studio artist who needs the control room to make her sound good. She can be in the middle of a park or in your office or in the parking lot and when she starts singing without a mike she will give you goosebumps. Vesta also has one of the quickest, sharpest minds I've ever encountered."

Vesta developed her diverse talents since childhood, growing from "a hammy kid" born in Coshocton, Ohio, to a teen chanteuse playing Dayton nightclub gigs with a funk band ("fake ID, padded [bust], padded booty, major major makeup"), to a sought-after backup singer on the Los Angeles session circuit. Now, in addition to her solo recording career, Vesta (who dropped her last name to avoid confusion with Wing/PolyGram artist Vanessa Williams) has recorded a number of film and TV movie themes, including "Try Jesus" for "Mississippi Burning," "Suddenly It's Magic" for "Soul Man," and the theme for "The Women Of Brewster Place." And, yes, that's Vesta wailing "Got to be a Bud man..." in the TV beer commercials.

Vesta is currently continuing a string of concert appearances nationwide in combination with Peabo Bryson, Surface, and/or Atlantic Starr. "I will get off the road as soon as people stop calling me for dates," she explains. "People are still purchasing the [album]. The demand is there, and I'm here to fulfill."



R&BeBe Greats. Celebrating Freddie Jackson's debut at Broadway's Lunt-Fontanne Theater recently were gospel artist BeBe Winans and vocalist Jeffrey Osborne. Pictured, from left, are Winans, Jackson, and Osborne.



## TERRI ROSSI'S RHYTHM SECTION

**BIG NUMBERS:** Take a look at this week's Radio Action Box. A number of new records received an incredible number of adds. At No. 64, "I'll Be Good To You" by **Quincy Jones** (Qwest) received 70 reports—the record for this year. ("All My Love" by the **Gap Band** (Capitol) entered the chart, in the Oct. 28 issue, with 70 total stations, but in its debut week it gained 69 reports: One report came in the previous week.) And, coming off a No. 1 record two weeks ago, **Regina Belle** scores 53 adds and enters the chart at No. 71 with "Make It Like It Was" (Columbia). **Janet Jackson's** "Rhythm Nation" (A&M) was added high on many of its 49 new stations' playlists, boosting its debut to No. 61. "Special" by the **Temptations** (Motown) also fared well at radio: It gained 30 stations in its first week of reports.

**MORE BIG NUMBERS:** Of the records already on the chart, three were very close in total radio points gained this week. The Power Pick/Airplay winner is "Tender Lover" by **Babyface** (Solar). It picks up four new stations: WJHM Orlando, Fla.; WRBD Fort Lauderdale, Fla.; KHYS Houston; and WGCI Chicago. It is on a total of 87 of the 99 reporters and it climbs 41-31. On 98 stations, "All Of My Love" by the Gap Band gains three reports: KZEY Tyler, Texas; WJMO Cleveland; and WJHM Orlando. Forty-three new retail reports fuel an 11-point jump, 40-29. "I Wanna Be Rich" by **Calloway** (Solar) gains 31 stations in its second week and leaps 91-66!

**JERMAINE JACKSON** may get his first No. 1 single as a solo artist next week. "Don't Take It Personal" (Arista) is the only record reported by the entire panel, gaining KCOH and KHYS, both in Houston, this week. Thirteen stations list it at No. 1, including WYLD New Orleans; WVEE Atlanta; WEDR Miami; KRNB Memphis; and both KMJM and KATZ St. Louis.

**TWO RECORDS THAT PAY** tribute to **Marvin Gaye** make strong radio gains. "Let's Get It On" by **By All Means** (Island) picks up 11 adds and jumps 49-38. Some of its new reporters are WJJS Lynchburg, Va.; WJMH Greensboro, N.C.; and KIPR Little Rock, Ark. It is on 86 stations and it gains 16 new retail reports. "Silky Soul" by **Maze featuring Frankie Beverly** (Warner Bros.) is on 69 total stations. Some of its 12 new reports are KACE Los Angeles; WFXM Macon, Ga.; and WXYV Baltimore. It jumps 69-55. Can anyone explain why Hollywood refuses to give Gaye his star on the Walk Of Fame along Hollywood Boulevard?

**AGAIN THIS WEEK,** the competition was rough and even though "Higher Than High" by **Tony Lemans** (Reprise) gained seven stations, it could not gain sufficient points to maintain its bullet. Retail points in this part of the chart can often make or break a record that is still developing at radio. "Higher" is on 70 stations and some of the new reports are from WOWI Norfolk, Va.; WZFX Fayetteville, N.C.; and KKDA Dallas.

**MAKIN' HISTORY:** **Step Johnson**, VP/GM of Capitol Records' black division, appoints **Barbara Marsalis Lewis** to VP promotion. Formerly a national director with Columbia Records, Lewis is the first black female in Capitol's history to be awarded that title!

## HOT BLACK SINGLES ACTION

### RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 20 REPORTERS	SILVER ADDS 32 REPORTERS	BRONZE/ SECONDARY ADDS 47 REPORTERS	TOTAL ADDS 99 REPORTERS	TOTAL ON
<b>I'LL BE GOOD TO YOU</b> QUINCY JONES QWEST	14	18	38	70	70
<b>MAKE IT LIKE IT WAS</b> REGINA BELLE COLUMBIA	14	17	22	53	54
<b>RHYTHM NATION</b> JANET JACKSON A&M	13	15	21	49	64
<b>I WANNA BE RICH</b> CALLOWAY SOLAR	7	11	13	31	68
<b>SPECIAL</b> THE TEMPTATIONS MOTOWN	4	11	15	30	30
<b>DON'T CHA THINK</b> AFTER 7 VIRGIN	3	4	13	20	21
<b>OOH CHILD</b> LEOTIS MERCURY	1	3	15	19	24
<b>YOUR SWEETNESS</b> GOOD GIRLS MOTOWN	4	1	10	15	55
<b>TAKE GOOD CARE OF YOU...</b> D. WARWICK/J.OSBORNE ARISTA	3	3	7	13	65
<b>LIVIN' LARGE</b> E.U. VIRGIN	3	2	8	13	42

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.

# LEGENDARY

LEGENDS IN THEIR OWN RIGHT, BOTH DIANA AND THE TEMPS ARE MOVIN' INTO THE '90'S AND BEYOND...

diana

WORKIN' OVERTIME TO  
PRODUCE HIT AFTER HIT  
AFTER HIT... INCLUDING  
THE NEW SINGLE

**BOTTOM LINE**

(MOT-4628)

FROM HER NEW ALBUM  
**WORKIN' OVERTIME**

(MOT-6274)

PRODUCED BY: NILE RODGERS



THE  
TEMPTATIONS



THINK OF THE TEMPS  
AND YOU THINK OF  
ONE WORD...

**SPECIAL**

THE TITLE TRACK

(MOT-4879)

HIT FROM THEIR NEW ALBUM

(MOT-6275)

PRODUCED BY: STAN SHEPPARD AND JIMMY VARNER FOR HITZ WEST  
MANAGEMENT: SHELLY BERGER/BILLIE BULLOCK STAR DIRECTION




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# Billboard. HOT DANCE MUSIC™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
<b>CLUB PLAY</b> Compiled from a national sample of dance club playlists.					
<b>★★ NO. 1 ★★</b>					
1	1	4	7	<b>PUMP UP THE JAM</b> SBK V-19701 2 weeks at No. 1	◆ TECHNOTRONIC FEATURING FELLY
2	2	7	6	<b>GIT ON UP</b> D.J. INTERNATIONAL DJ990	FAST EDDIE
3	3	6	10	<b>SAY NO GO</b> TOMMY BOY TB 934	◆ DE LA SOUL
4	8	8	9	<b>WITHOUT YOU</b> COLUMBIA 44 68822	GEORGE LAMOND
5	11	12	8	<b>I LOVE THE BASS</b> ENIGMA 75524-0	◆ BARDEUX
6	9	11	6	<b>ME SO HORNY</b> SKYYWALKER GR-127	◆ THE 2 LIVE CREW
7	13	18	5	<b>LOVE SHACK</b> REPRISE 0-21318/WARNER BROS.	◆ THE B-52'S
8	17	34	3	<b>GET BUSY</b> JIVE 1274-1-JD/RCA	MR. LEE
9	12	14	6	<b>SUMMER MADNESS</b> RCA 9043-1-RD	KC FLIGHTT
10	10	10	8	<b>CHILDREN OF THE REVOLUTION/OOCHY KOOCY</b> SIRE 0-21290/WARNER BROS.	BABY FORD
11	6	5	10	<b>MY HEART SKIPS A BEAT</b> CAPITOL V-15498	◆ THE COVER GIRLS
12	4	3	10	<b>LOVE'S ABOUT TO CHANGE MY HEART</b> ATLANTIC 0-86309	◆ DONNA SUMMER
13	16	31	4	<b>SUGAR DADDY</b> WARNER BROS. 0-21320	◆ THOMPSON TWINS
14	5	2	9	<b>MISS YOU MUCH</b> A&M SP-12315	◆ JANET JACKSON
15	7	1	12	<b>FRENCH KISS</b> EPIC 49 68875/E.P.A.	LIL LOUIS
16	14	16	7	<b>IS THAT LOVE</b> PROFILE PRO-7263	NICK PHILLIPS
17	22	33	4	<b>SOMEBODY FOR ME</b> UPTOWN 23982/MCA	◆ HEAVY D. & THE BOYZ
18	40	—	2	<b>LOVE ON TOP OF LOVE-KILLER KISS</b> CAPITOL V-15508	GRACE JONES
19	21	26	6	<b>JAMES BROWN/IF I WERE JOHN CARPENTER</b> COLUMBIA PROMO	◆ BIG AUDIO DYNAMITE
20	28	40	3	<b>BE MY TWIN</b> CAPITOL V-15501	◆ BROTHER BEYOND
<b>★★★ POWER PICK ★★★</b>					
21	34	41	3	<b>PERSONAL JESUS/DANGEROUS</b> SIRE 0-21328/REPRISE	◆ DEPECHE MODE
22	18	19	8	<b>TALK TO MYSELF</b> GEFEN 0-21233/	◆ CHRISTOPHER WILLIAMS
23	20	27	7	<b>I FEEL THE EARTH MOVE</b> COLUMBIA 44 68847	◆ MARTIKA
24	30	38	4	<b>LOOK WHO'S DANCING</b> VIRGIN 0-96538	◆ ZIGGY MARLEY & THE MELODY MAKERS
25	27	37	4	<b>PICK UP THE PIECES (TO MY HEART)</b> ARISTA ADI-9857	CINDY VALENTINE
26	33	43	3	<b>I GOT LOVE</b> WTG 41 68867	MICHAEL RODGERS
27	36	48	3	<b>OUR LOVE (IT'S OVER)</b> ACTIVE ACT-3063/SELECT	DEE HOLLOWAY
28	38	47	3	<b>HIGHER THAN HIGH</b> PAISLEY PARK 0-21279/WARNER BROS.	TONY LEMANS
29	19	20	8	<b>WELCOME</b> HARBOR LIGHT HL1006	JOVANOTTI
30	15	9	12	<b>IT'S NO CRIME</b> SOLAR 429 68832/E.P.A.	◆ BABYFACE
31	26	30	7	<b>LOSING MY MIND</b> EPIC 49 68858/E.P.A.	◆ LIZA MINNELLI
32	47	—	2	<b>TURN IT OUT</b> ATLANTIC 0-86284	HOME BOYS ONLY
33	43	—	2	<b>GIVE ME THE RHYTHM</b> STRICTLY RHYTHM SR-1201	DESARAE WILD
<b>★★★ HOT SHOT DEBUT ★★★</b>					
34	<b>NEW ▶</b>	1	1	<b>RHYTHM NATION</b> A&M SP-12335	◆ JANET JACKSON
35	35	35	6	<b>LOVE IS A SHIELD</b> ATLANTIC 0-86311	◆ CAMOUFLAGE
36	48	—	2	<b>GET ON YOUR FEET</b> EPIC 49 68877/E.P.A.	◆ GLORIA ESTEFAN
37	<b>NEW ▶</b>	1	1	<b>DRAMA!</b> SIRE 0-21356/REPRISE	◆ ERASURE
38	<b>NEW ▶</b>	1	1	<b>SWEET TALK</b> MANHATTAN V-15476/CAPITOL	D'ATRA HICKS
39	42	46	4	<b>RIDE ON TIME</b> DE-CONSTRUCTION (UK) IMPORT	BLACK BOX
40	<b>NEW ▶</b>	1	1	<b>DOWN IN IT</b> TVT 2611	NINE INCH NAILS
41	24	23	8	<b>I GO TO WORK</b> JIVE 1264-1-JD/RCA	◆ KOOL MOE DEE
42	<b>NEW ▶</b>	1	1	<b>WELCOME TO AMERICA</b> FICTION 889 899-1/POLYGRAM	DIE WARZAU
43	<b>NEW ▶</b>	1	1	<b>THE RACE/BLAZING SADDLES</b> MERCURY 874 939-1/POLYGRAM	YELLO
44	31	22	9	<b>WONDERLAND</b> PATHFINDER PTF 8909-0	LENE LOVICH
45	<b>NEW ▶</b>	1	1	<b>WARRIOR/HAPPY</b> VIRGIN 0-96519	◆ PUBLIC IMAGE LTD.
46	<b>NEW ▶</b>	1	1	<b>WITH EVERY BEAT OF MY HEART</b> ARISTA ADI-9896	◆ TAYLOR DAYNE
47	29	25	8	<b>THE MACHINERYS OF JOY</b> GEFEN 0-21291	◆ DIE KRUPPS WITH NITZER EBB
48	<b>NEW ▶</b>	1	1	<b>OVER &amp; OVER</b> 23 WEST 0-86282/ATLANTIC	PAJAMA PARTY
49	23	13	10	<b>OU EST LE SOLEIL?</b> CAPITOL V-15499	◆ PAUL MCCARTNEY
50	25	17	9	<b>LET'S WORK</b> STRONG CITY UNI-8020/MCA	◆ ICE CREAM TEE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
<b>12-INCH SINGLES SALES</b> Compiled from a national sample of retail store and one-stop sales reports.					
<b>★★ NO. 1 ★★</b>					
1	1	2	13	<b>FRENCH KISS</b> EPIC 49 68875/E.P.A. 2 weeks at No. 1	LIL LOUIS
2	5	7	6	<b>PUMP UP THE JAM</b> SBK V-19701	◆ TECHNOTRONIC FEATURING FELLY
3	2	1	9	<b>MISS YOU MUCH</b> A&M SP-12315	◆ JANET JACKSON
4	3	3	14	<b>DON'T MAKE ME OVER</b> NEXT PLATEAU NP50107	◆ SYBIL
5	6	6	10	<b>ME SO HORNY</b> SKYYWALKER GR-127	◆ THE 2 LIVE CREW
6	8	11	7	<b>I LOVE THE BASS</b> ENIGMA 75524-0	◆ BARDEUX
7	4	4	10	<b>LOVE'S ABOUT TO CHANGE MY HEART</b> ATLANTIC 0-86309	◆ DONNA SUMMER
8	7	5	13	<b>BACK TO LIFE</b> VIRGIN 0-96537	◆ SOUL II SOUL (FEATURING CARON WHEELER)
9	11	13	6	<b>ROCK WIT'CHA</b> MCA 23951	◆ BOBBY BROWN
10	10	9	17	<b>BUST A MOVE</b> DELICIOUS VINYL DV1005/ISLAND	◆ YOUNG M.C.
11	9	8	10	<b>MY HEART SKIPS A BEAT</b> CAPITOL V-15498	◆ THE COVER GIRLS
12	12	12	9	<b>LOSING MY MIND</b> EPIC 49 68858/E.P.A.	◆ LIZA MINNELLI
13	13	18	8	<b>TALK TO MYSELF</b> GEFEN 0-21233/	◆ CHRISTOPHER WILLIAMS
14	15	20	6	<b>STATE OF ATTRACTION</b> TABU 429 68842/E.P.A.	RHONDA CLARK
15	18	24	4	<b>PERSONAL JESUS/DANGEROUS</b> SIRE 0-21328/REPRISE	◆ DEPECHE MODE
16	20	28	4	<b>NEW JACK SWING</b> SOUND OF NEW YORK MOT-4654/MOTOWN	WRECKS-IN-EFFECT
17	23	35	3	<b>SOMEBODY FOR ME</b> UPTOWN 23982/MCA	◆ HEAVY D. & THE BOYZ
18	21	36	3	<b>DRAMA!</b> SIRE 0-21356/REPRISE	◆ ERASURE
19	22	33	4	<b>GIRL I AM SEARCHING FOR YOU</b> LMR 4005	STEVIE B
20	27	39	3	<b>OVER &amp; OVER</b> 23 WEST 0-86282/ATLANTIC	PAJAMA PARTY
<b>★★★ POWER PICK ★★★</b>					
21	28	44	3	<b>GET ON YOUR FEET</b> EPIC 49 68877/E.P.A.	◆ GLORIA ESTEFAN
22	16	14	8	<b>SAY NO GO</b> TOMMY BOY TB-934	◆ DE LA SOUL
23	19	19	11	<b>SMOOTH OPERATOR</b> COLD CHILLIN' 0-21281/WARNER BROS.	◆ BIG DADDY KANE
24	25	22	7	<b>HEAT OF THE MOMENT</b> VIRGIN 0-96553	◆ AFTER 7
25	14	10	14	<b>IT'S NO CRIME</b> SOLAR 429 68832/E.P.A.	◆ BABYFACE
26	17	16	6	<b>LOVE SONG</b> ELEKTRA 0-66687	◆ THE CURE
27	33	43	3	<b>LOVE SHACK</b> REPRISE 0-21318/WARNER BROS.	◆ THE B-52'S
28	30	25	9	<b>WELCOME</b> HARBOR LIGHT HL1006	JOVANOTTI
29	24	21	5	<b>PARTYMAN</b> WARNER BROS. 0-21370	◆ PRINCE
30	26	23	7	<b>SO MANY PEOPLE</b> CURB CRB-10306	HUBERT KAH
31	37	50	3	<b>LOVE IS A SHIELD</b> ATLANTIC 0-86311	◆ CAMOUFLAGE
32	38	49	3	<b>THIEF OF HEART</b> MICMAC 526	CYNTHIA
33	39	47	3	<b>I'M STILL MISSING YOUR LOVE</b> TABU 429 68863/E.P.A.	S.O.S. BAND
34	36	32	5	<b>WITHOUT YOU</b> COLUMBIA 44 68822	GEORGE LAMOND
35	35	42	5	<b>IF YOU LEAVE ME NOW</b> LMR 7000	JAYA
<b>★★★ HOT SHOT DEBUT ★★★</b>					
36	<b>NEW ▶</b>	1	1	<b>BLAME IT ON THE RAIN</b> ARISTA ADI-9905	◆ MILLI VANILLI
37	44	—	2	<b>MEMORIES</b> MICMAC 525	JOHNNY O
38	34	38	5	<b>I WANT YOU</b> VISION VR-1225	SHANA
39	<b>NEW ▶</b>	1	1	<b>BABY DON'T SAY GOODBYE</b> EPIC 49 73101/E.P.A.	DEAD OR ALIVE
40	42	—	2	<b>SUGAR DADDY</b> WARNER BROS. 0-21320	◆ THOMPSON TWINS
41	<b>NEW ▶</b>	1	1	<b>OUR LOVE (IT'S OVER)</b> ACTIVE ACT-3063/SELECT	DEE HOLLOWAY
42	<b>NEW ▶</b>	1	1	<b>WITH EVERY BEAT OF MY HEART</b> ARISTA ADI-9896	◆ TAYLOR DAYNE
43	47	—	2	<b>WALTZ DARLING</b> EPIC 49 68868/E.P.A.	MALCOLM MCLAREN
44	41	46	3	<b>LOOK WHO'S DANCING</b> VIRGIN 0-96538	◆ ZIGGY MARLEY & THE MELODY MAKERS
45	<b>NEW ▶</b>	1	1	<b>GET BUSY</b> JIVE 1274-1-JD/RCA	MR. LEE
46	32	26	6	<b>DON'T LOOK BACK</b> I.R.S. 23979	◆ FINE YOUNG CANNIBALS
47	<b>NEW ▶</b>	1	1	<b>LOVE ON TOP OF LOVE - KILLER KISS</b> CAPITOL V-15508	GRACE JONES
48	29	15	7	<b>PUSS N' BOOTS/THESE BOOTS (ARE MADE FOR WALKIN')</b> ATLANTIC 0-86304	◆ KON KAN
49	48	48	6	<b>SOWING THE SEEDS OF LOVE</b> FONTANA 874 711-1/POLYGRAM	◆ TEARS FOR FEARS
50	<b>NEW ▶</b>	1	1	<b>(IT'S JUST) THE WAY THAT YOU LOVE ME</b> VIRGIN 0-96614	◆ PAULA ABDUL


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




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**12" EDMOND - "Taught Me"** SLX 40149 Shipping 11/7

# Minnelli Gets 'Results' From Dance Collection

It's Liza with a "Z" not Lisa with an "S" because Lisa with an "S" goes "sssss" not "zzzzz"...

**KILLER KISS:** Legendary diva Liza Minnelli marks her foray into the dance/pop arena with brilliant "Results" (Epic). Produced by Pet Shop Boys & Julian Mendelsohn, this stellar 10-song collection of cov-

**DANCE  
TRAX**



by Bill Coleman

ers and new material wows with each listen. Minnelli's unmistakable croon is well complemented by thoughtful song selection and a textured production. There is just enough camp to show that neither the producers nor the artist have lost an honest sense of humor, but it is tastefully delivered tongue-in-cheek. The tracks (for the most part) have that PSB signature sound, but, lucky for the listener, it is Minnelli's dramatic vocal panache that is front and center.

For club programmers (truly adventurous alternative jocks could discover a few nuggets as well), other tracks worthy of attention, in addition to the current single and fab video "Losing My Mind," are "I Want You Now" (which sports an almost Company B-ish hook); the languid "If There Was Love"; a remake of Yvonne Elliman's hi-NRG disco hit "Love Pains"; a wicked technofunk interpretation of Tanita Tikaram's "Twist In My Sobriety" (a ball could be had with the 12-inch mix); and the sensuous "Don't Drop Bombs." The supremely orchestrated ballads also excite (especially the covers of PSB's own "Rent" and "Tonight Is Forever") and will satisfy Minnelli's longtime fans.

If handled properly, "Results" could certainly be a monster for Minnelli, securing her a host of new  
*(Continued on next page)*

## HOT DANCE BREAKOUTS

### CLUB PLAY

1. **IT'S GONNA BE ALRIGHT RUBY**  
TURNER JIVE
2. **C'MON AND GET MY LOVE** D. MOB FERR
3. **BABY DON'T SAY GOODBYE** DEAD OR  
ALIVE EPIC
4. **TWO TO MAKE IT RIGHT** SEDUCTION  
VENDETTA
5. **SELF!** FUZZBOX GEFEN

### 12" SINGLES SALES

1. **SWING THE MOOD** JIVE BUNNY AND  
THE MASTERMIXERS ATCO
2. **ELECTRIC BOOGIE** MARCIA  
GRIFFITHS MANGO
3. **LOVE YOU, WILL YOU LOVE ME** JUDY  
TORRES PROFILE
4. **HOME** STEPHANIE MILLS MCA
5. **TENDER LOVER** BABYFACE SOLAR

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

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## DANCE TRAX

(Continued from previous page)

fans. Put any skepticism aside and discover the satisfying "Results."

**STATE OF ATTRACTION:** "Wild!" (Sire/Reprise) is Erasure's latest and it quite easily lives up to its title. The duo of Vince Clarke & Andy Bell hark back to their earlier days with a raw yet passionate collection. Besides the anthemic lead single, "Drama!," the infectious confections "Star," "Brother & Sister," and "2000 Miles" stand out as cuts ripe for club programmers to delve into immediately. Personal faves are the moving ballad "Piano Song," the raucous and spirited kitsch of "La Gloria," and the compelling, hypnotic "You Surround Me." Vocalist Bell has never sounded as soulful as he does on this outing. As compelling lyrically as it has become musically, Erasure is a refreshing, often magical, twist in a too-predictable era.

Taylor Dayne also returns with "Can't Fight Fate" (Arista), a strong sophomore set that is sure to overshadow her platinum-plus debut. Produced once again by Ric Wake, the songs this time out are much stronger but the emphasis is placed less on dance cuts and more on the pop, rock, and ballad material with R&B overtones. The percolating "Up All Night" is obviously Taylor-made for the dance floors, as is "Wait For Me," but the highlights happen to be ballads like "Love Will Lead You Back" and pop/rock material like the Tina Turner-ish "I'll Be Your Shelter," "Heart Of Stone," and the title cut. DJs may be disappointed at the lack of dance tracks but, overall, "Can't Fight Fate" moves this talented newcomer into waters she sounds much more comfortable in—besides just plain being a good album.

Fave Grace Jones, on the other hand, offers a somewhat spotty collection with "Bulletproof Heart" (Capitol). Those who were hoping she would duplicate her provocative "Warm Leatherette," "Nightclubbing," or "Slave To The Rhythm" projects of the early '80s will be disappointed. This label debut is not without a few highlights, however. The first single and club hit, "Love On Top Of Love," stands out, while

the seductive "On My Way" (our favorite), "Seduction Surrender," "Someone To Love," and "Crack Attack" (we could do without the guest rap, though) are worth looking into. The '90s should be a time for a star like Jones to shine; perhaps it will take another adventurous production hookup with the likes of a Soul II Soul, Mark The 45 King, Sidney Mills, KRS-One, Daddy-O, or even Sly & Robbie once again to produce a more satisfying, forward-thinking project.

Other albums worth investigating: "Nothing Matters Without Love" (Vendetta/A&M) by Seduction; "Come Together As One" (Island) by Will Downing (especially the title cut for clubs); and "Passion" (Vendetta/Breakout/A&M) from Shirley Lewis is a solid dance/pop collection highlighted by the Shep Pettibone-produced cuts "The Best In Me," a spirited dance/pop number, and "You Can't Hide," a lively R&B/house-inflected track. Both are ripe for club play.

**BIG BEATS:** Heed The Warning—Tabu has signed Jamie J. Morgan, who is much more renowned in his U.K. homeland as a photographer than as a singer. Morgan was part of the recording duo Morgan/McVey for a hot second. Cameron McVey, aka Booga Bear, is also Neneh Cherry's co-writer/producer and main squeeze. Morgan's forthcoming album is called "Shotgun" and was produced and written with a number of hot properties: Tim Simenon, Nellee Hooper, Sean Oliver, Massive Attack, and Jazzie B. The first single will reportedly be a reworking of Lou Reed's "Walk On The Wild Side." With that kind of musical support system, Morgan is someone to watch in the '90s, who could easily be the U.K.'s male answer to Cherry... "Get A Life" is the forthcoming import single from Soul II Soul featuring vocalist Marcia Lewis and a chorus of Jazzie's nieces and nephews. It will be backed with "Jazzie's Groove," which is set to be the new single stateside. Fave Kym Mazelle is slated to guest on Soul II Soul's forthcoming album.

Incidentally, producer Simenon,

who along with partner Mark Saunders makes up Bomb The Bass, has completed work with Prince protege Cat. The first single is the feverish "Cat Woman" from the album titled "I Am Energy." One track called "Cat Lets Jack" features a guest vocal from none other than actor Jack Nicholson. "Nine Lives," "Cat & Mouse," "Cat Attack," and "A Man Called Jesus" are Prince collaborations that may possibly find their way onto the final project. Says Cat of her solo future in a recent interview with The Face: "What I'm headed for is the new protean woman of the '90s. Freshness, fun, energy, color, innovations. No limitations." Meow... Lisa Stansfield's album "Affection" is coming out overseas and word has it that it's fabulous. The current U.K. smash "All Around The World" has been regarded as somewhat of a "classic" by those who have heard it. Sure hope her stateside company Arista realizes Stansfield's true star potential when it releases the project early next year.

**L'L PIECES:** Sly & Robbie will apparently be collaborating once again with Gwen Guthrie on new material... Shep Pettibone has completed remixes on a new Pet Shop Boys/Dusty Springfield collaboration... Kathy Sledge (remember Sister Sledge?) has signed on with Narada Michael Walden's production company as a solo artist. Could be fab with slammin' material... The Hood ("Cooler Than Thou") has been holed up in the studio with Mark Kamins working on a new single called "Shiver Shiver Shake" with partner Stephanie Romanov as Jack & Stella... Danny D has remixed Fresh 4's hot import, "Wishing On A Star." Danny will be touring the States soon with his D-Mob entourage. Cities to be hit include New York, Detroit, Philadelphia, Tampa, Fla., and more... The international smash "La Lambada" by Kaoma (Billboard, Oct. 14) will be released stateside on Epic and is being remixed by new kid on the block Carl Segal. Segal's mix of Yello's "The Race" will be heard in the forthcoming film "National Lampoon's Christmas Vacation." He can be reached through Larry Vaughn at 516-735-7600.

Producer Jessie Jones (Master C&J, Liz Torres) will be starting up a new indie label come next year called "Streetside Music." Jones' last label endeavor was with the popular Chicago underground house label State Street Records... Sybil's single "Don't Make Me Over" has been certified GOLD! Congrats!

**EAR CANDY:** Just can't get enough of Dee Dee Bridgewater's "Live In Paris" (Impulse/MCA). Soulful jazz/pop standards are interpreted by one of the finest song stylists. This deserves to a staple in all music collections. Cult faves The Blue Nile are back with "Hats" (Virgin U.K.), a subtle, moody, and atmospheric collection that very closely follows the act's stunning debut of nearly five years ago, "Walk Across The Rooftops." Also, Canadian Mary Margaret O'Hara's debut, "Miss America" (Virgin), excites with its offbeat and original Rickie Lee Jones meets Tom Waits-ish approach. An acquired taste.

## Italian Pro Equipment Makers Increase Int'l Presence

BY PETER JONES

MILAN, Italy The main promotional aim of APIAD, the Assn. of Italian Disco & Theater Equipment Manufacturers, is to focus international attention on Italian product in this increasingly important sector of global entertainment.

Among the group's primary initiatives in the international arena this year are the London Light & Sound Show, staged last September, and the Lighting Dimensions International Exhibition, set for Nov. 17-18 in Nashville.

The most important Italian companies in the lighting technology field have always been represented at the Light & Sound Show through their local distributors. But 1989 has been the third year that APIAD, in cooperation with the Italian Trade Commission, has organized direct

participation of Italian companies at the London event.

Says Nicola Ticozzi, APIAD chairman: "Though SIB/MAGIS, the annual event staged in Rimini, Italy, remains the sole really international meet for our market, our brief also includes direct participation at foreign exhibitions. We seek to establish ourselves with businessmen who don't make it to Rimini... and also to build further on the image and reputation of Italian companies for reliability."

This year APIAD, with the trade commission, had nine leading companies at Light & Sound, occupying a 3,000-square-foot area on the first floor. The lineup consisted of Artick, specializing in light-control equipment and dimmers for discotheques, theaters, and live shows; Fly, manufacturer of light-control

(Continued on page 79)



# Anderson Muses On Living In The Present

BY LARRY FLICK

NEW YORK Ian Anderson, Jethro Tull's flamboyant front man, enjoys speculating whether his venerable band would be able to land a record deal if it were just starting out today.

"Musically, I think we'd be looked upon as being far too eclectic," he says. "And since we would probably not be willing to do some of the silly things you have to do in order to become successful, no label would put up with us."

Chrysalis Records co-founder Christopher Wright strongly disagrees. "The music industry needs bands like Jethro Tull. There are few groups which mirror their intellect and sophistication. They are a one-of-a-kind band in the most literal sense. If it weren't for Jethro Tull, there would not be a Chrysalis Records."

Anderson and Wright met in 1966, when Anderson and his band were in search of a deal. "They were unlike any other band I'd ever heard," recalls Wright. "It seemed logical to see what might develop."

Twenty-three years later, Jethro Tull is still developing, rolling out the stuff that rock legends are made of. The band's latest album, "Rock Island," has made a solid impression at album rock radio and Chrysalis plans for a crossover into the pop/top 40 arena with the current single, "Kissing Willie."

Steven Schnur, Chrysalis' national director of AOR/video promotion, views such a transition as a natural.

"This album is performing way beyond what people may have expected it to do," he says. "It sounds new and current, though it still maintains some of the basics

of what made them happen in the first place."

With ample buzz surrounding this record, not to mention a U.S. tour that opened Oct. 23 in Troy, N.Y., perhaps Anderson & Co. can finally shake off the controversy that followed their Grammy win last year in the heavy metal/hard rock category.

Beating critics' fave Metallica and other bands may have disgruntled metalheads, but Anderson thinks Jethro Tull was just as worthy of the nod as its harder-edged counterparts.

"Everyone lost sight of the fact that we won in a new category that was two-pronged," he explains. "The category heading said heavy metal or hard rock, not just metal. It's all interpretation. We can crank it up and become a very hard rock band, although there are softer sides to our music. Actually, I

don't know what all of the intensity over winning or losing is all about. It's all nothing more than a bit of show biz fun."

With such a lighthearted attitude toward his career as rocker, it is no small wonder that Anderson has never jumped headfirst into the hype machine.

"We admit that we're second-division players," he says. "But we're also one of the few bands that has had continuity through the years. We're also aware of the fact that we're not magazine-cover material. But that's fine with us. Rock'n'roll is really a mixture of taking yourself seriously and having a good time. Who needs to deal with all of the other stuff?"



**Deborah Dazzles.** Riding the success of her new Warner Bros. album, "Def, Dumb And Blonde," Deborah Harry returned to the New York area with a show at the Malibu on Long Island to mark the anniversary of modern rock station WDRE. After a European jaunt, Harry is touring the U.S. with a band featuring longtime partner Chris Stein. (Photo: Chuck Pulin)

## Terence Trent D'Arby's Declarations; CMJ's Discoveries; Hugh Harris' Debut

"I WILL NOT be defined," intones Terence Trent D'Arby, his voice rising above a swirl of electric guitars. "'Cause I'm neither fish," he says, "nor flesh."

Nor is D'Arby merely soul revivalist, gospel stylist, or '60s revisionist—although all three roles shape the singer's new album on Columbia Records, the follow-up to his multiplatinum debut.

No one will accuse D'Arby of retrenching on this sophomore set, impossibly titled "Neither Fish Nor Flesh: A Soundtrack Of Love, Faith, Hope & Destruction." While he still wears his influences on his sleeve along with his ambition, D'Arby seems ever more determined—as in the intro above—to confound expectations.

The snapping rhythm, ominous guitar riff, and soulful wailing of "This Side Of Love," the album's first single, guarantees D'Arby a quick spot on the Hot 100. And plenty of follow-up radio tracks wait in the wings—the gospel-stoked, horn-fired rave of "I'll Be Alright," the funk and falsetto sweep of "Attracted To You," the gently jazzy ballad "To Know Someone Deeply Is To Know Someone Softly," and even a strangely buoyant ode to a gay friend afflicted with AIDS, "Billy Don't Fall."

Throughout, however, D'Arby is playfully perverse, splicing the harp-sweetened prayer of "I Have Faith In These Desolate Times" to a conga-jamming coda, spicing the softness of "It Feels So Good To Love Someone Like You" with dissonant strings, building a Sgt. Pepper pastiche into "Roly-Poly," even dropping notes from "London Bridge Is Falling Down" into the first single.

"Neither Fish Nor Flesh" is neither fully eccentric nor completely inspired. But it proves, as D'Arby stretches his artistic vision while reaching for mass acclaim, that this preacher's son will never be content to sing with the choir.

"IT'S ABOUT DISCOVERY," Vernon Reid of Living Colour told the crowd gathered for his keynote speech at the CMJ Music Marathon in New York on Oct. 27, offering the simplest definition of what much-ballyhooed "alternative" music is all about. For Reid, he recalled, it meant once catching an Ornette Coleman marathon on a college radio station or hearing the punk explosion of "Anarchy In The U.K." for the first time in a room of black music fans. For delegates to the CMJ confab Oct. 26-28, it meant the usual serendipitous encounters with talent in hallways or club and theater showcases citywide. Random highlights: At the Vista Hotel

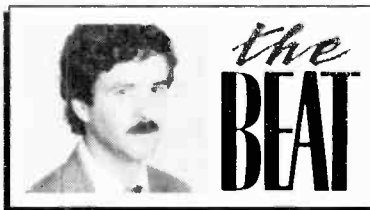
site of the convention, Rhino Records artist Exene Cervenka, ex of X, sparked her performance with a call for college broadcasters to use their influence to spread political messages. In a hotel lobby show, the Jolly Boys, from First Warning Records, delighted conventioners with an acoustic set of their "pop mento" music with its calypso/reggae beat. At the Beacon Theatre, the Dirty Dozen Brass Band from New Orleans pumped the propulsive marching horn sound from their Columbia album "Voodoo" right off the stage, playing as they trooped up the aisle into the lobby. At the same show, the Gin Blossoms from Tempe, Ariz., poured their heart into a guitar-driven rocker in a "big break" gig taped, along with the rest of the show, for MTV. In a triple-bill sponsored by the Country Music Assn. at the Triplex Theater, the Kentucky Headhunters lived up to the PolyGram hype for this fiery five-piece, mixing tough Southern rock with hardcore

country sources. With her sensitive set, Mary Chapin Carpenter, confirmed word she is one of new country's finest female front-runners. Headliner Steve Earle did a solo set that balanced the two extremes perfectly.

**ON THE BEAT:** Hugh Harris gave an intimate and striking performance of songs from his Capitol Records debut, "Words For Our Years," at a recent New York gathering for the young British singer, attended by EMI and Capitol execs including Joe Smith, Jim Fifield, and new A&R chief Simon Potts. Capitol is promoting Harris' first single, "Alice," produced by Andy Cox and David Steele, through alternative music channels.

**CLUB OWNERS ARE** among the finest music fans, scouting talent and sharing it with their patrons. Among those the Beat owes a debt to was Lena Spencer, who, into her 60s, ran Caffe Lena in the Adirondack Mountain town of Saratoga Springs, N.Y. Over the years, the folk club hosted the likes of Bob Dylan, Arlo Guthrie, Pete Seeger, and countless other singers who helped this writer nurture a love of songwriting and performance. Lena Spencer died of a heart attack Oct. 22. But her love of music will long be remembered by anyone who spent a night in the warmth of her cafe. "There was somebody who just did what was important to her, who did what was in her heart," one patron recalled. "And I wonder how many of us do that."

This column was prepared with assistance from Jim Bessman and Phyllis Stark.



by Thom Duffy

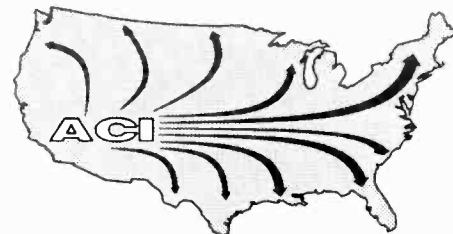
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THE ROLLING STONES LIVING COLOUR DOU DOU N' DIAVE ROSE & TROUPE	William A. Shea Stadium Flushing, N.Y.	Oct. 25-26 & 28-29	\$7,871,842 \$30	263,313 sellout	BCL Group
GRATEFUL DEAD	Charlotte Coliseum Charlotte, N.C.	Oct. 22-23	\$820,169 \$18.50/\$17.50	45,476 sellout	Cellar Door Prods. Metropolitan Entertainment
INGO BOINGO	Irvine Meadows Amphitheatre Laguna Hills, Calif.	Oct. 27-28	\$560,246 \$22.50/\$19.50/ \$17.50	29,881 30,000	Avalon Attractions
GRATEFUL DEAD	Miami Arena Miami	Oct. 25-26	\$472,139 \$18.50	25,521 sellout	Cellar Door Prods. Metropolitan Entertainment
ELTON JOHN	Capital Centre Landover, Md.	Oct. 17	\$407,300 \$25	16,292 sellout	Cellar Door Prods.
RED SKELTON	Fox Theatre Detroit	Oct. 6-7	\$253,428 \$32.50/\$27.50/ \$22.50	9,617 sellout	Brass Ring Prods.
FINE YOUNG CANNIBALS TOM TOM CLUB	Shoreline Amphitheatre Mountain View, Calif.	Oct. 13	\$252,941 \$19.50/\$17.50	13,581 20,000	Bill Graham Presents
BARRY MANILOW	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	Oct. 27	\$233,820 \$22.50	10,392 11,000	Ron Delsener Enterprises
BENEFIT FOR AMARILLO INDEPENDENT SCHOOL DISTRICT: BILL COSBY THE SHARKS	Carl Farley Coliseum, Amarillo Civic Center Amarillo, Texas	Oct. 16	\$233,565 \$250/\$100/ \$50/\$15	6,780 7,358	AISD (Amarillo Independent School District) Civic Amarillo
MARLBORO COUNTRY MUSIC TOUR: ALABAMA GEORGE STRAIT RICKY VAN SHELTON RESTLESS HEART	Civic Arena Pittsburgh	Oct. 20	\$210,426 \$18.75	10,889 sellout	Dicesare-Engler Prods. Metropolitan Entertainment
CHICAGO/THE BEACH BOYS	John F. Savage Hall Univ. of Toledo Toledo, Ohio	Oct. 27	\$199,148 \$22.50	8,851 sellout	Cellar Door Prods.
THE DOOBIE BROTHERS HENRY LEE SUMMER	Shoreline Amphitheatre Mountain View, Calif.	Oct. 7	\$186,298 \$19.50/\$17.50	11,123 20,000	Bill Graham Presents
R.E.M. NRBQ	Shoreline Amphitheatre Mountain View, Calif.	Oct. 21	\$181,688 \$19.50/\$18.50	9,417 20,000	Bill Graham Presents
CHICAGO/THE BEACH BOYS	Charlotte Coliseum Charlotte, N.C.	Oct. 15	\$161,033 \$22.50	7,157 9,621	C & C Entertainment
REBA MCENTIRE DOM WILLIAMS TRADER PRICE	Frank Erwin Center Univ. of Texas, Austin Austin, Texas	Oct. 6	\$128,225 \$17.50/\$14.50/ \$10.50	7,371 8,818	Starstruck Promotions
GO GO LIVE II: RARE ESSENCE EU CHUCK BROWN PLEASURE. D.J. KOOL THE RETURN OF LITTLE BENNY & THE MASTERS	Capital Centre Landover, Md.	Oct. 21	\$125,664 \$16.50	7,616 15,000	G Street Express
REBA MCENTIRE EDDIE RABBITT TRADER PRICE	Pan American Center New Mexico State Univ. Las Cruces, N.M.	Oct. 13	\$107,718 \$16.50	6,492 8,800	Starstruck Promotions
BARRY MANILOW	Patriot Center Fairfax, Va.	Oct. 26	\$104,715 \$22.50	4,654 6,000	Musicentre Prods.
GEORGE BENSON YELLOW JACKETS	Fox Theatre Detroit	Oct. 14	\$103,883 \$22.50	4,617 sellout	Brass Ring Prods.
ANDREAS VOLLENWEIDER	Greek Theatre Univ. of California, Berkeley Berkeley, Calif.	Oct. 6	\$100,169 \$22.50/\$19.50	4,761 8,500	Bill Graham Presents
JERRY LEE LEWIS/CHUCK BERRY	Fox Theatre Detroit	Oct. 18	\$98,775 \$22.50	4,506 4,830	Brass Ring Prods.
STEVIE RAY VAUGHAN & DOUBLE TROUBLE JEFF BECK	Northrop Memorial Auditorium Univ. of Minnesota Minneapolis	Oct. 25	\$90,088 \$19.50/\$17.50	4,835 sellout	Stardate Prods.
REBA MCENTIRE HIGHWAY 101 TRADER PRICE	Von Braun Civic Center Huntsville, Ala.	Oct. 21	\$87,335 \$16.50	5,293 6,100	Starstruck Promotions
REBA MCENTIRE EDDIE RABBITT TRADER PRICE	Music Hall, Tucson Community Center Tucson, Ariz.	Oct. 12	\$84,992 \$16.50	5,151 9,269	Starstruck Promotions
STEVIE RAY VAUGHAN & DOUBLE TROUBLE JEFF BECK	MECCA Arena Milwaukee	Oct. 27	\$83,870 \$19.50	4,651 5,500	Stardate Prods.

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## TALENT IN ACTION

### LENNY KRAVITZ

*Chestnut Cabaret, Philadelphia*

**A**FTER THE REWARDING self-absorption of Lenny Kravitz's do-it-yourself debut album, "Let Love Rule," the young artist's willingness to step back into a cohesive eight-man stage unit came as a refreshing surprise. It also made for a fine 50 minutes of pop, brimming with passion and promise for this Virgin Records act at the Sept. 28 show.

An opening rendition of the CD bonus track "Flower Child" set the evening's tone, with a rambunctious saxophone breakdown by Karl Denson and the salvation of rather humdrum lyrics by three gospel-style male backup singers. Kravitz shrugged off opportunities to play the singer/songwriter star, emphasizing savvy arrangements instead of solo turns.

In fact, the most charismatic performer in the bunch was not Kravitz, but Denson. Blowing car-horn blurts on a Lou Reed-like "Blues For Sister Someone" and lines to parallel Kravitz's vocals on "Let Love Rule," Denson earned the crowd's cheers.

Though less expansively, the other players all had moments to sparkle: Alex Scott's classic soul line on "Mr. Cabdriver"; Adam Widoff's ratcheting guitar on a seven-minute rave-up of "Freedom Train"; Ken Crouch's lush organ riffs on "Your Precious Love"; and drummer Zoro's kick-ass stop-time prodding.

Besides his dreadlock-flinging orchestration of the entire affair, Kravitz's keenest "live" talent was the disciplined modulation of his voice, erupting from a Sam Cooke coo into a Dylanesque crackle. It is clear that Kravitz—who rarely spoke or made eye contact with the crowd—is currently more devoted to fleshing out his compositions than to playing front man. While this leaves him room to develop before moving on to larger venues, it will bring club audiences plenty of pleasure in the meantime. **JIM GLADSTONE**

### MELISSA ETHERIDGE THE SUBDUDES

*The Bottom Line, New York*

**T**HERE IS LITTLE ROOM for the superficial in Melissa Etheridge's songs; it's all or nothing. So it goes with her live performances.

At her sold-out show here Sept. 26, Etheridge never wavered in her commitment to the audience or to her material. Through the 90-minute set, the intensity never lapsed. Etheridge proved to be as strong a performer as she is a songwriter.

Backed by her band—Fritz Lewak on drums, Bernie Larsen on guitar and keyboards, and bass player and co-producer Kevin McCormick—Etheridge opened with "The Angels" from her second Island album, "Brave And Crazy." Playing 12-string guitar, she ripped through most of the new album's material, as well as delving deeply into her near-platinum debut.

From the longing of "You Used To Love To Dance" to the cool seductiveness of "Brave And Crazy," Etheridge delivered a passionate performance without ever crossing that fine line to overbearing.

By the time she wrapped up with a triple-play of "Bring Me Some Water" and "Like I Do," linked by Mar-

vin Gaye's "Let's Get It On," she had whipped her fans into a near-frenzied state. And if some of the moves seemed straight out of Rock'N'Roll Guitar Playing 101, they were unflinchingly convincing and unpretentious.

Opening act the Subdueds lived up to their name with a rather subdued performance compared with the exuberance displayed on their promising Atlantic debut. Still, it was fascinating to observe how percussionist Steve Amedee got such a full sound from just a tambourine and a brush.

**MELINDA NEWMAN**

### JERRY JEFF WALKER

*Lone Star Roadhouse, New York*

**C**APPING A WILD and woolly week at the Lone Star Roadhouse (ZZ Top's blues museum benefit, Donald Fagen's super songwriter tribute, Kinky Friedman's book party), Jerry Jeff Walker turned an ordinary sing-along at this New York honky-tonk into a shout-along. The boisterous but controlled full house at the club Sept. 28 rocked the place, adding choral support to such treasured Walker chestnuts as "London Homesick Blues," "Up Against The Wall, Redneck," and "Jaded Lover," as well as songs from Walker's new Rykodisc set, "Live At Gruen Hall."

Yet it was amazing how quiet and attentive the same crowd became for slower songs like the classic "Mr. Bojangles" or Walker's self-defining road ballad, "Layin' My Life On The Line." These were story songs full of understanding and maybe a bit of a moral—if you listen to the words instead of hooting and hollering them. But that response was just fine with this solo, acoustic singer/songwriter. Walker shouted a good-natured obscenity in response to a fusillade of audience requests—but it hardly masked the fact that he would sing almost anything they asked for.

Of course, there was nothing markedly different between this show and Walker's last one—or probably his next one. Like the Austin, Texas, boot maker Walker immortalized in "Charlie Dunn," shows by this good-time Charlie are always rugged, comfortable, and trusty. **JIM BESSMAN**

### BRAVE COMBO BORDER PATROL

*Pauly's Hotel, Albany, N.Y.*

**E**VEN FANS FAMILIAR with Brave Combo's wacky ways did not expect to find these polka ambassa-

dors from Denton, Texas, jamming on the front steps of Pauly's Hotel with opening act Border Patrol after their soundcheck—just your usual tuba, accordion, and violin outfit playing beguines in the drizzle.

Inside, though, both bands really turned it on with a full evening of world-wise, unclassifiable music.

The Boston-based Border Patrol, produced most recently by David Lindley, is not as rampantly eclectic as the Combo. But its members' songwriting talents and strong delivery, coupled with their string-driven sound, promises a bright future.

Combo simply played its standard set—the one that makes heads spin. From the traditional Armenian "Chem-Do-Chem" to a polka-fired crack at the Doors' "People Are Strange," the Brave ones pulled out all the stops on every accordion, guitar, saxophone, tuba, clarinet, and drum they could find.

And they ended how they began, dragging the entire crowd out of the club for a marching tour on the rainy streets, ending the show, believe it or not, in a sub shop across the way.

Brave Combo proves without a doubt that, even at age 35, there's still something new to do in rock'n'roll. **MICHAEL ECK**

### THE OCEAN BLUE Axis, Boston

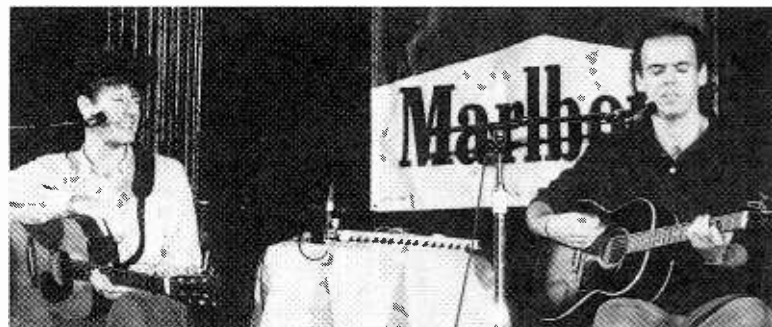
**T**HIS MILD-MANNERED quartet from Lancaster, Pa., is a study in contrasts. American-born and -bred, they sound distinctly English—with echoes of everyone from the Smiths to the English Beat to Icicle Works to Echo & the Bunnymen. Barely into their 20s, they have a strong music vision and a tight live show, as exhibited here Sept. 28.

The band immediately warmed to the smoky, small-club setting, and its layered sound, built around the rise and fall of Dave Schelzel's melodic guitar and Steve Lau's keyboards and sax, came across with surprising clarity and punch, especially in "Between Something And Nothing" and "Drifting, Falling."

Though the arrangements differed little from those on the band's Sire debut album, Ocean Blue ably reinforced Schelzel's voice, which could come across as thin and perhaps whiny without the proper support.

Except for drummer Rob Minnig (who was quite good), the band members looked barely old enough to be admitted to the club, but carried themselves with an unaffected charm and Anglophile garb that was boyishly contagious and market-wise.

**DAVID WYKOFF**



**Songwriter's Delight.** Lyle Lovett, left, looks on with pleasure as John Hiatt performs during a songwriter's showcase presented by Marlboro Country at New York's Bottom Line, which also featured Joe Ely and Guy Clark. (Photo: Chuck Pulin)

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**U2 Takes Top Honors At CMJ New Music Awards**

BY THOM DUFFY

**NEW YORK** Rock and pop veterans—including Elvis Costello, Bonnie Raitt, Lou Reed, and the Neville Brothers—were among the acts honored during the 1989 New Music Awards presented by the College Media Journal at the Beacon Theatre Oct. 26.

Coinciding with the ninth annual CMJ Music Marathon convention, the awards show helped highlight

artists once considered part of rock's cutting edge who now enjoy mainstream acclaim.

"It's a real stupid idea to call music 'new,'" declared comedian and MC Penn Jillette, introducing the show. "That's just for the geeks who read the cable guide."

The show—which combined award presentations with live performances by acts ranging from the contemporary jazz pianist Eliane Elias to the crazed rock of

the Red Hot Chili Peppers—was taped for the first time for later broadcast on MTV. It was sponsored by Aiwa, the audio equipment manufacturer.

The night's top honor went to U2, which was named group of the decade, while the band's album "The Joshua Tree" was named album of the decade and its single "Pride (In The Name Of Love)" was cited as song of the decade.

A lifetime achievement award

was presented to the Neville Brothers and the New Music Hall of Fame award went to Blue Note Records, which marked its 50th anniversary in 1989.

In the primary categories, nominees were selected from among the performers and recordings that reached the top five on CMJ's charts, which focus on play at college and alternative outlets. Winners were selected by a ballot of CMJ readers.

Lou Reed, one of the show's live performers, took home album-of-the-year honors for "New York." The Fine Young Cannibals' "She Drives Me Crazy" was picked as song of the year. The Replacements were tapped as group of the year. As with several of the recipi-

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**NEW ON THE CHARTS**

Satyagraha, a term Mohandas Gandhi used to describe his spiritual leadership, translates as "Soulforce Revolution," the title of 7 Seconds' new album on Restless Records. The four-member group—featuring vocalist Kevin Seconds, bassist Steve Youth, drummer Troy Mowatt, and guitarist Chris Carnahan—is from Reno, Nev., and released four albums between 1984 and 1988. "Soulforce Revolution" is the quartet's second Restless album, and the first to enter Billboard's Top Pop Albums chart.

Named after the amount of time it would take to detonate a nuclear bomb, 7 Seconds has gone through a number of transitions since its genesis in 1981. The group started out as a hardcore rock band and slowly gained an underground college following. Later, it adopted a dark slam-dance punk style reminiscent of groups like the Dead Kennedys and the Sex Pistols. Now, the band has carved out its own niche and its members describe their new project as quasipunk

that celebrates an existence free of drugs, discrimination, and war.

Currently on a nationwide promotional tour, 7 Seconds hopes to open for a major act's concert tour early next year.

JIM RICHLIANO



**7 SECONDS:** Pictured, from left, are Troy Mowatt, Steve Youth, and Kevin Seconds.

**'It's real stupid to call music 'new'; that's just for the geeks who read the cable guide'**

ents, the Replacements were not present to accept their award but sent a video greeting. Theirs was a clip of a pig spelling out "thanks" with his snout.

Elvis Costello was named male artist of the year, while Bonnie Raitt was chosen as female artist of the year. In a recorded acceptance, Raitt said it was her first industry award in a 20-year career. Edie Brickell's name was booed as she and her band, New Bohemians, were announced as top debut act.

The members of Living Colour came to the Beacon straight from their opening gig for the Rolling Stones at New York's Shea Stadium to accept their award as live act of the year.

Other winners included Metallica's "... And Justice For All," hard rock album of the year; De La Soul's "3 Feet High And Rising," beat box album of the year; Ziggy Marley & the Melody Maker's "Conscious Party," top reggae album; "Voodoo" by the Dirty Dozen Brass Band, best jazz album; k.d. lang's "Shadowland," country album of the year; Michelle Shocked's "Short, Sharp, Shocked," best folk album; and Daniel Lanois, best producer.

At the CMJ convention the following day, additional awards were announced, including Elvis Costello, artist of the decade; Elektra Records, label of the year; and Howard Stern, DJ of the year.

Also, Willie Dixon's "Hidden Charms," blues album of the year; Andrew Dice Clay's "Dice," best comedy album; Elvis Costello, songwriter of the year; "Nothing's Shocking" by Jane's Addiction, best cover packaging; WDRE New York, commercial station of the year; and Santa Monica, Calif.'s KCRW, best noncommercial station.

*Evelyn McDonnell contributed to this report.*

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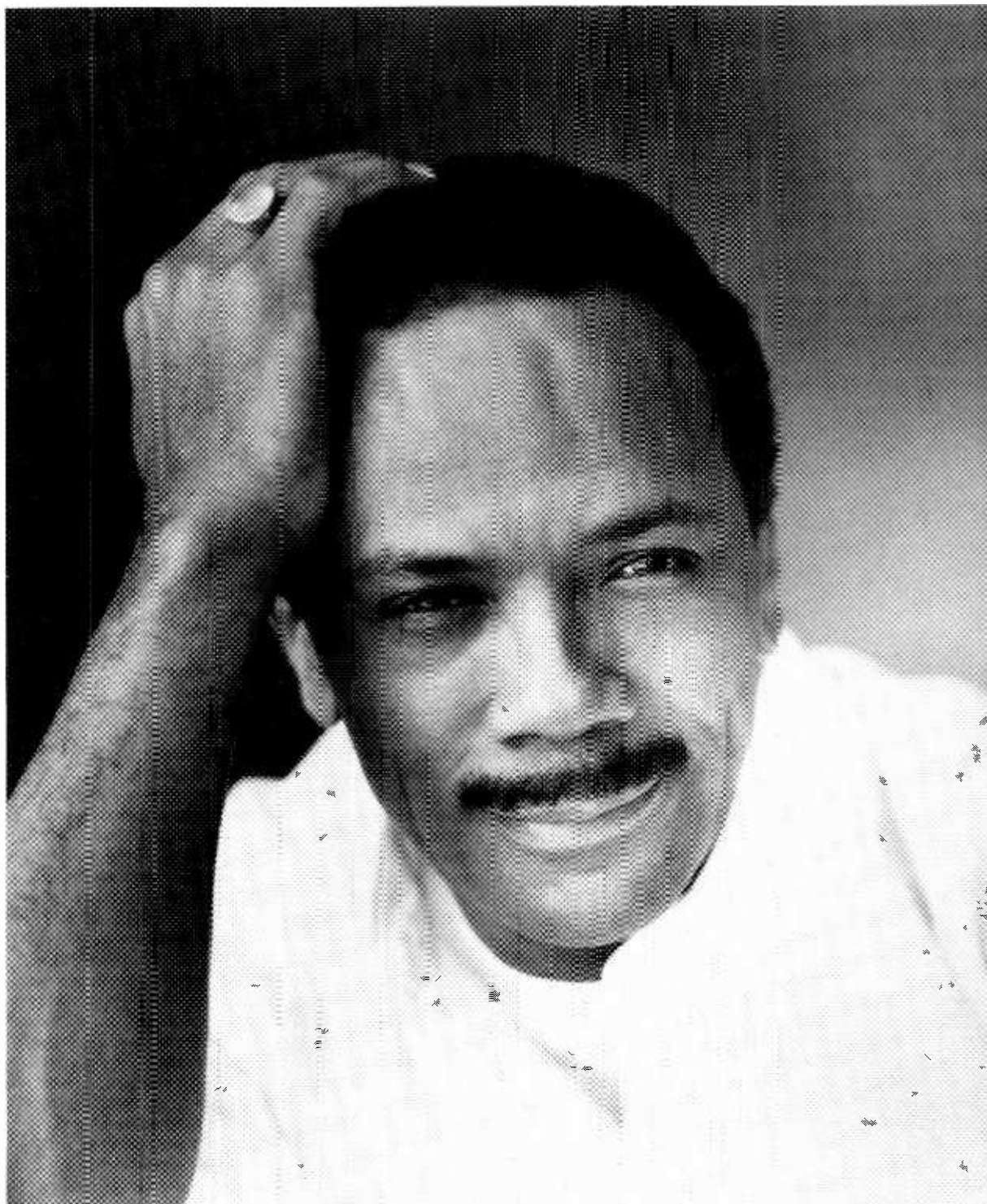


PHOTO MATTHEW ROLSTON

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## ARTIST DEVELOPMENTS

### PONDERING SUCCESS

"We like our rough edges; we don't want to polish them down, and we wanted someone to say, 'yes, that's fine,'" says Frank Orrall, leader and lead singer of the Austin, Texas-based septet Poi Dog Pondering.

This eclectic and exuberant band found acceptance of its homegrown style—and assurance of creative control—at Columbia Records, signing with the label after a personal pitch from Columbia president Don Ieruner.

Poi Dog's recent debut on Columbia is a compilation of material from two previously released EPs on the independent Texas Hotel label, including "Living With The Dreaming Body," a bouncy track that displays Poi Dog's blend of folksy instrumentation—mandolin, accordion, fiddle—with sweetly buoyant lyrics.

"That song describes sort of an uplifted state," says guitarist Adam Sultan. "But not necessarily like this hippie [attitude]. I feel there's a tendency to pigeonhole us as this happy-go-lucky kind of band. But I think it's more like energetic optimism."

Steve Tipp, Columbia's VP of alternative marketing, has reintroduced Poi Dog Pondering to its college radio base with the band making appearances—and giving

impromptu acoustic performances—at selected stations and retail outlets. "Living With The Dreaming Body" has received airplay on some major-market alternative outlets, including New York's WDRE and Chicago's WXRT, which is arranging a fall tour for the band and setting up the release of its first Columbia album of new material in February. **THOM DUFFY**

### COOL DUDES

Atlantic Records West Coast A&R VP John Carter says it was love at first sight when he went to Boulder, Colo., to check out a band called the Subdudes. He loved the name, the no-drummer look (percussionist Steve Amedee does wonders with a tambourine and bongos), and the group's endless repertoire.

"I heard three sets and they didn't repeat a song," Carter recalls. "Then they apologized for not playing all their songs."

The group's gospel-soul stylings also reminded him of Atlantic's legendary acts from the '50s and '60s. He describes the Subdudes as "a step outside the mainstream" but with "a Muscle Shoals thing you never get tired of."

Shades of the Band, Traffic, and the Rascals combine with an individual sound Carter believes will appeal to a wide audience. The band has been booked into country venues, opened for Ray Charles, and played the 20th annual New Orleans Jazz and Heritage Festival, returning

to the city where it formed in 1984 as the Continental Drifters.

Although the band has a "a rock side we haven't touched yet," says Carter, "we went to the acoustic/accordion side of them" on the just-released label debut.

The band also went for live vocals on the album, often using first takes with no overdubs. In some cases, band members began humming and snapping their fingers, and those moments were kept on the disk.

To define the band's image, a photo of Amedee's overflowing percussion case became the album cover. Videos will focus on the band without-a-drummer angle.

The Subdudes recently opened for Melissa Etheridge for a monthlong national tour, including a five-night run at New York's Bottom Line.

The group's Colorado base, meanwhile, has already been subdued. Fans there call themselves "subheads." **SCOTT BENARDE**

### OUT OF THE ORDINAIRES

What a difference MTV makes. For five years, the Ordinaires were one of those smart jazz/rock/new music combos that could have sprung up only in New York's experimental downtown arts scene. Where does an outfit like this—including two electric guitarists, two violinists, an electric bassist, a pair of saxophonists, and a drummer, playing complex yet rocking instrumentals—fit in the mainstream?

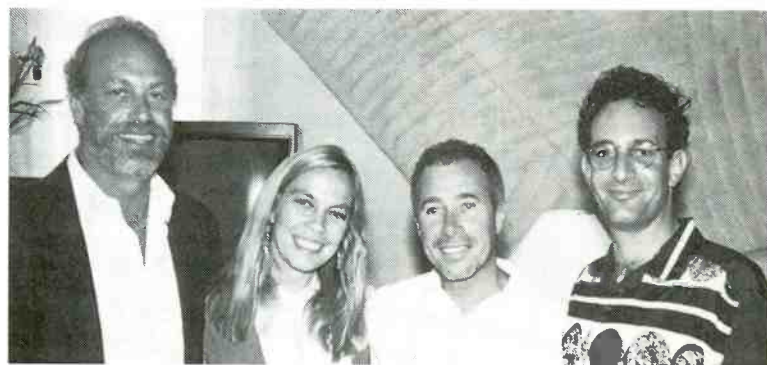
Nowhere. Unless it records a fun, flip version of a classic rock song, and then makes a clever video for it. After releasing a cover of Led Zeppelin's "Kashmir" on their second Bar/None album, the Ordinaires landed a clip of the song on MTV, which placed it in breakout rotation in September. The band has since gone from being a fave rave of avant-garde scene-makers to an exotic delicacy for neo-hipsters.

Proof of the pudding: The Ordinaires sold out two of four shows in late September at the Knitting Factory, the New York club where not long ago they were a weekly fixture. With a nod to their new fans, they ended their short set with violinist Mark Feldman's tribute to Led Zeppelin's Middle

Eastern extravaganza. With the macho aggressiveness of Jimmy Page's guitar replaced by the revered, wild strains of Feldman's violin, this was a reclamation of universal rock history by eggheads.

The Ordinaires are no mere revisionists' gimmick. Led by saxists Kurt Hoffman and Fritz Van Orden, they are versatile players, agile composers, and a whole lot of fun. The complexity of their arrangements shows that they are trained musicians, yet their sense of humor is mighty unpretentious for an art ensemble. They swing with the exuberant ease of a Dixieland band. And with a U.S. tour coming up, the Ordinaires may just bring downtown to the heartland.

**EVELYN McDONNELL**



**Keeping Up With Jones.** Celebrating the release of "Flying Cowboys," her first album in five years, Rickie Lee Jones meets with, from left, Geffen Records president Ed Rosenblatt; David Geffen; and A&R executive Gary Gersh.



## Wasserman Innovates Via Sparse Sound Artist Sticks To Bass-ics

BY DIANE PATRICK

NEW YORK Few musicians have the courage to take creative risks. Fortunately, when one does, it often inspires others to follow suit. West Coast bassist Rob Wasserman is such a musician.

Simplicity and innovation have become Wasserman's trademarks. On "Duets," his 1988 MCA release, each tune contained just two elements: Wasserman's upright bass, plus one voice—voices of such artists as Aaron Neville, Rickie Lee Jones, Lou Reed, and Bobby McFerrin. The album was nominated for three Grammy awards and colleagues throughout the industry sang its praises.

"When a tape comes through of that quality, you notice it," recalls veteran masterer Bernie Grundman. "It was one of the most realistic-sounding recordings I'd heard in a long time, and it didn't require a lot of work on our part because it was done so well."

Wasserman's unique technique doesn't end there. He enjoys the challenge of making the bass produce different sounds: birds, flutes, mandolin, banjo. These were previously demonstrated on "Solo," his 1983 debut on Rounder Records. Wasserman credits his experience in classical, jazz, and rock settings with providing the foundation for this imaginative approach.

"Duets" may take on new life with a video version of the album in the works. Wasserman reports that his methods on that release inspired some of the "Duets" artists.

"Lou Reed was surprised at how rich and big his voice could sound without other instruments—so he took a more pared-down approach on his next album, ['New York']," he says. "Also, that was the first time Bobby McFerrin had done that much overdubbing, arranging his voice in a choral/orchestral kind of way, so he repeated that on his album. He was very excited by the way it worked."

Wasserman subsequently toured with Reed and later backed Grateful Dead members Jerry Garcia and Bob Weir on the road.

Wasserman's next album, titled "Trios," promises to continue this barrier-breaking style. Clare Wasserman, Rob's business partner and coproducer, explains: "If people don't continue to break these barriers, there's no new music. There's a sense in the industry nowadays that you can't do anything different; it can't sell, it won't get attention. But if we believed that, 'Duets' would never have gotten to where it went."

"From its title," Rob Wasserman adds, "people will think 'Trios' is connected to 'Duets.' But it will not be at all similar, aside from the fact that I'm on it. That's one of my basic motifs: not to do the same thing twice."

## Enigma Appoints Senior A&R Director

BY THOM DUFFY

NEW YORK With its talent roster at full strength, Enigma Records has appointed John Guarnieri to the post of senior director of A&R, making him the first executive to hold that position at the burgeoning label.

"It is a fast-growing company with an interesting roster," says Guarnieri. "And I've always had a heavy leaning toward maverick labels."

Guarnieri, chosen from a reported field of 700 candidates, began his career in retailing in Louisiana. "I was always for whatever was the up-and-coming thing," he recalls. He was previously an A&R executive at EMI Records, where he worked with artists including Queensryche, George Thorogood, the Neville Brothers, the Red Hot Chili Peppers, and the Stray Cats. He came to EMI from IRS Records' A&R staff.

At Enigma, Guarnieri will oversee a roster with artists ripe for development, such as Bardeux, Don Dixon, Shooting Star, XYZ, the Del Lords, Richard Elliot, and others.

"The first thing that's different [about this job] is that we're setting up a lot of the A&R systems," says Guarnieri. "It's a great challenge because, at a lot of labels, you go into an established position and routine."

Previously, A&R chores at Enigma, from signings to project development, were divided among various label executives.

"The glamour of signing a band is a fraction of the work," says Guarnieri. "I think it's important that the existing roster we have is worked to its full potential."

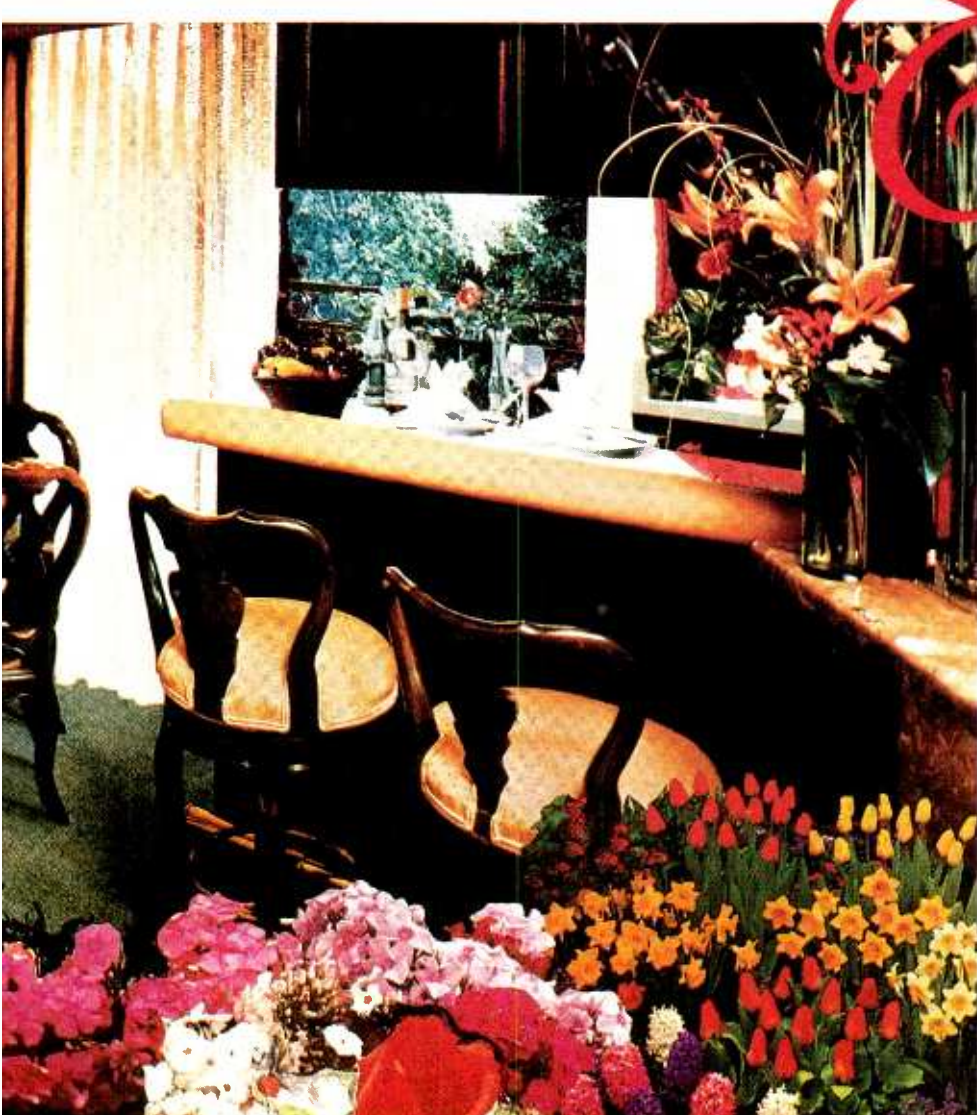
Guarnieri says his appointment, which was announced by Enigma Entertainment chairman William Hein, is one sign that the label has

reached a crossroads. "It is at a turning point," he says. "Besides the [full] roster, there's our presence within the EMI framework, which has given us much more clout."

Guarnieri will be based in Enigma's home office on the West Coast but will oversee A&R efforts on both coasts. He will be assisted by Jacqui Randle, who has been named to the position of A&R administrator.



**Straight From The Heart.** Marking her new Atlantic Records release, "Heart Like A Gun," singer Fiona met at a listening party at New York's Lone Star Roadhouse with, from left, Atlantic senior VP Mel Lewinter, president and chief operating officer Doug Morris, and Atlantic chairman and CEO Ahmet M. Ertegun. The first single from the album, "Everything You Do (You're Sexing Me)," featuring a duet with Winger's Kip Winger, is in the top 40 with a bullet on the Album Rock Tracks chart.



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Photographed at Radio '89, New Orleans. Top row left to right: Gene Bridges, WOW-A/F Omaha; Jim Tice, WZZK-A/F Birmingham; Gary McCartie, WMZQ-A/F Washington, D.C.; Tim Murphy, KMPS-A/F Seattle; Jim Robertson, KIKK-A/F Houston; Denny Nugent, WGAR-A/F Cleveland. Bottom row: Ted Stecker, WBAP/KSCS Dallas; Russ Schell, WFMS-FM Indianapolis; Don Langford, KRAK-A/F Sacramento.

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# McEntire, Yoakam, McDowell Lead Longform Video Parade

BY EDWARD MORRIS

NASHVILLE It's not quite a deluge, but there is an increasingly large stream of longform home videos on country acts being released. To date, most are compilations of separate clips.

Coming this month are collections from Reba McEntire, Dwight Yoakam, and Ronnie McDowell, as well as an anthology of country videos by various Warner/Reprise acts.

Cabin Fever Entertainment is projecting a January release date for its "The Making Of 'Will The Circle Be Unbroken, Vol. 2,'" and Capitol Records' Dan Seals also has a longform video planned for early '90.

In September, CBS Music Video

Enterprises released the first Rosanne Cash compilation. And during the same month, BMG Video (RCA) bowed "I Wonder Do You Think Of Me," a \$15.98, six-video package of the late Keith Whitley's songs (Billboard, Sept. 16). "The Judds: Across The Heartland," an MPI Home Entertainment version of the RCA/Curb duo's network special, was also released in September at \$19.95.

With few exceptions, the new video packages will carry retail tags of less than \$20 and will have a running time of approximately 30 minutes each.

Cash's "Retrospective" video album contains nine songs, including her performance of "Seven Year Ache" on "Austin City Limits" and her duet with husband Rodney

Crowell on "It's Such A Small World." Among the other numbers are "Blue Moon With Heartache," "I Wonder," "I Don't Know Why You Don't Want Me," "Second To No One," "The Way We Make A Broken Heart," and "Runaway Train."

To hold the segments together, Cash provides a voiceover that accompanies the linking imagery. Suggested retail price is \$19.98.

"Reba," the McEntire assemblage, features "Whoever's In New England," "What Am I Gonna Do About You," "The Last One To Know," "Sunday Kind Of Love," "I Know How He Feels," and "Cathy's Clown."

McEntire acts as a VJ to introduce the separate segments in the MCA

Music Video package. The 30-minute tape will retail for \$14.95.

Yoakam's collection, which carries the same title as his current "Just Lookin' For A Hit" album, contains the videos for "Honky Tonk Man," "Guitars, Cadillacs," "Little Sister," "Always Late (With Your Kisses)," "Streets Of Bakersfield," and "Long White Cadillac." On Warner/Reprise Video, the 30-minute package retails for \$16.98.

Also new from Warner/Reprise is the "countrified" anthology of Hank Williams Jr.'s "My Name Is Bocephus," Yoakam's "Guitars, Cadillacs," the Nitty Gritty Dirt Band's "Partners, Brothers And Friends," Crystal Gayle's "Nobody's Angel," John Anderson's "Countrified," Tony Perez's "Oh How I Love You," k.d. lang & the reclines' "Turn Me

Around," and Randy Travis' "I Told You So," which also sells for \$16.98.

Still being edited, the Nitty Gritty Dirt Band's "The Making Of 'Will The Circle Be Unbroken, Vol. 2'" is expected to have a running time of 90 minutes and a retail tag of \$24.95.

Centaur Entertainment will soon unveil "A Life In The Day Of Ronnie McDowell." The 48-minute "docu-musical" includes concert footage by the Curb Records artist and three music videos. It is priced at \$19.95.

A source at RCA Records says there will be other video packages from the label's artists next year but did not specify which ones. And a spokesman for newly formed Universal Records reveals that a compilation will probably be released on Eddie Rabbitt as soon as enough separate music videos can be backlogged.

## Gatlins Sing At World Series; Statlers Staging Hugo Benefit Groups Give Their All In Wake Of Disasters

QUAKES, SHAKES, AND SUPERSTORMS: Larry Gatlin and his singing brothers, Steve and Rudy, were on the baseball field ready to do what many country music acts have done this past season—sing the national anthem to kick off the game. Only this time, the date was Oct. 17. The city was San Francisco. The park was Candlestick. The game was the third of the World Series between the San Francisco Giants and the Oakland A's. And, minutes before they were to sing—it was 5:04 p.m. to be exact—the killer earthquake rolled through Candlestick Park, San Francisco, and a large sector of northern California.

A field of dreams became a field of nightmares. It was 15 seconds of sheer hell, followed by some of the most traumatic days in that region's troubled relationship with shocks and aftershocks. Larry Gatlin looked up at the stadium from his unique vantage point, and it looked as though the entire structure and the fans on it were doing the wave cheer. However, the fans were in their seats—or at least trying to stay in them—as the ground heaved, the stadium groaned, chunks of concrete fell, and the parking lot undulated with churning seas of cars.

You've seen the Bay Bridge horror, the awful disaster on the Nimitz deathway, the fire gutting some of that beautiful Marina district area of San Francisco, and the other major damage from Santa Cruz to Sonoma. You've seen the remarkable rebound and the resilient spirit of the Bay area survivors. And, on Oct. 27, you saw the World Series pick up its pieces, too, and once again continue its showcase event. The Gatlins had been held up in San Francisco for two days because of damage at the San Francisco Airport, but, after making it home to Nashville, they soon heard from the Giants, who asked the Universal Records act if they would return to Candlestick on Oct. 24 (later postponed to Oct. 27) to sing the anthem. And, after another brilliant, compassionate job of news and sports reporting and commentary by Al Michaels on ABC-TV, the stage was set for ... the national anthem. This time, the earth didn't shake, the stands didn't rattle, the bridge didn't fall, the fires didn't rage, and the freeway didn't crumble. This time, the Gatlins gave it their all before a packed stadium crowd of some 60,000 and a national TV audience. To those who witnessed the event, the group never sounded better, the "Star Spangled Banner" never sounded more like the national anthem, and the joy, wonder, thrill, and awe of being alive and staying alive never was more forcefully driven home and absorbed into the soul.

Nashville Scene



by Gerry Wood

FROM SEA TO SHINING SEA: That's where the natural disasters have happened over the past month. Deadly Hurricane Hugo tore a swath of death and destruction through the East Coast, hitting South Carolina especially hard. Now the city of Jacksonville, Fla., will host a Hurricane Hugo Relief Concert on Dec. 13 at the 11,000-seat Veterans Memorial Coliseum. The Statler Brothers' Allstars Benefit Concert is scheduled to feature George Jones, Ricky Skaggs, the Judds, Ronnie Milsap, Barbara Mandrell, and the Statlers. All concert proceeds will go to aid the South Carolina Hugo Relief Fund. The Statlers' hometown of Staunton, Va., was first thought to be in the storm's path, but when Hugo veered away after leaving much of the Carolinas in shambles, the Mercury/PolyGram group decided to put together a relief effort for their Carolina neighbors.

Ralph Emery, host of The Nashville Network's popular "Nashville Now" show, will be the MC at the concert. All artists have waived their performance fees and will pay their own expenses to and from Jacksonville. Some 8,000 tickets have already been sold, according to Jacksonville Coliseum officials. The remaining tickets are available at the Coliseum box office, Civic Auditorium box office, and all TicketMaster outlets (charge by phone: 904-353-3309).

A FINAL WORD ON HUGO AND THE QUAKE: Having survived Hurricane Gilbert and a Mexican earthquake, we know that the elements can go one up on us any time they want to. But the perseverance and endurance of man puts us right back in the ballgame, figuratively and literally. Nashville Scene urges all of its readers who are able to do so to please help the victims of Hurricane Hugo and the California earthquake by sending a check to the American Red Cross Disaster Relief Fund, P.O. Box 37243, Washington, D.C. 20013, or, by credit card, calling 1-800-453-9000.

TWO CLASS ACTS: That's the result of Jerry Jeff Walker signing an exclusive worldwide representation deal with the Jim Halsey Co. The Austin, Texas-based troubadour has written such classics as "Mr. Bojangles" and "My Old Man" and has released 19 albums, including his latest, "Live At Gruene Hall," on his own label, Tried & True Music, distributed internationally by Ryko. Says Halsey, "Jerry Jeff Walker is one of a kind, a truly unique and unusually talented artist who represents an exciting addition to our family of artists." Says Walker, "I've been around this business long enough to recognize a real class act—and Halsey is class."

## Country Benefit To Air Nov. 19 All-Day Event Will Feature 45 Stars

NASHVILLE "Country Cares for St. Jude Kids," a daylong fantasy concert, is scheduled to be fed via satellite to more than 800 country music radio stations Nov. 19. Randy Owen of Alabama is the catalyst behind the event, which will raise funds for St. Jude's Children's Research Hospital.

The program, featuring music and interviews with some 45 acts, will include performances by Alabama, Clint Black, the Bellamy Brothers, T. Graham Brown, Glen Campbell, Canyon, Rosanne Cash, the Desert Rose Band, Lacy J. Dalton, Charlie Daniels, Mason Dixon, Holly Dunn, Skip Ewing, the Forrester Sisters, the Gatlin Brothers, Crystal Gayle, Lee Greenwood, Highway 101, Emmylou Harris, Waylon Jennings, the Judds, Patty Loveless, Barbara Mandrell, Kathy Mattea, Reba McEntire, New Grass Revival, the Oak Ridge Boys, K.T. Oslin, Buck Owens, Carl Perkins, Charley Pride, Eddie Raven, Restless Heart, Kenny

Rogers, Shenandoah, the Sweethearts Of The Rodeo, T.G. Shepherd, the Shooters, Jo-El Sonnier, Les Taylor, Earl Thomas Conley, Randy Travis, Conway Twitty, Ricky Van Shelton, and Steve Wariner. The broadcast is expected to air live from the fictitious "Hope Mountain," 9 a.m.-9 p.m.

Rhubarb Jones of Y-106 Atlanta will host this illusion of a live concert, along with a number of other country announcers.

Those performing during the broadcast chose the material for their segments; some recorded messages to be run during event.

In the past, Owen has been outspoken in support of such organizations as St. Jude, noting that an artist's visibility produces opportunities to help these causes.

A small number of participating stations have elected to air the concert Nov. 26. Listeners can call 1-800-344-9292 during the 12 hours of country excitement to help support the hospital. DEBBIE HOLLEY

## NEW ON THE CHARTS

J.D. Hart hits the Hot Country Singles chart for the first time with "Come Back Brenda," a song from his upcoming debut album on Universal Records.

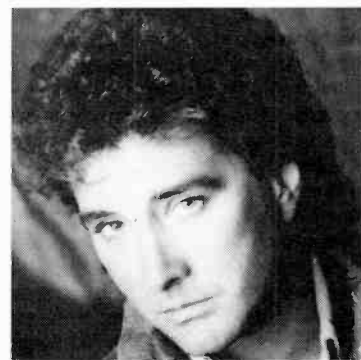
As a child growing up in the rural outskirts of Charlotte, N.C., Hart developed an affinity for country music. When he was 6, his grandfather taught him to play bluegrass guitar, and a few years later he cut his first record. A band that Hart formed with some friends, the Carolina Ramblers, followed, and it was then that he began to develop his style, which he says is a conglomeration of Merle Haggard, Eddie Rabbitt, and James Taylor.

Hart's dreams carried him to Nashville in 1985, where he initially made a living singing jingles. He got his big break when Universal Records founder Jimmy Bowen heard his demo tape

and decided to signed him.

"Brenda" was written by longtime Eddie Rabbitt writing partner Even Stevens and country artist Marty Stuart; Bowen produced it with James Stroud.

JIM RICHLIANO



J.D. Hart.

# HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	13	<b>BURNIN' OLD MEMORIES</b> A.REYNOLDS (L.BOOONE, G.NELSON, P.NELSON)	<b>KATHY MATTEA</b> MERCURY 874 672 7
★★ <b>No. 1</b> ★★ 1 week at No. 1					
2	3	5	13	<b>BAYOU BOYS</b> B.BECKETT (F.J.MEYERS, T.SEALS, E.RAVEN)	<b>EDDY RAVEN</b> UNIVERSAL 66016
3	6	8	12	<b>YELLOW ROSES</b> R.SKAGGS (D.PARTON)	<b>DOLLY PARTON</b> COLUMBIA 38-69040
4	8	10	8	<b>IT'S JUST A MATTER OF TIME</b> R.PERRY (B.BENTON, B.HENDRICKS, C.OTIS)	<b>RANDY TRAVIS</b> WARNER BROS. 7-28841
5	9	9	11	<b>TIL LOVE COMES AGAIN</b> J.BOWEN, R.MCENTIRE (B.REGAN, E.HILL)	<b>REBA MCENTIRE</b> MCA 53694
6	10	11	12	<b>ALL THE FUN</b> J.STROUD (P.OVERSTREET, T.DUNN)	<b>PAUL OVERSTREET</b> RCA 9015-7
7	12	14	10	<b>IF TOMORROW NEVER COMES</b> A.REYNOLDS (K.BLAZY, G.BROOKS)	<b>GARTH BROOKS</b> CAPITOL 44430
8	11	13	11	<b>THE RACE IS ON</b> R.L.SCRUGGS, M.MILLER (D.ROLLINS)	<b>SAWYER BROWN</b> CAPITOL/CURB 44431/CAPITOL
9	4	6	13	<b>AN AMERICAN FAMILY</b> J.BOWEN (B.CORBIN)	<b>THE OAK RIDGE BOYS</b> MCA 53705
10	13	15	12	<b>THE VOWS GO UNBROKEN (ALWAYS TRUE TO YOU)</b> J.E.NORMAN (G.BURR, E.KAZ)	<b>KENNY ROGERS</b> REPRISE 7-22828/WARNER BROS.
11	14	16	11	<b>NEVER HAD IT SO GOOD</b> J.JENNINGS, M.C.CARPENTER (M.C.CARPENTER, J.JENNINGS)	<b>MARY CHAPIN CARPENTER</b> COLUMBIA 38-69050
12	16	17	9	<b>TWO DOZEN ROSES</b> R.HALL, R.BYRNE (R.BYRNE, M.MCANALLY)	<b>SHENANDOAH</b> COLUMBIA 38 69061
13	17	19	9	<b>I'VE BEEN LOVED BY THE BEST</b> D.WILLIAMS, G.FUNDIS (B.MCDILL, P.HARRISON)	<b>DON WILLIAMS</b> RCA 9017-7
14	5	7	15	<b>LET IT BE YOU</b> R.SKAGGS, S.BUCKINGHAM (K.WELCH, H.STINSON)	<b>RICKY SKAGGS</b> EPIC 34 68995/CBS
15	19	22	8	<b>A WOMAN IN LOVE</b> R.MILSAP, R.GALBRAITH, T.COLLINS (D.MILLET, C.WRIGHT)	<b>RONNIE MILSAP</b> RCA 9027-7
16	18	21	10	<b>THE LONELY SIDE OF LOVE</b> T.BROWN (KOSTAS)	<b>PATTY LOVELESS</b> MCA 53702
17	20	23	10	<b>OUT OF YOUR SHOES</b> B.BECKETT (J.WOOD, P.RYAN, S.SPIVEY)	<b>LORRIE MORGAN</b> RCA 9016-7
18	1	2	14	<b>ACE IN THE HOLE</b> J.BOWEN, G.STRAIT (D.ADKINS)	<b>GEORGE STRAIT</b> MCA 53693
19	21	24	11	<b>COUNTRY CLUB</b> G.BROWN (C.JONES, D.LORD)	<b>TRAVIS TRITT</b> WARNER BROS. 7-22882
20	22	25	8	<b>THERE GOES MY HEART AGAIN</b> H.DUNN, C.WATERS (L.WILSON, W.PERRY, J.DIFFIE)	<b>HOLLY DUNN</b> WARNER BROS. 7-22796
21	23	26	9	<b>BREAKING NEW GROUND</b> J.STROUD (C.JACKSON, J.SALLEY)	<b>WILD ROSE</b> UNIVERSAL 66018
22	24	27	6	<b>WHO'S LONELY NOW</b> P.WORLEY, E.SEAY (K.BROOKS, D.COOK)	<b>HIGHWAY 101</b> WARNER BROS. 7-22779
23	25	28	7	<b>TILL I CAN'T TAKE IT ANYMORE</b> N.LARKIN (C.OTIS, J.BURTON)	<b>BILLY JOE ROYAL</b> ATLANTIC 7-88815
24	7	1	14	<b>HIGH COTTON</b> J.LEO, ALABAMA (R.MURRAH, S.ANDERS)	<b>ALABAMA</b> RCA 8948-7
25	28	31	7	<b>SHE'S GONE, GONE, GONE</b> J.BOWEN, G.CAMPBELL (H.HOWARD)	<b>GLEN CAMPBELL</b> UNIVERSAL 66024
26	27	30	9	<b>NEVER ALONE</b> T.BROWN (V.GILL, R.CASH)	<b>VINCE GILL</b> MCA 53717
27	29	32	7	<b>THAT JUST ABOUT DOES IT</b> B.MONTGOMERY (M.D.BARNES, V.GOSDIN)	<b>VERN GOSDIN</b> COLUMBIA 38 69084
28	15	4	17	<b>A BETTER LOVE NEXT TIME</b> M.HAGGARD, M.YEARY (J.CHRISTOPHER, B.WOOD)	<b>MERLE HAGGARD</b> EPIC 34 68979/CBS
29	30	37	5	<b>IT AIN'T NOTHIN'</b> G.FUNDIS, K.WHITLEY (T.HASELDEN)	<b>KEITH WHITLEY</b> RCA 9059-7
30	31	33	7	<b>IF I EVER FALL IN LOVE AGAIN</b> J.E.NORMAN, S.DORFF (S.DORFF, G.SALEROV)	<b>ANNE MURRAY WITH KENNY ROGERS</b> CAPITOL 44432
31	34	36	6	<b>YOU MUST NOT BE DRINKING ENOUGH</b> E.GORDY, JR., R.L.SCRUGGS (D.KORTCHMAR)	<b>EARL THOMAS CONLEY</b> RCA 8973-7
32	36	40	5	<b>SIMPLE MAN</b> J.STROUD (C.DANIELS, J.GAVIN, C.HAYWARD, T.DIGREGARIO)	<b>THE CHARLIE DANIELS BAND</b> EPIC 34-73030/CBS
★★★ <b>Power Pick/Airplay</b> ★★★					
33	38	46	5	<b>MANY A LONG &amp; LONESOME HIGHWAY</b> R.CROWELL, T.BROWN (R.CROWELL, W.JENNINGS)	<b>RODNEY CROWELL</b> COLUMBIA 38-73042
34	35	41	6	<b>IT'S YOU AGAIN</b> J.BOWEN, S.ewing (S.ewing, M.GEIGER, W.MULLIS)	<b>SKIP EWING</b> MCA 53732
35	39	42	6	<b>THERE YOU ARE</b> F.FOSTER (M.REID, K.FLEMING)	<b>WILLIE NELSON</b> COLUMBIA 38-73015/CBS
36	40	43	6	<b>WHEN IT'S GONE</b> R.SCRUGGS, NITTY GRITTY DIRT BAND (J.FADDEN, D.SCHLITZ)	<b>NITTY GRITTY DIRT BAND</b> UNIVERSAL 66023
37	42	45	7	<b>WALK SOFTLY ON THIS HEART OF MINE</b> THE KENTUCKY HEADHUNTERS (B.MONROE, J.LANDERS)	<b>THE KENTUCKY HEADHUNTERS</b> MERCURY 874 744-7
38	26	12	17	<b>LIVING PROOF</b> S.BUCKINGHAM (J.MACRAE, S.CLARK)	<b>RICKY VAN SHELTON</b> COLUMBIA 38 68994/CBS
39	49	60	3	<b>MY ARMS STAY OPEN ALL NIGHT</b> J.CRUTCHFIELD (P.OVERSTREET, D.SCHLITZ)	<b>TANYA TUCKER</b> CAPITOL 79810
40	50	56	4	<b>WHEN I COULD COME HOME TO YOU</b> J.BOWEN (S.WARINER, R.MURRAH)	<b>STEVE WARINER</b> MCA 53738
41	47	55	4	<b>DIDN'T EXPECT IT TO GO DOWN THIS WAY</b> H.SHEDD (K.T.OSLIN)	<b>K.T. OSLIN</b> RCA 9029-7
42	45	53	5	<b>IN MY EYES</b> T.BROWN, S.SMITH (L.CARTWRIGHT)	<b>LIONEL CARTWRIGHT</b> MCA 53723
43	46	52	5	<b>MY SWEET LOVE AIN'T AROUND</b> W.WALDMAN (H.WILLIAMS)	<b>SUZIE BOGDUSS</b> CAPITOL 44450
44	37	35	7	<b>LONG WHITE CADILLAC</b> P.ANDERSON (D.ALVIN)	<b>DWIGHT YOAKAM</b> REPRISE 7-22799
45	32	20	12	<b>HOUSE ON OLD LONESOME ROAD</b> J.BOWEN (B.NELSON, D.GIBSON)	<b>CONWAY TWITTY</b> MCA 53688
46	52	62	3	<b>IF YOUR HEART SHOULD EVER ROLL THIS WAY AGAIN</b> B.HALVERSON, R.BENNETT (A.CUNNINGHAM, M.IRWIN)	<b>JO-EL SONNIER</b> RCA 9014-7
47	44	34	20	<b>YOU'LL NEVER BE SORRY</b> T.BROWN (H.BELLAMY, D.BELLAMY, D.SCHLITZ)	<b>THE BELLAMY BROTHERS</b> MCA/CURB 53672/MCA
48	33	18	16	<b>SAY WHAT'S IN YOUR HEART</b> T.DUBOIS, S.HENDRICKS, RESTLESS HEART (D.SCHLITZ, D.LOWERY)	<b>RESTLESS HEART</b> RCA 9034-7
49	57	—	2	<b>START ALL OVER AGAIN</b> P.WORLEY, E.SEAY (C.HILLMAN, S.HILL)	<b>THE DESERT ROSE BAND</b> MCA/CURB 53746/MCA
50	59	—	2	<b>I CAN'T TURN THE TIDE</b> KLEHNING (M.BONAGURA, K.BAILLIE, C.BICKHARDT)	<b>BAILLIE AND THE BOYS</b> RCA 9076-7

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	53	59	4	<b>BLUE BLOODED WOMAN</b> S.HENDRICKS, K.STEGALL (JACKSON, MURRAH, K.STEGALL)	<b>ALAN JACKSON</b> ARISTA 9892
52	54	61	4	<b>HARD TIMES FOR AN HONEST MAN</b> T.BROWN (J.HOUSE, R.SERATTE)	<b>JAMES HOUSE</b> MCA 53731
53	58	79	3	<b>QUIT WHILE I'M BEHIND</b> P.WORLEY, E.SEAY (B.CASWELL, V.THOMPSON)	<b>JENNIFER MCCARTER &amp; THE MCCARTERS</b> WARNER BROS. 7-22763
54	55	64	5	<b>I CAN BE A HEARTBREAKER, TOO</b> M.LLOYD, M.DANIEL (T.JOHNSON, L.SATTERFIELD)	<b>JOHNNY LEE</b> CURB 10564
55	41	38	8	<b>SOMETIMES LOVE'S NOT A PRETTY THING</b> E.KILROY (R.M.BOURKE, C.BLACK, S.BOGARD)	<b>ZACA CREEK</b> COLUMBIA 38 69062
56	43	29	18	<b>KILLIN' TIME</b> J.STROUD, M.WRIGHT (C.BLACK, H.NICHOLAS)	<b>CLINT BLACK</b> RCA 8945-7
57	51	39	20	<b>(I WISH I HAD A) HEART OF STONE</b> K.LEHNING (W.HOLYFIELD, R.LEIGH)	<b>BAILLIE AND THE BOYS</b> RCA 8944-7
58	48	51	6	<b>FAMILY TREE</b> S.GIBSON, J.E.NORMAN (T.SCHUYLER)	<b>MICHAEL MARTIN MURPHEY</b> WARNER BROS. 7-22765
59	72	—	2	<b>BLACK AND WHITE</b> R.CROWELL, R.CASH (P.SMITH)	<b>ROSANNE CASH</b> COLUMBIA 38-73054/CBS
60	76	—	2	<b>AMY'S EYES</b> J.BRADLEY (T.BROWN, J.PHUNT)	<b>CHARLEY PRIDE</b> 16TH AVENUE 70435
61	69	—	2	<b>JOHNNY AND THE DREAMERS</b> J.BOWEN, S.MCQUAIG (S.MCQUAIG, T.COLTON)	<b>SCOTT MCQUAIG</b> UNIVERSAL 66028
62	63	69	4	<b>LITTLE BITS AN PIECES</b> B.SHERILL (D.DILLON, H.COCHRAN)	<b>SHELBY LYNNE</b> EPIC 34-73032/CBS
★★★ <b>HOT SHOT DEBUT</b> ★★★					
63	<b>NEW</b>	—	1	<b>THREE DAYS</b> G.PENNY, B.MINK, K.D.LANG (W.NELSON)	<b>K.D. LANG</b> SIRE 7-22734/WARNER BROS.
64	71	—	2	<b>LOVE IS A LIAR</b> A.ROBERTS, C.BLACK, B.FISCHER (B.FISCHER, C.BLACK, A.ROBERTS)	<b>CEE CEE CHAPMAN</b> CURB 10529
65	70	87	3	<b>I CAN'T HELP MYSELF</b> R.RUFF (L.DOZIER, B.HOLLAND, E.HOLLAND)	<b>TRISHA LYNN</b> OAK 1083
66	<b>NEW</b>	—	1	<b>THE CENTER OF MY UNIVERSE</b> T.BROWN (D.BELLAMY, H.BELLAMY, D.SCHLITZ)	<b>THE BELLAMY BROTHERS</b> MCA/CURB 53719/MCA
67	62	70	5	<b>THE PICKUP TRUCK SONG</b> J.J.WALKER, J.ROONEY (J.J.WALKER)	<b>JERRY JEFF WALKER</b> TRIED & TRUE 1695
68	75	—	2	<b>CITY LIGHTS</b> M.TILLIS, B.CANNON (B.ANDERSON)	<b>MEL TILLIS</b> RADIO 001
69	<b>NEW</b>	—	1	<b>WHERE DID THE MOON GO WRONG</b> H.SHEDD (D.ALEXANDER, P.NELSON)	<b>DANIELE ALEXANDER</b> MERCURY 876 228-7
70	82	—	2	<b>WE DID IT ONCE (WE CAN DO IT AGAIN)</b> N.LARKIN (D.K.EES, P.PRAKES, R.HOWARD, N.LARKIN)	<b>PAL RAKES</b> ATLANTIC 74-88800
71	80	—	2	<b>YOU'RE NOT EVEN CRYING</b> R.HAFFKINE (S.KNOX, S.SEKIN)	<b>THE MARCY BROS.</b> WARNER BROS. 7-22753
72	<b>NEW</b>	—	1	<b>SHE'S GOT A MAN ON HER MIND</b> NOT LISTED (C.WRIGHT, B.SPENCER)	<b>CURTIS WRIGHT</b> AIRBORNE 75746/MCA
73	56	48	19	<b>FINDERS ARE KEEPERS</b> H.WILLIAMS, JR., B.BECKETT, J.E.NORMAN (H.WILLIAMS, JR.)	<b>HANK WILLIAMS, JR.</b> WARNER/CURB 7-22945/WARNER BROS.
74	74	65	22	<b>GIVE ME HIS LAST CHANCE</b> T.BROWN, S.SMITH (L.CARTWRIGHT)	<b>LIONEL CARTWRIGHT</b> MCA 53651
75	60	68	4	<b>THE JAWS OF MODERN ROMANCE</b> J.BOWEN, G.MORRIS (M.CODY)	<b>GARY MORRIS</b> UNIVERSAL 66026
76	<b>NEW</b>	—	1	<b>IT'S BEEN ONE OF THOSE DAYS</b> M.LLOYD (C.LESTER, T.DUBOIS, M.SEALS)	<b>BOBBY VINTON</b> CURB 10560
77	87	—	2	<b>A RAINBOW OF OUR OWN</b> B.LOGAN (B.CANNON, D.DILLON)	<b>SHANE BARMBY</b> MERCURY 876 020-7
78	66	54	19	<b>LET ME TELL YOU ABOUT LOVE</b> B.MAHER (C.PERKINS, P.KENNERLEY, B.MAHER)	<b>THE JUDDS</b> CURB/RCA 8947-7/RCA
79	84	—	2	<b>COME BACK BRENDA</b> J.BOWEN, J.STROUD (E.STEVENS, M.STUART)	<b>J.D. HART</b> UNIVERSAL 66017
80	<b>NEW</b>	—	1	<b>RADIO LOVER</b> B.SHERILL (C.PUTMAN, R.HELLARD, B.JONES)	<b>GEORGE JONES</b> EPIC 34 73070/CBS
81	88	—	2	<b>NEITHER ONE OF US</b> J.MORRIS (J.WEATHERLY)	<b>RONNIE BRYANT</b> EVERGREEN 1102
82	61	44	20	<b>I GOT DREAMS</b> J.BOWEN, S.WARINER (S.WARINER, B.LABOUNTY)	<b>STEVE WARINER</b> MCA 53665
83	<b>NEW</b>	—	1	<b>WHAT KIND OF GIRL DO YOU THINK I AM</b> G.KENNEDY (S.ELLWANGER, R.PORTER)	<b>SANDY ELLWANGER</b> DOOR KNOB 89-334
84	<b>NEW</b>	—	1	<b>INVITATION TO THE BLUES</b> H.BRADLEY (R.MILLER)	<b>ANDY LEE SMITH</b> 615 1024
85	81	74	17	<b>THE JUKEBOX PLAYED ALONG</b> P.WORLEY, E.SEAY, G.BROWN (K.BELL, C.QUILLEN)	<b>GENE WATSON</b> WARNER BROS. 7-22912
86	86	—	2	<b>AIN'T NO ONE LIKE ME IN TENNESSEE</b> D.O'BITTIS, J.L.WALLACE (K.THOMAS)	<b>HOLLY RONICK</b> HAPPY MAN 822
87	68	73	5	<b>BUT, SHE LOVES ME</b> J.KENNEDY (J.FULLER)	<b>ROY CLARK</b> HALLMARK 0004
88	78	76	5	<b>GONNA HAVE LOVE</b> J.CRUTCHFIELD, J.SHAW (B.OWENS, R.SIMPSON)	<b>BUCK OWENS</b> CAPITOL 44465
89	89	88	24	<b>CROSS MY BROKEN HEART</b> W.WALDMAN (V.THOMPSON, K.FLEMING)	<b>SUZIE BOGDUSS</b> CAPITOL 44399
90	77	57	17	<b>SHE'S THERE</b> H.SHEDD (D.ALEXANDER)	<b>DANIELE ALEXANDER</b> MERCURY 874 300-7
91	65	50	9	<b>THIS NIGHT WON'T LAST FOREVER</b> J.KENNEDY (B.LABOUNTY, R.FREELAND)	<b>MOE BANDY</b> CURB 10555
92	64	47	9	<b>GIVE 'EM MY NUMBER</b> C.WATERS (D.LOGGINS)	<b>JANIE FRICKIE</b> COLUMBIA 38 69057
93	92	83	20	<b>YOU AIN'T DOWN HOME</b> S.FISHELL (J.O'HARA)	<b>JANN BROWNE</b> CURB 10530
94	67	58	20	<b>ABOVE AND BEYOND</b> T.BROWN, R.CROWELL (H.HOWARD)	<b>RODNEY CROWELL</b> COLUMBIA 38 68948/CBS
95	85	71	6	<b>YOU PLANT YOUR FEELINGS</b> W.WALDMAN (W.WALDMAN, D.LOWERY)	<b>NEW GRASS REVIVAL</b> CAPITOL 44451
96	97	90	21	<b>THE COAST OF COLORADO</b> J.BOWEN, S.ewing (S.ewing, M.D.BARNES)	<b>SKIP EWING</b> MCA 53663
97	91	—	2	<b>YOU AND THE HORSE (YOU RODE IN ON)</b> M.CARMAN (D.ROCK, C.BLAKE, B.FISCHER)	<b>PATSY COLE</b> TRA-STAR 1227
98	98	82	19	<b>HELLO TROUBLE</b> P.WORLEY, E.SEAY (E.MC DUFF, O.COUCH)	<b>THE DESERT ROSE BAND</b> MCA/CURB 53671/MCA
99	79	66	5	<b>WHO'S LOVIN' MY BABY</b> J.BOWEN, J.ANDERSON (C.WRIGHT)	<b>JOHN ANDERSON</b> UNIVERSAL 66020
100	83	75	16	<b>WRITING ON THE WALL</b> B.SHERILL (B.FISCHER, F.WELLER)	<b>GEORGE JONES</b> EPIC 34 68991/CBS

Products with the greatest airplay this week. ♦ Videoclip availability. • Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

# COUNTRY CORNER



by Marie Ratliff

**THERE'S NO HOLDIN' RANDY BACK:** The top half of the Top Country Albums chart is top-heavy with **Randy Travis** titles. Not only is he holding down the No. 1 spot with "No Holdin' Back" (Warner Bros.)—which made the run to the top in only three weeks—but he has four other albums in the top 40. One is another new Travis package, "An Old Time Christmas," which is at No. 39 three weeks after its debut. All three previously released Travis albums are also still high on the chart: "Old 8x10" is at No. 29, "Always & Forever" at No. 30, and his first Warner Bros. album, "Storms Of Life," is still at No. 40 after 177 weeks on the chart.

To top off the impressive list, it looks like it may be just a matter of time until his single ("It's Just A Matter of Time") from the No. 1 album reaches the same spot on the Hot Country Singles chart. It's currently at No. 4 after only eight weeks on the list.

**MOST MENTIONED:** "Simple Man" by the **Charlie Daniels Band** (Epic). It has key adds this week at WZZK Birmingham, Ala., WUSN Chicago, KNIX Phoenix, WIRK West Palm Beach, Fla., and such good numbers as 21 at KPLX Dallas, 30 at WYAY Atlanta, and 24 at WDAF Kansas City, Mo.

"We get heavy phones every time it's aired," says MD **David Wayne**, KEBC Oklahoma City. "There's a crime problem here and this song is very positive on that issue. It won't incite a lynch mob, but it is helping them start building together a little better."

"It's a great anthem for today's common man," says PD **Rick Mize**, WKNN Pascagoula, Miss. Adds PD **Bob Barnett**, WBEE Rochester, N.Y., "Because of the nature of the song, it's making an impact."

"Simple Man" moves to No. 32 in its fifth week on the singles chart.

**"IT AIN'T NOTHIN' " IS REALLY SOMETHIN'**, according to PD **Mike Cragan**, WPCV Lakeland, Fla. "The hits keep coming from **Keith Whitley**," says Cragan, "and I think this is a testament to the quality of music he made. He's gone but not forgotten."

"This one has a flavor to it going back to before he started catching on," says PD **Tim Wall**, KKIX Fayetteville, Ark. "It has such a fresh feel to it and it's a fun song." "It Ain't Nothin' " (RCA) is No. 29.

Wall heaps praise, too, on **Highway 101's** "Who's Lonely Now" (Warner Bros.). "Sometimes I can't believe the way they've taken country music by storm. In the last couple of years, they've established themselves as one of the best groups in the country. This is one of their best records yet—vintage Highway 101, except they haven't been around long enough to call it vintage, but that's what it is." The song is currently at No. 22 on the Hot Country Singles chart.

**ALBUM ACTION:** "He's Alive" from **Dolly Parton's** "White Limozeen" set (Columbia) is jingling phones at WLWI Montgomery, Ala., says MD **Darlene Dixon**. "The first time we played it, the phones went crazy with requests . . . The song must be helping sell the album, too, because most callers wanted to know the name of the album."

## HOT COUNTRY SINGLES ACTION

### RADIO MOST ADDED

	GOLD ADDS 35 REPORTERS	SILVER ADDS 59 REPORTERS	BRONZE/ SECONDARY ADDS 60 REPORTERS	TOTAL ADDS 154 REPORTERS	TOTAL ON
<b>I CAN'T TURN THE TIDE</b> BAILLIE AND THE BOYS RCA	5	10	20	35	66
<b>START ALL OVER AGAIN</b> DESERT ROSE BAND MCA/CURB	3	13	17	33	72
<b>MY ARMS STAY OPEN ALL . . .</b> TANYA TUCKER CAPITOL	4	12	16	32	108
<b>THREE DAYS</b> K.D. LANG SIRE	1	10	19	30	31
<b>BLACK AND WHITE</b> ROSANNE CASH COLUMBIA	2	9	17	28	44
<b>AMY'S EYES</b> CHARLEY PRIDE 16TH AVENUE	3	11	12	26	45
<b>THE CENTER OF MY UNIVERSE</b> BELLAMY BROTHERS MCA/CURB	1	10	15	26	27
<b>QUIT WHILE I'M BEHIND</b> J.MCCARTER WARNER BROS	1	11	12	24	62
<b>WHEN I COULD COME HOME . . .</b> STEVE WARINER MCA	7	10	6	23	103
<b>WHERE DID THE MOON GO . . .</b> DANIELE ALEXANDER MERCURY	1	6	13	20	24

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

FOR WEEK ENDING NOVEMBER 11, 1989

# Billboard. POWER PLAYLISTS

Sample Playlists of the Nation's Largest Country Radio Stations

## WSOC FM 103

Charlotte P.D.: Paul Johnson

- 1 2 Kathy Mattea, Burnin' Old Memories
- 2 3 Dolly Parton, Yellow Roses
- 3 4 The Oak Ridge Boys, An American Family
- 4 5 Reba McEntire, Til Love Comes Again
- 5 1 Alabama, High Cotton
- 6 14 Randy Travis, It's Just A Matter Of Time
- 7 9 Ricky Skaggs, Let It Be You
- 8 10 Kenny Rogers, The Vows Go Unbroken (Always True)
- 9 11 Shenandoah, Two Dozen Roses
- 10 12 Lorie Morgan, Out Of Your Shoes
- 11 13 Don Williams, I've Been Loved By The Best
- 12 16 Ronnie Milsap, A Woman In Love
- 13 15 Garth Brooks, If Tomorrow Never Comes
- 14 17 Patty Loveless, The Lonely Side Of Love
- 15 18 Wild Rose, Breaking New Ground
- 16 20 Vern Gosdin, That Just About Does It
- 17 19 Vince Gill, Never Alone
- 18 22 Suzy Bogguss, My Sweet Love Ain't Around
- 19 21 Willie Nelson, There You Are
- 20 25 Highway 101, Who's Lonely Now
- 21 23 Sawyer Brown, The Race Is On
- 22 24 Holly Dunn, There Goes My Heart Again
- 23 26 Earl Thomas Conley, You Must Not Be Drinking En
- 24 27 Paul Overstreet, All The Fun
- 25 28 Travis Tritt, Country Club
- 26 29 Mary Chapin Carpenter, Never Had It So Good
- 27 30 Eddy Raven, Bayou Boys
- 28 31 Billy Joe Royal, Till I Can't Take It Anymore
- 29 32 Steve Wariner, When I Could Come Home To You
- 30 33 Rodney Crowell, Many A Long & Lonesome Highway
- 31 EX Keith Whitley, It Ain't Nothin'
- 32 EX The Desert Rose Band, Start All Over Again
- 33 EX Jennifer McCarter & The McCarters, Quit While I
- 34 EX Anne Murray With Kenny Rogers, If I Ever Fall I
- 35 EX

## NASHVILLE 95 WY 95 FM

Nashville P.D.: Bruce Sherman

- 1 Skip Ewing, The Coast Of Colorado
- 2 3 The Oak Ridge Boys, An American Family
- 3 4 Ricky Skaggs, Let It Be You
- 4 6 Randy Travis, It's Just A Matter Of Time
- 5 7 Eddy Raven, Bayou Boys
- 6 8 The Bellamy Brothers, You'll Never Be Sorry
- 7 10 Garth Brooks, If Tomorrow Never Comes
- 8 2 Merle Haggard, A Better Love Next Time
- 9 11 Kenny Rogers, The Vows Go Unbroken (Always True)
- 10 14 Don Williams, I've Been Loved By The Best
- 11 13 Daniele Alexander, She's There
- 12 15 Shenandoah, Two Dozen Roses
- 13 5 Alabama, High Cotton
- 14 17 Ronnie Milsap, A Woman In Love
- 15 9 Ricky Van Shelton, Living Proof
- 16 18 Sawyer Brown, The Race Is On
- 17 19 Dolly Parton, Yellow Roses
- 18 21 Lorie Morgan, Out Of Your Shoes
- 19 25 Paul Overstreet, All The Fun
- 20 20 Kathy Mattea, Burnin' Old Memories
- 21 12 Baillie And The Boys, (I Wish I Had A) Heart Of
- 22 24 Vern Gosdin, That Just About Does It
- 23 27 Mary Chapin Carpenter, Never Had It So Good
- 24 28 Holly Dunn, There Goes My Heart Again
- 25 29 Conway Twitty, House On Old Lonesome Road
- 26 30 Willie Nelson, There You Are

- 27 EX Patty Loveless, The Lonely Side Of Love
- 28 Z3 Lionel Cartwright, Give Me His Last Chance
- 29 EX Vince Gill, Never Alone
- 30 EX Steve Wariner, When I Could Come Home To You
- A — Charley Pride, Amy's Eyes
- EX Keith Whitley, It Ain't Nothin'
- EX Rodney Crowell, Many A Long & Lonesome Highway
- EX Tanya Tucker, My Arms Stay Open All Night
- EX EX Baillie And The Boys, I Can't Turn The Tide
- EX EX Earl Thomas Conley, You Must Not Be Drinking En
- EX EX Zaca Creek, Sometimes Love's Not A Pretty Thing
- EX EX Billy Joe Royal, Till I Can't Take It Anymore
- EX EX Skip Ewing, It's You Again

## K102 THE FM COUNTRY

St. Paul P.D.: David Malmberg

- 1 2 Kathy Mattea, Burnin' Old Memories
- 2 4 Eddy Raven, Bayou Boys
- 3 4 The Oak Ridge Boys, An American Family
- 4 1 George Strait, Ace In The Hole
- 5 7 Sawyer Brown, The Race Is On
- 6 9 Randy Travis, It's Just A Matter Of Time
- 7 8 Ricky Skaggs, Let It Be You
- 8 11 Shenandoah, Two Dozen Roses
- 9 12 Garth Brooks, If Tomorrow Never Comes
- 10 13 Kenny Rogers, The Vows Go Unbroken (Always True)
- 11 20 Dolly Parton, Yellow Roses
- 12 15 Mary Chapin Carpenter, Never Had It So Good
- 13 3 Ricky Van Shelton, Living Proof
- 14 17 Reba McEntire, Til Love Comes Again
- 15 18 Ronnie Milsap, A Woman In Love
- 16 10 Alabama, High Cotton
- 17 19 Don Williams, I've Been Loved By The Best
- 18 21 Wild Rose, Breaking New Ground
- 19 14 Restless Heart, Say What's In Your Heart
- 20 22 Lorie Morgan, Out Of Your Shoes
- 21 23 Dwight Yoakam, Long White Cadillac
- 22 24 Vince Gill, Never Alone
- 23 25 Highway 101, Who's Lonely Now
- 24 29 James House, Hard Times For An Honest Man
- 25 26 K.T. Oslin, Don't Expect It To Go Down This Wa
- 26 27 Anne Murray With Kenny Rogers, If I Ever Fall I
- 27 28 Skip Ewing, It's You Again
- 28 30 Rodney Crowell, Many A Long & Lonesome Highway
- 29 EX Paul Overstreet, All The Fun
- A30 EX Keith Whitley, It Ain't Nothin'
- EX EX The Kentucky Headhunters, Walk Softly On This H
- EX EX Gary Morris, The Jaws Of Modern Romance
- EX EX The Charlie Daniels Band, Simple Man
- A — Steve Wariner, When I Could Come Home To You
- A — The Desert Rose Band, Start All Over Again
- A — Baillie And The Boys, I Can't Turn The Tide

## US 99 10-IN-A-ROW COUNTRY

Chicago P.D.: J.D. Spangler

- 1 3 Ricky Skaggs, Let It Be You
- 2 4 Randy Travis, It's Just A Matter Of Time
- 3 5 Eddy Raven, Bayou Boys
- 4 1 Kathy Mattea, Burnin' Old Memories
- 5 8 The Oak Ridge Boys, An American Family
- 6 6 Merle Haggard, A Better Love Next Time
- 7 2 George Strait, Ace In The Hole
- 8 12 Paul Overstreet, All The Fun
- 9 11 Kenny Rogers, The Vows Go Unbroken (Always True)
- 10 14 Dolly Parton, Yellow Roses

- 11 10 Reba McEntire, Til Love Comes Again
- 12 11 Garth Brooks, If Tomorrow Never Comes
- 13 17 Don Williams, I've Been Loved By The Best
- 14 16 Patty Loveless, The Lonely Side Of Love
- 15 18 Sawyer Brown, The Race Is On
- 16 19 Ronnie Milsap, A Woman In Love
- 17 7 Ricky Van Shelton, Living Proof
- 18 21 Travis Tritt, Country Club
- 19 9 Alabama, High Cotton
- 20 22 Shenandoah, Two Dozen Roses
- 21 23 Holly Dunn, There Goes My Heart Again
- 22 24 Lorie Morgan, Out Of Your Shoes
- 23 25 Wild Rose, Breaking New Ground
- 24 26 Highway 101, Who's Lonely Now
- 25 15 Restless Heart, Say What's In Your Heart
- 26 27 Mary Chapin Carpenter, Never Had It So Good
- 27 28 Glen Campbell, She's Gone, Gone, Gone
- 28 29 Keith Whitley, It Ain't Nothin'
- 29 30 Rodney Crowell, Many A Long & Lonesome Highway
- A30 — The Charlie Daniels Band, Simple Man
- EX EX The Statler Brothers, Don't Wait On Me

## KSSN 96 FM

Little Rock P.D.: Ray Randall

- 1 2 Baillie And The Boys, (I Wish I Had A) Heart Of
- 2 1 Alabama, High Cotton
- 3 3 Restless Heart, Say What's In Your Heart
- 4 5 The Bellamy Brothers, You'll Never Be Sorry
- 5 7 Eddy Raven, Bayou Boys
- 6 6 Merle Haggard, A Better Love Next Time
- 7 8 Dolly Parton, Yellow Roses
- 8 9 Kathy Mattea, Burnin' Old Memories
- 9 10 Randy Travis, It's Just A Matter Of Time
- 10 11 Reba McEntire, Til Love Comes Again
- 11 12 Garth Brooks, If Tomorrow Never Comes
- 12 15 Conway Twitty, House On Old Lonesome Road
- 13 16 Paul Overstreet, All The Fun
- 14 17 Ricky Skaggs, Let It Be You
- 15 18 Mary Chapin Carpenter, Never Had It So Good
- 16 13 Clint Black, Kilfin' Time
- 17 19 The Oak Ridge Boys, An American Family
- 18 20 Don Williams, I've Been Loved By The Best
- 19 14 George Strait, Ace In The Hole
- 20 23 Sawyer Brown, The Race Is On
- 21 24 Shenandoah, Two Dozen Roses
- 22 25 Ronnie Milsap, A Woman In Love
- 23 26 Patty Loveless, The Lonely Side Of Love
- 24 27 Anne Murray With Kenny Rogers, If I Ever Fall I
- 25 29 Travis Tritt, Country Club
- 26 28 Kenny Rogers, The Vows Go Unbroken (Always True)
- 27 30 Lorie Morgan, Out Of Your Shoes
- 28 31 The Kentucky Headhunters, Walk Softly On This H
- 29 32 Earl Thomas Conley, You Must Not Be Drinking En
- 30 32 Keith Whitley, It Ain't Nothin'
- 31 34 Holly Dunn, There Goes My Heart Again
- 32 35 Wild Rose, Breaking New Ground
- 33 36 Vern Gosdin, That Just About Does It
- 34 37 Glen Campbell, She's Gone, Gone, Gone
- 35 38 Highway 101, Who's Lonely Now
- 36 39 Billy Joe Royal, Till I Can't Take It Anymore
- 37 40 Vince Gill, Never Alone
- 38 EX The Charlie Daniels Band, Simple Man
- 39 EX Zaca Creek, Sometimes Love's Not A Pretty Thing
- 40 EX Skip Ewing, It's You Again
- A40 — Rodney Crowell, Many A Long & Lonesome Highway

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
44 ABOVE AND BEYOND (Tree, BMI) HL	ASCAP/Major Bob, ASCAP
18 ACE IN THE HOLE (Sweet Tater Tunes, ASCAP)	ASCAP/MCA, ASCAP/Ten, ASCAP
86 AIN'T NO ONE LIKE ME IN TENNESSEE (Rockler, BMI)	ASCAP/WB, ASCAP/Two Sons, ASCAP/Brio Blues, ASCAP/Irving, BMI/Eaglewood, BMI) CPP
6 ALL THE FUN (Scarlet Moon, BMI) CLM	ASCAP
9 AN AMERICAN FAMILY (Famous, ASCAP/Bob Corbin, ASCAP) CPP	ASCAP
60 AMY'S EYES (Loose Ends, ASCAP/Prater, ASCAP)	ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM
2 BAYOU BOYS (Morganactive, ASCAP/You & I, ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM	ASCAP
28 A BETTER LOVE NEXT TIME (Johnny Christopher, BMI/Chris Wood, BMI)	ASCAP/Chalampy, SESAC/PolyGram International, ASCAP/Amanda-Lin, ASCAP) HL
51 BLACK AND WHITE (Prestoons, ASCAP/Curb, ASCAP)	ASCAP
59 BLUE BLOODED WOMAN (Kayteekay, ASCAP/Tom Collins, BMI/Murrah, BMI)	ASCAP
21 BREAKING NEW GROUND (Kayteekay, ASCAP/Dixie Caroline, ASCAP/Chalampy, SESAC/PolyGram International, ASCAP/Amanda-Lin, ASCAP) HL	ASCAP
1 BURNIN' OLD MEMORIES (BMG, ASCAP/Warner-Tamerlane, BMI/Believus Or Not, ASCAP/Screen Gems-EMI, BMI) HL/WBM	ASCAP
87 BUT, SHE LOVES ME (Wingtip, BMI/ATV, BMI) HL	ASCAP
66 THE CENTER OF MY UNIVERSE (Bellamy Bros., ASCAP/Don Schlitz, ASCAP)	ASCAP
68 CITY LIGHTS (TNT, BMI)	ASCAP
96 THE COAST OF COLORADO (Acuff-Rose, BMI/Hidden Lake, BMI) CPP	ASCAP
79 COME BACK BRENDA (ESP, BMI/Songs Of PolyGram, BMI)	ASCAP
19 COUNTRY CLUB (Triumvirate, BMI)	ASCAP
89 CROSS MY BROKEN HEART (EMI April, ASCAP/Idea Of March, ASCAP/Irving, BMI/Eaglewood, BMI) HL/PPP	ASCAP
41 DIDN'T EXPECT IT TO GO DOWN THIS WAY (Wooden Wonder, SESAC)	ASCAP
58 FAMILY TREE (Screen Gems-EMI, BMI/Writer's Group, BMI/Bethlehem, BMI)	ASCAP
73 FINDERS ARE KEEPERS (Bocephus, BMI) CPP	ASCAP
92 GIVE 'EM MY NUMBER (MCA, ASCAP) HL	ASCAP
74 GIVE ME HIS LAST CHANCE (Silverline, BMI/Long Run, BMI) WBM	ASCAP
88 GONNA HAVE LOVE (Beechwood, BMI)	ASCAP
52 HARD TIMES FOR AN HONEST MAN (Texascity, BMI/A.H. Rollins, BMI/Serrated Edge, BMI) HL	ASCAP
98 HELLO TROUBLE (Tree, BMI) HL	ASCAP
24 HIGH COTTON (Shobi, BMI)	ASCAP
45 HOUSE ON OLD LONESOME ROAD (Colgems-EMI, ASCAP/Maypop, BMI)	ASCAP
54 I CAN BE A HEARTBREAKER, TOO (Let Cord, SESAC/AMR, ASCAP)	ASCAP
65 I CAN'T HELP MYSELF (Stone Agate, BMI)	ASCAP
50 I CAN'T TURN THE TIDE (Colgems-EMI, ASCAP)	ASCAP
82 I GOT DREAMS (Steve Wariner, BMI/Screen Gems-EMI, BMI/Irving, BMI) CPP/WBM	ASCAP
57 (I WISH I HAD A) HEART OF STONE (EMI April, ASCAP/Idea Of March, ASCAP/Lion Hearted, ASCAP) HL	ASCAP
30 IF I EVER FALL IN LOVE AGAIN (Warner-Elektra-Asylum, BMI/Gloria Sklerov, BMI/Dorff, BMI) CPP	ASCAP
7 IF TOMORROW NEVER COMES (Evanlee, ASCAP/Major Bob, ASCAP)	ASCAP/Sheedhouse, ASCAP/PolyGram International, ASCAP) CPP/HL
46 IF YOUR HEART SHOULD EVER ROLL THIS WAY AGAIN (MCA, ASCAP/Ten, ASCAP)	ASCAP
42 IN MY EYES (Silverline, BMI/Long Run, BMI)	ASCAP
84 INVITATION TO THE BLUES (Hudson Bay, BMI/Trio, BMI)	ASCAP
29 IT AIN'T NOTHIN' (Millhouse, BMI) HL	ASCAP
76 IT'S BEEN ONE OF THOSE DAYS (Warner House of Music, BMI/WB Gold, ASCAP)	ASCAP
4 IT'S JUST A MATTER OF TIME (Trio, BMI/Alley, BMI/Iza, BMI) HL	ASCAP
34 IT'S YOU AGAIN (Acuff-Rose, BMI/Milene, ASCAP) CPP	ASCAP
13 I'VE BEEN LOVED BY THE BEST (PolyGram International, ASCAP/Ranger Bob, ASCAP/Careers, BMI) CPP/HL	ASCAP
75 THE JAWS OF MODERN ROMANCE (Gary Morris, ASCAP)	ASCAP
61 JOHNNY AND THE DREAMERS (Steel Hill, ASCAP/WB, ASCAP)	ASCAP
85 THE JUKEBOX PLAYED ALONG (Next-O-Ken, BMI/Ensign, BMI/BMG Songs, ASCAP) CPP/HL	ASCAP
56 KILLIN' TIME (Howlin'Hits, ASCAP) CPP	ASCAP
14 LET IT BE YOU (Cross Keys, ASCAP/Silverline, BMI) HL/WBM	ASCAP
78 LET ME TELL YOU ABOUT LOVE (Brick Hithouse, BMI/Irving, BMI/EMI April, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP) CPP/HL	ASCAP
62 LITTLE BITS AN PIECES (Tree, BMI) HL	ASCAP
38 LIVING PROOF (Intersong-USA, ASCAP/Hide-A-Bone, ASCAP) HL	ASCAP
16 THE LONELY SIDE OF LOVE (Songs Of PolyGram, BMI/Blue Fire, BMI) HL	ASCAP
44 LONG WHITE CADILLAC (Twin Duck, BMI/Bug, BMI)	ASCAP
64 LOVE IS A LIAR (Bobby Fischer, ASCAP/Serenity Manor, ASCAP/Chriswald, ASCAP/Hopi Sound, ASCAP/Chappell & Co., ASCAP)	ASCAP
33 MANY A LONG & LONESOME HIGHWAY (Coolwell, ASCAP/Willin' David, BMI/Blue Sky Rider, BMI)	ASCAP
39 MY ARMS STAY OPEN ALL NIGHT (Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP)	ASCAP
43 MY SWEET LOVE AIN'T AROUND (Acuff-Rose, BMI/Hiram, BMI) CPP	ASCAP
81 NEITHER ONE OF US (PolyGram International, ASCAP)	ASCAP
26 NEVER ALONE (Benefit, BMI/Chelcat, BMI/Atlantic, BMI)	ASCAP
11 NEVER HAD IT SO GOOD (Getareajob, ASCAP/Obie Diner, BMI/Bug, BMI) HL	ASCAP
17 OUT OF YOUR SHOES (Ha-Deb, ASCAP/Patti Ryan, ASCAP/Mickey James, ASCAP)	ASCAP
67 THE PICKUP TRUCK SONG (Groper, BMI)	ASCAP
53 QUIT WHILE I'M BEHIND (Farm Hand, ASCAP/Debaris, BMI/EMI April, ASCAP/Idea Of March, ASCAP)	ASCAP
8 THE RACE IS ON (Tree, BMI/Glad, BMI) HL	ASCAP
80 RADIO LOVER (Tree, BMI/Cross Keys, ASCAP)	ASCAP
77 A RAINBOW OF OUR OWN (Buddy Cannon, ASCAP/Pri, ASCAP/Music Corp. Of America, BMI/Jessie Jo, ASCAP)	ASCAP
48 SAY WHAT'S IN YOUR HEART (Don Schlitz,	ASCAP
25 SHE'S GONE, GONE, GONE (Tree, BMI) HL	ASCAP
72 SHE'S GOT A MAN ON HER MIND (David 'N' Will, ASCAP/WB, ASCAP/Two Sons, ASCAP)	ASCAP
90 SHE'S THERE (Lodge Hall, ASCAP)	ASCAP
32 SIMPLE MAN (Cabin Fever, BMI/Miss Hazel, BMI)	ASCAP
55 SOMETIMES LOVE'S NOT A PRETTY THING (PolyGram International, ASCAP/Songs De Burgo, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/WB, ASCAP/Rancho Bogardo, ASCAP) HL	ASCAP
49 START ALL OVER AGAIN (Bar None, BMI/Bug, BMI)	ASCAP
27 THAT JUST ABOUT DOES IT (Hidden Lake, BMI/Hookem, ASCAP) CPP	ASCAP
20 THERE GOES MY HEART AGAIN (Zomba, ASCAP/Willesden, BMI/Forest Hills, BMI) CPP	ASCAP
35 THERE YOU ARE (Almo, ASCAP/Brio Blues, ASCAP/Irving, BMI/Eaglewood, BMI) CPP	ASCAP
91 THIS NIGHT WDN'T LAST FOREVER (Captain Crystal, BMI)	ASCAP
63 THREE DAYS (Tree, BMI)	ASCAP
5 TIL LOVE COMES AGAIN (AMR, ASCAP/New Haven, BMI) CPP	ASCAP
23 TILL I CAN'T TAKE IT ANYMORE (Alley, BMI/Trio, BMI/Eden, BMI) HL	ASCAP
12 TWO DOZEN ROSES (Colgems-EMI, ASCAP/Beginner, ASCAP)	ASCAP
10 THE VOWS GO UNBROKEN (ALWAYS TRUE TO YOU) (Gary Burr, ASCAP/Zena, ASCAP) CPP/HL	ASCAP
37 WALK SOFTLY ON THIS HEART OF MINE (Bill Monroe, BMI)	ASCAP
70 WE DID IT ONCE (WE CAN DO IT AGAIN) (Famous, ASCAP/Blue Moon, ASCAP/Acuff-Rose, BMI)	ASCAP
83 WHAT KIND OF GIRL DO YOU THINK I AM (Chip'N'Dale, ASCAP)	ASCAP
40 WHEN I COULD COME HOME TO YOU (Steve Wariner, BMI/Tom Collins, BMI/Murrah, BMI)	ASCAP
36 WHEN IT'S GONE (Jim Boy, ASCAP/Bug, BMI/Don Schlitz, ASCAP)	ASCAP
69 WHERE DID THE MOON GO WRONG (Lodge Hall, ASCAP/Screen Gems-EMI, BMI)	ASCAP
22 WHO'S LONELY NOW (Cross Keys, ASCAP) HL	ASCAP
99 WHO'S LOVIN' MY BABY (David 'N' Will, ASCAP)	ASCAP
15 A WOMAN IN LOVE (David 'N' Will, ASCAP/Front Burner, ASCAP)	ASCAP
100 WRITING ON THE WALL (Bobby Fischer, ASCAP/Young World, BMI)	ASCAP
3 YELLOW ROSES (Velvet Apple, BMI) CPP	ASCAP
93 YOU AIN'T DOWN HOME (Cross Keys, ASCAP/Tree, BMI) HL	ASCAP
97 YOU AND THE HORSE (YOU RODE IN ON) (Bobby Fischer, ASCAP/Nashcal, BMI)	ASCAP
31 YOU MUST NOT BE DRINKING ENOUGH (Danny Kortchmar, ASCAP)	ASCAP
95 YOU PLANT YOUR FIELDS (Screen Gems-EMI, BMI/Moon & Stars, BMI/Sheedhouse, ASCAP) HL	ASCAP
47 YOU'LL NEVER BE SORRY (Bellamy Bros., ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) CPP	ASCAP
71 YOU'RE NOT EVEN CRYING (Triumvirate, BMI/Golden Reed, ASCAP)	ASCAP

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★ ★ NO. 1 ★ ★					
1	1	4	4	<b>RANDY TRAVIS</b> WARNER BROS. 25988 (8.98) (CD) 2 weeks at No. 1	NO HOLDIN' BACK
2	2	1	26	<b>CLINT BLACK</b> ● RCA 9668-1 (8.98) (CD)	KILLIN' TIME
3	3	2	7	<b>REBA MCENTIRE</b> MCA 8034 (8.98) (CD)	REBA LIVE
4	6	13	4	<b>DWIGHT YOAKAM</b> REPRIS 25989/WARNER BROS. (8.98) (CD)	JUST LOOKIN' FOR A HIT
5	5	5	56	<b>RICKY VAN SHELTON</b> ● COLUMBIA 44221/CBS (CD)	LOVING PROOF
6	4	3	12	<b>KEITH WHITLEY</b> RCA 9809 (8.98) (CD)	I WONDER DO YOU THINK OF ME
7	7	6	37	<b>HANK WILLIAMS, JR.</b> ● WARNER/CURB 25834/WARNER BROS. (8.98) (CD)	GREATEST HITS III
8	8	11	37	<b>GEORGE STRAIT</b> ● MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
9	9	9	21	<b>DOLLY PARTON</b> COLUMBIA 44384/CBS (CD)	WHITE LIMOZEEN
10	10	12	38	<b>SHENANDOAH</b> COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
11	13	18	80	<b>RODNEY CROWELL</b> COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
12	11	7	25	<b>REBA MCENTIRE</b> ● MCA 6294 (8.98) (CD)	SWEET SIXTEEN
13	12	8	13	<b>WILLIE NELSON</b> COLUMBIA 45046 (CD)	A HORSE CALLED MUSIC
14	15	16	25	<b>KENNY ROGERS</b> REPRIS 1-25792 (8.98) (CD)	SOMETHING INSIDE SO STRONG
15	20	31	5	<b>SAWYER BROWN</b> CAPITOL/CURB 92358/CAPITOL (8.98) (CD)	THE BOYS ARE BACK
16	16	15	22	<b>K.D. LANG &amp; THE RECLINES</b> SIRE 25877/WARNER BROS. (8.98) (CD)	ABSOLUTE TORCH AND TWANG
17	14	10	29	<b>THE JUDDS</b> ● CURB/RCA 9595/RCA (8.98) (CD)	RIVER OF TIME
18	18	19	26	<b>GARTH BROOKS</b> CAPITOL 90897 (8.98) (CD)	GARTH BROOKS
19	19	14	60	<b>K.T. OSLIN</b> ▲ RCA 8369 (8.98) (CD)	THIS WOMAN
20	17	17	57	<b>PATTY LOVELESS</b> MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
21	27	34	25	<b>NITTY GRITTY DIRT BAND</b> UNIVERSAL 12500/MCA (10.98) (CD)	WILL THE CIRCLE BE UNBROKEN, VOL. II
22	24	33	4	<b>HIGHWAY 101</b> WARNER BROS. 25992 (8.98) (CD)	PAINT THE TOWN
23	31	27	16	<b>VERN GOSDIN</b> COLUMBIA 45104/CBS (CD)	ALONE
24	26	30	29	<b>KATHY MATTEA</b> MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
25	23	28	73	<b>KEITH WHITLEY</b> ● RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
26	22	20	38	<b>ALABAMA</b> ● RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
27	25	25	21	<b>LORRIE MORGAN</b> RCA 9594-1 (8.98) (CD)	LEAVE THE LIGHT ON
28	28	26	36	<b>BILLY JOE ROYAL</b> ATLANTIC AMERICA 91064/ATLANTIC (8.98) (CD)	TELL IT LIKE IT IS
29	21	21	67	<b>RANDY TRAVIS</b> ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
30	29	22	*129	<b>RANDY TRAVIS</b> ▲ <sup>3</sup> WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
31	30	23	64	<b>THE JUDDS</b> ▲ RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
32	32	24	7	<b>THE OAK RIDGE BOYS</b> MCA 42311 (8.98) (CD)	AMERICAN DREAMS
33	34	29	18	<b>RICKY SKAGGS</b> EPIC 45027/CBS (CD)	KENTUCKY THUNDER
34	35	46	3	<b>ANNE MURRAY</b> CAPITOL 92072 (8.98) (CD)	GREATEST HITS, VOL. II
35	33	32	11	<b>TANYA TUCKER</b> CAPITOL 91814 (8.98) (CD)	GREATEST HITS
36	37	38	13	<b>MARY CHAPIN CARPENTER</b> COLUMBIA 44228 (CD)	STATE OF THE HEART
37	36	36	117	<b>PATSY CLINE</b> ▲ <sup>2</sup> MCA 12 (8.98) (CD)	GREATEST HITS
38	39	54	140	<b>RICKY VAN SHELTON</b> ▲ COLUMBIA 40602/CBS (CD)	WILD EYED DREAM

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	51	75	3	<b>RANDY TRAVIS</b> WARNER BROS. 25972 (8.98) (CD)	AN OLD TIME CHRISTMAS
40	38	37	177	<b>RANDY TRAVIS</b> ▲ <sup>2</sup> WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
41	48	45	111	<b>GEORGE STRAIT</b> ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
42	41	35	119	<b>K.T. OSLIN</b> ▲ RCA 5924-1 (8.98) (CD)	80'S LADIES
43	<b>NEW</b> ▶		1	<b>THE CHARLIE DANIELS BAND</b> EPIC 45316/CBS (CD)	SIMPLE MAN
44	40	39	18	<b>MERLE HAGGARD</b> EPIC 44283/CBS (CD)	5:01 BLUES
45	42	40	194	<b>ALABAMA</b> ▲ RCA AHL 1-7170 (8.98) (CD)	GREATEST HITS
46	57	67	92	<b>VERN GOSDIN</b> COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
47	46	42	4	<b>NANCI GRIFFITH</b> MCA 6319 (8.98) (CD)	STORMS
48	45	51	58	<b>RESTLESS HEART</b> RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
49	64	66	73	<b>K.D. LANG</b> SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
50	43	41	34	<b>BAILLIE AND THE BOYS</b> RCA 8454 (8.98) (CD)	TURN THE TIDE
51	56	58	208	<b>GEORGE STRAIT</b> ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
52	52	49	34	<b>ROSANNE CASH</b> COLUMBIA 45054/CBS (CD)	HITS 1979 - 1989
53	50	53	20	<b>SUZY BOGGUSS</b> CAPITOL 90237 (8.98) (CD)	SOMEWHERE BETWEEN
54	47	43	15	<b>HOLLY DUNN</b> WARNER BROS. 25939 (8.98) (CD)	THE BLUE ROSE OF TEXAS
55	44	48	4	<b>SKIP EWING</b> MCA 42301 (8.98) (CD)	THE WILL TO LOVE
56	61	52	30	<b>STEVE WARINER</b> MCA 42272 (8.98) (CD)	I GOT DREAMS
57	49	47	18	<b>LIONEL CARTWRIGHT</b> MCA 42276 (8.98) (CD)	LIONEL CARTWRIGHT
58	53	44	34	<b>GEORGE JONES</b> EPIC 44078/CBS (CD)	ONE WOMAN MAN
59	62	—	2	<b>MARTY STUART</b> MCA 42312 (8.98) (CD)	HILLBILLY ROCK
60	54	56	21	<b>EDDY RAVEN</b> UNIVERSAL 76003/MCA (8.98) (CD)	TEMPORARY SANITY
61	71	63	3	<b>PAUL OVERSTREET</b> RCA 9717-1 (8.98) (CD)	SOWIN' LOVE
62	55	57	18	<b>MICHAEL MARTIN MURPHEY</b> WARNER BROS. 25894 (8.98) (CD)	LAND OF ENCHANTMENT
63	65	72	3	<b>DANIELE ALEXANDER</b> MERCURY 838 352 (CD)	FIRST MOVE
64	70	62	23	<b>GARY MORRIS</b> UNIVERSAL 76005/MCA (8.98) (CD)	STONES
65	63	61	10	<b>WAYNE NEWTON</b> CURB 10607 (8.98)	COMING HOME
66	60	59	285	<b>HANK WILLIAMS, JR.</b> ▲ <sup>2</sup> WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
67	<b>NEW</b> ▶		1	<b>THE STATLER BROTHERS</b> MERCURY 838 231-1 (CD)	STATLER BROTHERS LIVE - SOLD OUT
68	59	55	19	<b>CONWAY TWITTY</b> MCA 42297 (8.98) (CD)	HOUSE ON OLD LONESOME ROAD
69	69	—	6	<b>JANIE FRICKIE</b> COLUMBIA 45087 (CD)	LABOR OF LOVE
70	68	—	56	<b>HIGHWAY 101</b> WARNER BROS. 25742 (8.98) (CD)	101 2
71	66	64	25	<b>THE OAK RIDGE BOYS</b> MCA 42294 (8.98) (CD)	GREATEST HITS, VOL. III
72	72	70	20	<b>CANYON</b> 16TH AVENUE 70556 (8.98) (CD)	RADIO ROMANCE
73	<b>RE-ENTRY</b>		35	<b>LYLE LOVETT</b> MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
74	<b>NEW</b> ▶		1	<b>SHELBY LYNNE</b> EPIC 44260/CBS (CD)	SUNRISE
75	74	65	27	<b>THE CHARLIE DANIELS BAND</b> EPIC 38795/CBS (CD)	A DECADE OF HITS

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



## "Marty Stuart deserves to be heard by everyone."

**Mr. Bruce Hinton**  
President, MCA Records Nashville

Dear Bruce,  
Every once in a while an album comes through that just knocks me out. Such is the case with Marty Stuart's "Hillbilly Rock"; a record that I am so enamored with that I could not stop playing it all weekend. I'm in love with this album! You may count on Camelot's full support on this project. Marty Stuart deserves to be heard by everyone.

**Lew Garrett**  
Vice President of Purchasing  
Camelot Enterprises

**MCA RECORDS NASHVILLE**  
The Best In Country Music



# **THE BEST OF THE BEST**

BMI COUNTRY SONGWRITER OF THE YEAR  
**PAUL KENNERLEY**

ASCAP COUNTRY SONGWRITER OF THE YEAR  
**DON SCHLITZ**

ASCAP'S MOST PERFORMED COUNTRY SONG OF THE YEAR  
"TOO GONE, TOO LONG"  
WRITER **GENE PISTILLI**

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MUSIC PUBLISHING**

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**Billboard®**

# 1990 Consumer Electronics Show Issue

## No one's as well connected in the show circuit!

Because no one can cover home and music video, CD, blank tape, accessories, and new innovations in CDV and Super VHS with the authority and clout of Billboard!

Advertise in our January 13 CES issue, and hook up with home entertainment buyers, mass merchandisers, distributors, one-stops, plus decision-makers at major chains and supermarkets.

We'll even add to your power base by distributing extra copies to buyers at the Las Vegas event this January 6-9.

Contact your Billboard representative today to reserve space. January 13 CES issue closes for advertising December 19.

**Sales Offices:**

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Ken Karp  
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**UNITED KINGDOM**  
Tony Evans  
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**JAPAN**  
Bill Hersey  
Aki Kaneko  
81-03-498-4641

# 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	<b>Look Who's Talking</b> (Tri-Star)	11,556,750	1,622 7,125	2	45,416,641
2	<b>Shocker</b> (Universal)	4,510,990	1,783 2,530	—	4,510,990
3	<b>The Bear</b> (Tri-Star)	3,676,530	858 4,285	—	3,696,158
4	<b>Next of Kin</b> (Warner Bros.)	2,647,377	1,358 1,949	1	8,806,087
5	<b>Sea of Love</b> (Universal)	1,843,200	1,152 1,600	6	48,987,905
6	<b>Black Rain</b> (Paramount)	1,752,800	1,202 1,458	5	39,029,478
7	<b>Gross Anatomy</b> (Buena Vista)	1,742,044	1,080 1,613	1	5,292,215
8	<b>The Fabulous Baker Boys</b> (Fox)	1,730,632	782 2,213	2	9,817,880
9	<b>Immediate Family</b> (Columbia)	1,675,344	836 2,004	—	1,675,344
10	<b>Worth Winning</b> (Fox)	1,492,610	1,260 1,184	—	1,492,610
11	<b>An Innocent Man</b> (Buena Vista)	1,114,003	995 1,120	3	16,763,733
12	<b>Halloween V</b> (Galaxy)	977,119	1,076 908	2	10,677,956
13	<b>Parenthood</b> (Universal)	824,985	873 945	12	90,574,435
14	<b>Batman</b> (Warner Bros.)	804,918	690 1,166	18	248,839,030
15	<b>Crimes and Misdemeanors</b> (Orion)	735,263	69 10,656	2	3,298,361
16	<b>Fat Man and Little Boy</b> (Paramount)	728,640	802 908	1	2,671,659
17	<b>When Harry Met Sally...</b> (Columbia)	650,594	803 810	15	87,717,223
18	<b>Dad</b> (Universal)	540,148	107 5,048	—	540,148
19	<b>Uncle Buck</b> (Universal)	516,600	630 1820	10	60,994,966
20	<b>sex, lies and videotape</b> (Miramax)	427,310	346 1,235	12	21,500,000
21	<b>Erik the Viking</b> (Miramax)	405,544	261 1,554	—	656,741
22	<b>Honey, I Shrunk the Kids</b> (Buena Vista)	324,786	407 798	18	127,107,316
23	<b>Lethal Weapon 2</b> (Warner Bros.)	180,253	251 718	16	145,217,303
24	<b>Shirley Valentine</b> (Paramount)	172,015	83 2,072	8	4,687,759
25	<b>The Abyss</b> (20th Century Fox)	163,823	312 525	11	54,243,125
26	<b>Turner &amp; Hooch</b> (Buena Vista)	152,751	250 611	13	68,445,304
27	<b>Blood Fist</b> (Concorde)	152,439	61 2,497	8	815,447
28	<b>Old Gringo</b> (Columbia)	152,052	170 894	3	2,589,463
29	<b>Peter Pan</b> (Buena Vista re-issue)	127,829	311 411	15	29,180,734
30	<b>A Dry White Season</b> (MGM/UA)	126,078	134 941	5	2,965,670
31	<b>Breaking In</b> (Samuel Goldwyn Co.)	123,310	110 1,121	13	1,595,365
32	<b>Nightmare 5</b> (New Line Cinema)	112,246	237 474	11	22,168,359
33	<b>Dead Poets Society</b> (Buena Vista)	107,560	177 608	21	93,139,192
34	<b>Drugstore Cowboy</b> (Avenue)	107,074	10 10,070	3	326,255
35	<b>Kickboxer</b> (Cannon)	86,794	177 490	7	13,729,026
36	<b>Queen of Hearts</b> (Cinecom)	69,946	19 3,681	5	305,983
37	<b>Indiana Jones &amp; Last Crusade</b> (Paramount)	69,002	70 958	22	195,190,167
38	<b>Kill Me Again</b> (MGM/UA)	66,013	221 299	—	66,013
39	<b>The Package</b> (Orion)	52,292	184 284	9	10,130,590
40	<b>Field of Dreams</b> (Universal)	35,025	125 280	27	61,807,860

## HOME VIDEO

# CBS/Fox Sets New Sports Game Plan Hoop-la Marks NBA Vids' Block-Release

BY PAUL SWEETING

NEW YORK CBS/Fox will launch a major push behind several sports titles over the first third of 1990, replete with promotional tie-ins with Sports Illustrated and Anheuser-Busch.

For the first time, the studio announced at a press conference here last week, it is initiating a "block release" of three National Basketball Assn.-licensed tapes, similar to the quarterly release pattern it has followed for theatrical titles in the past two years. "NBA Superstars" and "NBA Awesome Endings" will be available Jan. 18, followed by "All New Dazzling Dunks And Basketball Bloopers" on April 5. All list for \$14.98 each.

Consumers who purchase any two of the three titles will get six free issues of Sports Illustrated. A commercial for Sports Illustrated will appear at the beginning of the tapes.

In a second promotion in April, CBS/Fox will release three retrospective tapes of highlights from "ABC's Wide World Of Sports" from the '60s, '70s, and '80s. The tapes will be included in a major promotion running throughout the month by Anheuser-Busch's Budweiser beer. Essentially, Bud's entire April advertising flight will be dedicated to the tie-in with the tapes.

In addition to its TV advertising, A-B will place point-of-purchase displays of Budweiser promoting the tapes in more than 500,000 retail locations nationwide. A Budweiser spot will appear on the tapes.

"This is our first block release for nontheatrical titles," CBS/Fox director of sports and music marketing John Gaffney said of the NBA tapes. "It's also the first time we've had three national NBA titles in a row. We've had regional tapes before, but these are the first three national tapes we've been able to release in a

single quarter."

The company's two previous national releases, "Dazzling Dunks And Basketball Bloopers" and "Come Fly With Me," featuring Michael Jordan, have sold in excess of 1 million copies combined.

The purpose of the block release, Gaffney said, is to "allow retailers to plan not only financially, but promotionally as well." By basing the offer of six free issues of the magazine on purchasing two of the titles, the studio is hoping to provide consumers with an incentive to follow the promo-

tion all the way through.

The first two tapes in the series, "NBA Superstars" and "Awesome Endings," have already been heavily promoted by Sports Illustrated as part of a subscription drive.

The A-B tie-in promises to support the "Wide World Of Sports" tapes with "one of the biggest advertising campaigns in the history of video," in the words of CBS/Fox president, North America, Bob DeLellis. The promotion is one of eight major advertising and promotion flights Budweiser does during the year.

## Stern To Bow 2nd Video

BY CLIFFORD METH

NEW YORK Radio bad boy Howard Stern didn't carve a niche for himself without taking some chances, and now that he's got a videocassette to push, he's taking some risks again. In an unusual sell-through effort, the Stern gang is bypassing the industry's established retail marketing structure. "Howard Stern's U.S. Open Sores" is being sold directly to Stern's three-market listening audience (New

York City, Philadelphia, and Washington, D.C., metropolitan areas) via a toll-free number.

The \$29.95 cassette, which is being produced and sold by 112 Inc., New York, highlights the events that took place at Stern's recent sold-out engagement at the Nassau Coliseum on Long Island, N.Y., Oct. 7, where Stern and associates engaged in everything from tennis (with nude ball girls) to oil-wrestling scantily clad women. It's also a behind-  
(Continued on page 53)



**A Fistful Of Videos.** Clint Eastwood and Bernadette Peters star in "Pink Cadillac," arriving in stores Jan. 10 as a rental title from Warner Home Video. At the same time, WHV is reissuing 16 "Eastwood Evergreens," including the fifth Dirty Harry installment, "The Dead Pool," at \$19.98 each.

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## T A P E S T R Y S E R I E S

### VIDEO REVIEWS

Fascinating places. Foremost recording artists.  
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### Portrait of Africa

**W**itness the untouched splendor of this giant among the continents! The music of **VANGELIS** (*Chariots Of Fire*), **LADYSMITH BLACK MAMBAZO** (of Paul Simon's *Graceland*) and legendary vocalist Miriam Makeba set the perfect tone for this lyrical voyage into a land of mists and mystery, burning shores and majestic summits. *Portrait Of Africa* presents a remarkable array of people, places, wildlife and timeless ways with gorgeous detail and rhapsodic grace.

### Portrait of England

**E**ight-time Grammy winner **Wynton Marsalis** makes his video-album debut as the sole featured artist in an exquisite portrait that captures the spirit and beauty of this historic land. Performing the Pachelbel "Canon" as well as pieces from Vivaldi, Handel and others, Marsalis's music is the ultimate companion to the dazzling vistas, stately homes, castles and lush gardens that crown Great Britain.

\$ **29<sup>95</sup>** EACH

On Videocassette  
in Digital Stereo Hi-Fi Sound

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"Dark Shadows," Vol. 1: "The Resurrection Of Barnabas," MPI, 120 minutes, \$29.95.  
"Dark Shadows," Vols. 2, 3, and 4, MPI, 105 minutes each, available only as a three-pack, \$79.95.

At long last, MPI has begun re-releasing videos of "Dark Shadows," the Gothic soap opera that ran from 1966-1971. The TV program, which at its height attracted nearly 20 million viewers daily, tells the story of the Collins family, who live in a mysterious old mansion and are plagued with everything from family curses and blackmail to vampires, werewolves, ghosts, and witches.

Contrasting with the eerie, suspenseful plot is the low budget, with its papier-mâché bats and styrofoam tombstones, and live taping, which meant that muffed lines and dropped props were preserved for all to see. This gives the show an air of campy amateurishness that lends much to its charm.

Volume 1 of the MPI videos condenses the show's first year to a 10-minute synopsis and quickly gets to what many consider the *real* start of the series: the arrival of vampire Barnabas Collins (Jonathan Frid), who has been chained in a coffin for almost two centuries. Barnabas introduces himself to the Collins family as a long-lost cousin (actually, he's their ancestor) and moves into a house on the estate.

In volumes 2 and 3, he sets his sights on waitress Maggie Evans (Kathryn Leigh Scott). Soon Maggie is suffering from weakness and telltale punctures on her neck. Volume 4 ends with a cliffhanger—a smart move on the part of MPI, which plans to release the next four tapes in December.

These early shows are in black-and-white (later on, the series went to color) and each video contains five episodes. The fourth tape also has a brief teaser at the end in which Frid recites a poem about Barnabas while a montage of tantalizing scenes from future episodes flows across the screen.

Due to syndication on cable and independent TV stations, "Dark Shadows" already has an enthusiastic cult of fans. But aside from those devotees, these tapes could find a ready audience among B-movie buffs and, especially, nostalgic baby boomers. Given the popularity of other fondly remembered series' video reissues ("The Honeymooners," "Star Trek," "I Love Lucy"), this tale of the undead could generate some lively sales. **TRUDI MILLER**

"Some Enchanted Evening With Willie Nelson," Cabin Fever Entertainment, 60 minutes, \$19.95. Willie Nelson fans, and there are lots of them, are going to love this program. Filmed at a tribute for Nelson and his record-setting "Stardust" album, this program shows the uninitiated just how talented a musician the self-proclaimed "outlaw" of Nashville *(Continued on page 52)*





# TOP SPECIAL INTEREST VIDEOCASSETTES™ SALES

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Program Supplier, Catalog Number	Suggested List Price
Compiled from a national sample of retail store sales reports.					
<b>RECREATIONAL SPORTS™</b>					
1	1	33	<b>MICHAEL JORDAN: COME FLY WITH ME</b> ★ ★ NO. 1 ★ ★	CBS-Fox Video 21 73	19.98
2	8	27	<b>DAZZLING DUNKS AND BASKETBALL BLOOPERS</b>	CBS-Fox Video 2229	14.98
3	17	49	<b>THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS</b>	HBO Video 0025	14.99
4	4	83	<b>CHARLIE LAU: THE ART OF HITTING 300</b>	Best Film & Video Corp.	19.95
5	7	127	<b>THE BEST OF THE FOOTBALL FOLLIES</b>	Fox Hills Video	19.95
6	2	75	<b>WINNING BASKETBALL WITH LARRY BIRD</b>	Kodak Video Programs 8118770	19.95
7	RE-ENTRY		<b>KAREEM... REFLECTIONS FROM THE INSIDE</b>	CBS-Fox Video 21 75	24.98
8	RE-ENTRY		<b>FOOTBALL FOLLIES</b>	Fox Hills Video	19.95
9	9	21	<b>MUHAMMAD ALI BOXING'S BEST</b>	HBO Video 069	19.99
10	RE-ENTRY		<b>FOREVER FENWAY: 75 YEARS OF RED SOX BASEBALL</b>	3M/Sportsman's Video	19.95
11	5	57	<b>NFL TV FOLLIES</b>	Fox Hills Video	19.95
12	6	47	<b>MIKE TYSON'S GREATEST HITS</b>	HBO Video 0088	19.99
13	14	5	<b>BASEBALL FUNNIES</b>	Simitar Ent. Inc.	14.95
14	12	71	<b>A KNIGHT OF BASKETBALL</b>	Kartes Video Communications	19.95
15	13	149	<b>AUTOMATIC GOLF ▲ ◇</b>	Simitar Ent. Inc. VA 39	14.95
16	11	37	<b>SPORTS ILLUSTRATED'S 25TH ANNIVERSARY SWIMSUIT VIDEO</b>	HBO Video 0234	19.99
17	RE-ENTRY		<b>NOT SO GREAT MOMENTS IN SPORTS</b>	HBO Video 0024	14.95
18	16	3	<b>HOCKEY: THE LIGHTER SIDE</b>	Sony Video Software	24.95
19	19	15	<b>MICKEY MANTLE: THE AMERICAN DREAM COMES TO LIFE</b>	Fox Hills Video MO92453	19.95
20	15	25	<b>DORF'S GOLF BIBLE</b>	J2 Communications J2-0042	29.95
<b>SELF IMPROVEMENT™</b>					
1	2	21	<b>SWAYZE DANCING</b> ★ ★ NO. 1 ★ ★	First Run Video FRV-130	NL
2	1	21	<b>RAND MCNALLY VIDEOTRIPS: A GUIDE TO HAWAII</b>	Best Film & Video Corp.	19.95
3	3	9	<b>LOTUS 1-2-3 INTRODUCTION</b>	The Video Professor	19.95
4	8	3	<b>BERLITZ: FRENCH VIDEO FOR TRAVELLERS</b>	Berlitz Publications Inc.	39.95
5	6	5	<b>HOW TO USE YOUR IBM PC-IN TEN EASY LESSONS</b>	Kennon Video	84.95
6	RE-ENTRY		<b>NIGHTCLUB DANCE</b>	Butterfly Video	39.95
7	9	7	<b>RAND MCNALLY VIDEOTRIPS: A GUIDE TO NEW YORK CITY</b>	Best Film & Video Corp.	19.95
8	4	21	<b>RAND MCNALLY'S VIDEOTRIPS: A GUIDE TO SAN FRANCISCO</b>	Best Film & Video Corp.	19.95
9	13	3	<b>THIS OLD HOUSE</b>	Crown Video	24.95
10	11	19	<b>LAURA MCKENZIE'S TRAVEL TIPS-HAWAII</b>	Republic Pictures Corp. H-7352-1	24.95
11	10	21	<b>PREVENTION MAGAZINE: SMART HEART</b>	Best Film & Video Corp.	19.95
12	7	19	<b>FODOR'S HAWAII</b>	Random House Home Video	19.95
13	15	21	<b>RAND MCNALLY VIDEOTRIPS: A GUIDE TO BERMUDA</b>	Best Film & Video Corp.	19.95
14	14	21	<b>MONEY MAGAZINE: MAKING YOUR MONEY COUNT</b>	HBO Video 011	19.99
15	5	3	<b>TOUCH THE SKY: PRECISION FLYING WITH THE BLUE ANGELS</b>	Twin Tower Video	39.95

◆ 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. Next week: Health and Fitness.

## AEE Corp. Bows Hardware Line With MGM Logo

BY PAUL SWEETING

NEW YORK American Electronics & Entertainment Corp. last month introduced the first line of consumer electronics products under the logo of a major studio. The first product to be introduced is a high-grade blank videotape the company is calling Studio Grade, which prominently features the MGM lion logo on its packaging.

"This is the first time a studio has licensed its name for a line of consumer electronics products," says Ofer Kerzner, president of the Edgewater, N.J.-based firm. The tapes were shipped in late September, with distribution through supermarkets, drug stores, and mass merchants, as well as video and record stores.

In another first, this week the company will introduce a "triple pack," including two blank tapes and a copy of MGM/UA's "The Pink Panther." The package will carry a list price of \$19.98. Under its licensing agreement with MGM, AEE has access to up to 10 catalog titles a year to use as part of future triple packs. Kerzner would not identify what those other titles might be.

MGM was paid an up-front licensing fee for the use of the logo and will receive a royalty on all sales. The deal giving AEE access to MGM's catalog titles is similarly structured, according to Kerzner. He would not disclose the size of the royalty.

The company's long-range plan calls for introduction of seven products in all, including a VCR, VCP, and camcorder, all under the MGM logo, says Kerzner.

Its first hardware product, a stereo surround-sound system, will be introduced in the first half of 1990, followed by a line of color TV sets.

The hardware products will be manufactured in Asia, mostly in Japan. The company has a force of 17 reps nationwide who will handle the line.

The past few years have been difficult ones for the consumer electronics companies, as intensely competitive pricing strategies and the slowed growth of VCR (Continued on page 59)



The two varieties of AEE's MGM Studio Grade videocassettes feature the roaring lion logo familiar to generations of moviegoers.

# HOME VIDEO



**Video Two Times.** Recording Industry Ass'n. of America Platinum Awards for "The Doors: Dance On Fire" and "The Doors: Live At The Hollywood Bowl" were cause for celebration recently at MCA Home Video. Pictured, from left, are Louis Feola, senior marketing VP, MCA Home Video; Rich Schmidlin, producer of both tapes; Suzie Peterson, production/development VP of MCA Home Video; Danny Sugerman, Doors spokesman and author of "No One Here Gets Out Alive" and "Wonderland Ave.," two books relating to the Doors era; Jane Ayer, MCA Home Video publicity director; Doors member and both programs' creative director Ray Manzarek; Janis Durr, director of national video accounts for MCA Distributing Corp.; George Paige, "Dance On Fire" executive producer; and Bill Hickman, VP video distribution for MCA Distributing Corp.

## VIDEO PEOPLE

**Bill Perrault** is named marketing VP for RCA/Columbia Pictures Home Video, Los Angeles. He had been national marketing director for Vestron Video.

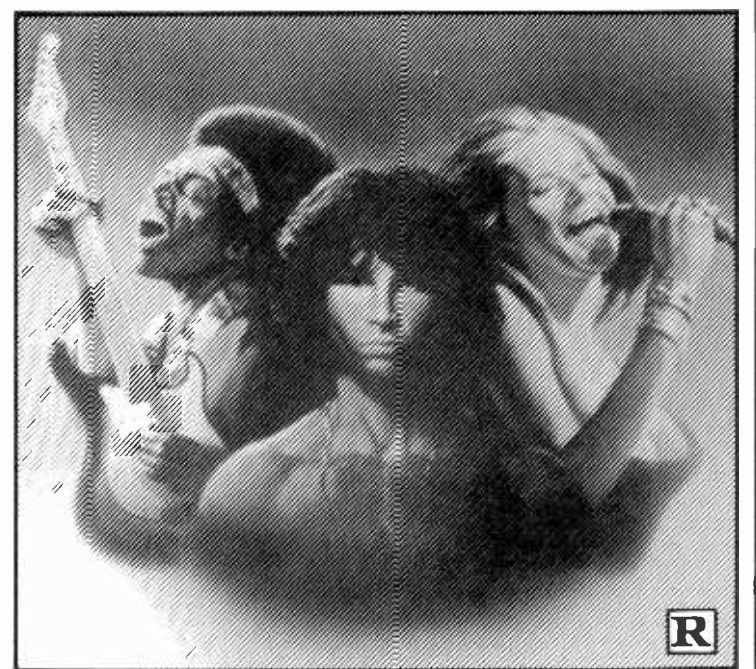


PERRAULT

**Tom Burnett** is named executive VP at MCEG/Virgin Home Entertainment, Los Angeles. He comes back after a short stint as senior sales and marketing VP of Media Home Entertainment. Prior to Media, he had been executive VP of Virgin Vision.

"assassination is the extreme form of censorship..."  
George Bernard Shaw

**JIMI HENDRIX** (GREGORY ALLEN CHATMAN) **JIM MORRISON** (BRYAN WOLFE) **JANIS JOPLIN** (RIBAMERYL)



# Beyond THE DOORS

Pre-Order Date: November 20, 1989 • Street Date: December 6, 1989

Stock Number: UVD-5241 — S.R.P. \$79.95

Prepack Stock Number: UVD-5241P1V — S.R.P. \$139.00

117 Minutes/Color

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Distributed Exclusively by Unicorn Video, Inc.



## VIDEO REVIEWS

(Continued from page 50)

really is.

Although one might think at first that Nelson's voice is ill-suited to some of the selections he attempts, such as "Spanish Eyes" and "Some Enchanted Evening," the fact is that Nelson is versatile enough to offer a pleasant rendition of anything from Cole Porter to Rodgers and Hammerstein. Best of all, Nelson offers a generous helping of his own hits, including "On The Road Again" and "Always On My Mind."

This is a bravura effort by one of America's premier entertainers. Despite its obvious regional appeal, this program is certain to cross geographic boundaries. Attractively priced, this one looks like a real hit. **R.T.R.**

**"Minute Movie Masterpieces," Rhino Video, 30 minutes, \$14.95.**

This program is an absolute must for anyone with an interest in film. Speed talkers provide viewers with concise plot summaries of 30 of Hollywood's greatest movies in a mere 30 minutes. The result is that more than 100 viewing hours and four decades of movie history have been condensed into one delightful half-hour.

Among the titles covered are "It's A Wonderful Life," "The Third Man," "Cyrano de Bergerac," and "The Birth Of A Nation." Clever and enormously entertaining in and of themselves, these shorts are much like the Cliff Notes of cinema. All of the titles covered also feature footage from the original production, but don't blink or you might miss it.

Obviously, a number of great titles have been omitted, so there is room for a sequel. This one definitely deserves some consideration, and it's easy to imagine this program ending up in a lot of Christmas stockings. **R.T.R.**

**"Shopping For Your Wedding," GHA Communications, 60 minutes, \$19.99.**

Weddings are big business! Consider the amount of money spent to ensure that a single day can be as enjoyable and as memorable as possible. This program covers everything involved with a wedding from choosing a hall to selecting jewelry and flowers to planning a honeymoon.

However, there are two major drawbacks that need to be mentioned. The first is the fact that the program concentrates on businesses in the New York-New Jersey-Connecticut tri-state area. The second is the insufferable cuteness of the hosts, who seem to want to be a part of the action instead of just introducing it.

Obviously, the extravagance of wedding ceremonies varies from region to region. Thus, while this program—which at times seems like an extended commercial for the various businesses being interviewed—may find a ready audience in the Northeast, it's difficult to imagine it faring well elsewhere. **R.T.R.**

(Continued on page 56)

# TOUGH, TERRIFYING & 3 WINTER SIZZLERS

ALBERT R. BROCCOLI presents  
**TIMOTHY DALTON**  
as IAN FLEMING'S  
**JAMES BOND 007**

**LICENCE TO KILL**

Starring **CAREY LOWELL** **ROBERT DAVI** **TALISA SOTO** **ANTHONY ZERBE**  
Director of Photography **ALEC MILLS** Production Designer **PETER LAMONT** Music by **MICHAEL KAMEN**  
Associate Producers **TOM PEVSNER** and **BARBARA BROCCOLI**  
Written by **MICHAEL G. WILSON** and **RICHARD MAIBAUM** Directed by **JOHN GLEN**  
Produced by **ALBERT R. BROCCOLI** and **MICHAEL G. WILSON**  
Filmed in PANAVISION® Color by DELUXE  
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Catalog #4755

Coming January 4

**HALLOWEEN 5**  
THE REVENGE OF MICHAEL MYERS

MOUSTAPHA AKKAD PRESENTS  
DONALD PLEASANCE  
IN "HALLOWEEN 5" A MAGNUM PICTURES, INC. PRODUCTION  
STARRING DANIELLE HARRIS - ELLIE CORNELL - BEAU STARR - WENDY KAPLAN - TAMARA GLYNN  
MUSIC BY ALAN HOWARTH  
HALLOWEEN  
THEME BY JOHN CARPENTER  
PRODUCER RICK NATHANSON  
DIRECTOR OF PHOTOGRAPHY ROBERT DRAPER  
WRITTEN BY MICHAEL JACOBS & DOMINIQUE OTHENIN-GIRARD AND SHEM BITTERMAN  
EXECUTIVE PRODUCER MOUSTAPHA AKKAD  
DIRECTOR DOMINIQUE OTHENIN-GIRARD  
PRODUCER RAMSEY THOMAS  
A GALAXY RELEASE  
ORIGINAL SOUNDTRACK AVAILABLE ON VARESE SARABANDE RECORDS CASSETTES AND COMPACT DISCS.

Coming February

Catalog #2425

## STERN TO BOW VIDEO

(Continued from page 49)

the-scenes look at the makings and doings of "The Howard Stern Show," which airs each morning from 6-10 a.m. on WXRK New York, WYSP Philadelphia, and WJFK Washington, D.C. Featured on the videocassette are performances by comedians Sam Kinison, "Grandpa" Al Lewis, and Jackie "The Jokeman" Hartling, as well as rock'n'roll legend Leslie West, who performs material from his new album, "Alligator."

"I'm really psyched!" Stern says in a rare interview. "The video includes a montage of everything that goes on during our show—from the studio to our offices to talking on the phones with our listeners. We centered around the Coliseum event and videotaped every stage that led up to it, then put it together in a manner that's kind of nutty and really quick-moving. There's everything from a woman with no arms and no legs playing 'The Star Spangled Banner' to Sam Kinison and Jessica Hahn screaming at each other in front of 16,000 people. It's like a Fellini movie."

Two years after his somewhat disappointing first videocassette, 1987's "Underpants And Negligee Party," Stern explains the impetus behind the new tape. "This is much better than the last video," he promises. "Many of our fans have expressed their desires to come to the studio and see what we do and that's really what this is all about." Indeed, in the studio, girls are forever taking off their clothes—or so it seems. "Everybody always asks me, 'Is the stuff that goes on real?' So I say, 'Yeah, that's real! You can't make that kind of shit up.' This video proves it."

Stern has managed to parlay his regional celebrity into at least some national recognition, through appearances on such television shows as "Late Night With David Letterman" and "The Hollywood Squares."

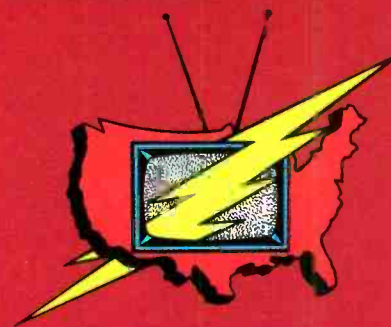
Explaining his formula, Stern notes, "People recognize originality. Johnny Carson has remained on top because whether you like him or not, he's always been true to what he does and comfortable with what he is. And quite frankly, I've never tried to contrive anything."

The "U.S. Open Sores" video will be available in mid-to-late November. To obtain a copy, call 1-800-52-STERN, or send \$29.95 (plus \$4 shipping and New York State tax if applicable) to Howard Stern, Box JAF #2900, New York, N.Y. 10116.

# TENSE...

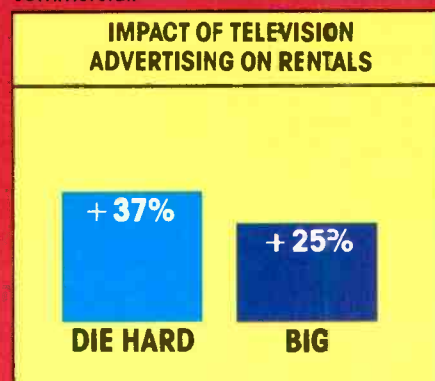
# FROM CBS/FOX

**ALL THREE TITLES SUPPORTED BY POST STREET DATE TV ADVERTISING.**

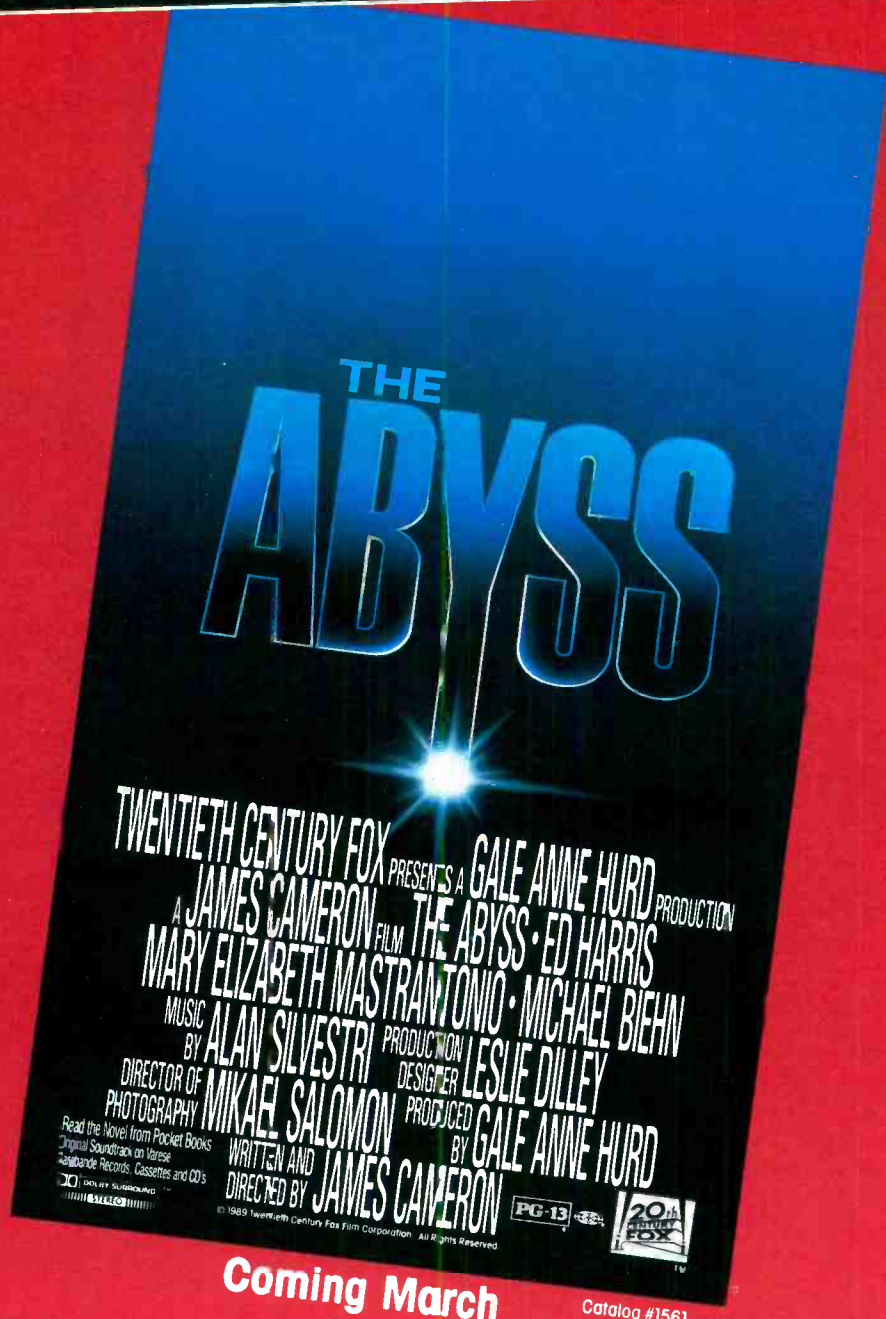


**TV ADVERTISING WORKS...PERIOD.**

Nielsen tracked the TV advertising behind two of our First Quarter '89 rental titles, DIE HARD and BIG. Preliminary results show that there is a very positive correlation between those people who watched a TV commercial and then rented the same video. For example, rentals of DIE HARD were 37% higher in households that were exposed to the DIE HARD TV commercial than in households that did not see the commercial.



Source: Nielsen



Suggested Retail Price  
**\$89.98**  
Each

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FOX  
VIDEO**

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# HERE'S YOUR CHANCE TO SCORE WITH A COUPLE OF REAL KNOCKOUTS

## *“Music’s Main Event”*

Issue Date: December 23

Ad Closing: November 28

**The 80s:** A Music by Music Guide is Billboard’s giant retrospective of the greatest hits and hitmakers of the decade. *All* the top charts, artists, and events that shaped the sound of music are recalled in a unique tribute to where we’ve been...and where we’re going. If you’ve got a story from the 80s, *this* is the place to tell the industry that you were — and *will* be — a major player in music.

We’ll give your ad more muscle, too, by distributing 40,000 extra copies of this **double issue** to the trade and newsstands (total audience: almost 250,000 readers!)

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championship match!”*

Jim Beloff

National Advertising Director/Music

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Not *these* guys —  
the special year-end collector's issues of  
BILLBOARD

We're celebrating a decade of successes in  
music and video with two knockout edi-  
tions that will be read, referred to, and  
quoted for years to come.  
By *everyone* who's *anyone* in the business!

## *“The First Ten Rounds of Video”*

Issue Date: January 6

Ad Closing: December 12

Only Billboard was there from the start,  
so only Billboard can chronicle **The Video Decade!**

Readers will get a ringside view of the charts,  
people, trends, and events that have made  
video one of the greatest success stories in history.

*You've* been part of the victory, and now you can  
toast your achievements and raise a glass to future  
wins in this competitive arena.

Your initial 200,000 ad impressions will be multiplied  
over and over in this “must save” video classic!

*Personalized editions to 1200 key  
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# PUT A HEAVYWEIGHT IN YOUR CORNER



*“Make sure your message is standing tall  
when the final bell rings!”*

Dave Nelson  
National Advertising Director/Video  
212-536-5275

## VIDEO REVIEWS

(Continued from page 52)

**"The Call Of The Wild,"** Cabin Fever Entertainment, 45 minutes, \$14.95.

Jack London's classic tale of sled dogs in the rough, northern mining country has been told and retold. This latest version, however, while not adding any insight to the story itself, does feature an interview with Leif Erickson, a man who raises and races Siberian huskies and Alaskan malamutes.

The story is told through a series of still drawings that are more than a bit reminiscent of a Classics Illustrated comic book. Also, there is a fair amount of violence in the story that very young children might find upsetting. However, the added value of the Erickson interview, which is conducted by two youngsters, is an engaging twist.

This is a quality program that may have a tough time finding an audience. But it definitely deserves some consideration—especially in light of the approaching holiday season. R.T.R.

**"Special Friends Starring You On Kazoo,"** Lights, Camera, Interaction Inc., 30 minutes, \$19.95.

The most attractive feature about this very appealing program is the fact that it encourages kids to interact with the on-screen characters. Young viewers become "kazoo partners" and perform a variety of musical activities, including playing songs and making animal sounds. They also march and dance with their new play-group friends.

Anything that encourages children to be active participants instead of passive viewers is to be praised. This program does exactly that, but it manages to do so without talking down to the children. Each program comes with a kazoo, so all that's needed are the kids. R.T.R.

**"Bear Babies Grow Up,"** Simitar Entertainment, 30 minutes, \$6.95.

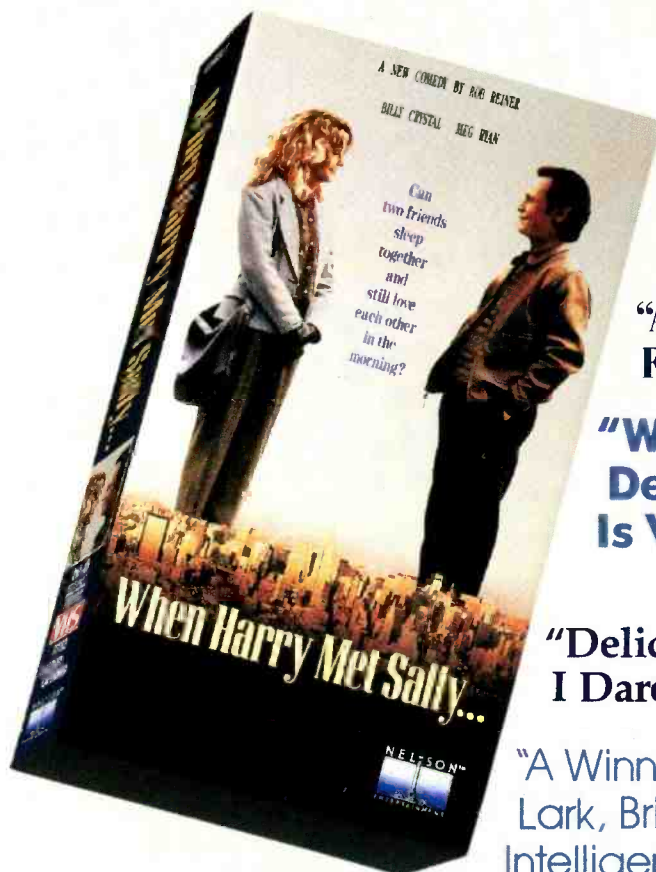
This program, hosted by naturalist Bill Porter, traces the development of bear cubs in the wild. However, the execution is flawed. The footage is quite erratic, and while the subject may have been a difficult one due to the hibernation and the animals' disposition, the fact remains that this program leaves a great deal to be desired.

Packaged so as to appeal to young children, the program's content, at least in terms of the narration, is way over their heads. Worst of all, the soundtrack is quite muddy and often unintelligible. Although the price is right and "the royalties are donated to create high-quality programming for America's schoolchildren," it is difficult to imagine this program generating any significant sell-through numbers. R.T.R.

**"Play The Piano Overnight,"** Xebec Productions, 45 minutes, \$39.95.

Don't let the title fool you. Although the program does indeed show viewers the basics needed to make music on the piano, there is no coverage given to reading music. As a result, any piano playing

(Continued on next page)



**"A Comic Valentine To Love And Friendship."** —TIME MAGAZINE

**"What A Movie! Rob Reiner's Delectable Romantic Comedy Is Very Funny And Joyous."**

—Richard Freedman, NEWHOUSE NEWSPAPERS

**"Deliciously Funny... You'll Love It. I Dare You To Resist It."** —Judith Crist

**"A Winner, A Ravishingly Romantic Lark, Brimming Over With Style, Intelligence And Flashing Wit."**

**Billy Crystal Is Hilarious. Meg Ryan Is Rip-Roaringly Funny."**

—Peter Travers, ROLLING STONE MAGAZINE

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Order Cut Off Date: November 28

Street Date: December 14

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A NEW COMEDY BY ROB REINER

BILLY CRYSTAL MEG RYAN

Can  
two friends  
sleep  
together  
and  
still love  
each other  
in the  
morning?

## When Harry Met Sally...

CASTLE ROCK ENTERTAINMENT IN ASSOCIATION WITH NELSON ENTERTAINMENT PRESENTS A ROB REINER FILM BILLY CRYSTAL MEG RYAN  
 "WHEN HARRY MET SALLY..." CARRIE FISHER BRUNO KIRBY EDITED BY ROBERT LEIGHTON PRODUCTION DESIGNER JANE MUSKY  
 DIRECTOR OF PHOTOGRAPHY BARRY SONNENFELD MUSIC ADAPTED AND ARRANGED BY MARC SHAIMAN PRODUCED BY ROB REINER AND ANDREW SCHEINMAN  
 CASTLE ROCK ENTERTAINMENT R RESTRICTED WRITTEN BY NORA EPHRON DIRECTED BY ROB REINER A COLUMBIA PICTURES RELEASE  
MUSIC FROM "THE MOTION PICTURE" AVAILABLE ON COLUMBIA CASSETTES, COMPACT DISCS AND RECORDS

### VIDEO REVIEWS

(Continued from page 56)

will involve original compositions rather than well-known tunes. That fact might upset some unsuspecting consumers.

Also, all the lessons are geared to the key of C and involve a rather superfluous numbering system. It seems as though it would have been easier to simply keep the letter designations of the keys.

Still, for anyone interested in learning how to play—or for beginners looking for a complement to their lessons—this program hits the note. Although it comes with an audiocassette, it still carries a rather steep price point. **R.T.R.**

**"Joe Scuggs: Joe's First Video," Shadow Play Video, 31 minutes, \$19.95.**

This is an absolutely charming children's program that blends live action with animation. The result is an effort that children will find fascinating. Eight songs are performed by noted children's entertainer Joe Scuggs, including an amusing version of "This Little Piggy." There are also a number of original songs on the program, all of which are enormously appealing.

If you have done well with any of the Raffi programs, it seems reasonable to expect a similar degree of success with this effort. Although Scuggs does not have the same name recognition as Raffi, he does offer a similar product—only this one is enhanced by the use of technology. **R.T.R.**

**"The Masters Of Comic Book Art," Rhino Video, 60 minutes, \$19.95.**

Hosted by author Harlan Ellison, this program introduces viewers to 10 of the world's greatest comic-book artists, including Harvey Kurtzman (MAD and Little Annie Fanny), Steve Ditko (Spider-Man), Neal Adams (Batman, Green Lantern, and Green Arrow), and Dave Sim (Cerebus the Aardvark). Anyone who loves comic-book art is going to want this program. Interwoven with the interviews are samples of the various artists' work, which clearly demonstrate the myriad forms this genre can assume. **R.T.R.**

**"The Best of Gilda Radner," Warner Home Video, 58 minutes, \$19.98.**

If success breeds success, then look for this program to post some very impressive sales numbers. Although Gilda Radner may not have the name recognition of an Eddie Murphy—especially with today's younger crowd—the talented comedian is fondly remembered by the "thirtysomething" set who followed her weekly antics on "Saturday Night Live." Therefore, if the Murphy program is any indication, this collection of skits culled from the early days of SNL may well become a cult favorite.

Here are all of Radner's creations, including Roseanne Roseannadanna, Babba Wawa, Emily Litella, and Lisa Lupner. Joining Radner are Jane Curtin, Bill Murray, Madeline Kahn, and Steve Martin. **R.T.R.**

## TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			<b>★ ★ NO. 1 ★ ★</b>					
1	1	4	<b>BAMBI</b>	Walt Disney Home Video 942	Animated	1942	G	26.99
2	5	2	<b>WHO FRAMED ROGER RABBIT</b>	Amblin Entertainment Touchstone Home Video 940	Bob Hoskins Christopher Lloyd	1988	PG	22.99
3	2	6	<b>THE LAND BEFORE TIME</b>	Amblin Entertainment MCA Home Video 80864	Animated	1988	G	24.95
4	3	129	<b>THE WIZARD OF OZ: THE FIFTIETH ANNIV. ED. ▲ ◆</b>	Turner Entertainment Co. MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	24.95
5	4	9	<b>THE BEST OF EDDIE MURPHY: SATURDAY NIGHT LIVE</b>	Eddie Murphy Television Enterprises, Inc. Paramount Home Video 12741	Eddie Murphy	1989	NR	19.95
6	6	13	<b>NEW KIDS ON THE BLOCK: HANGIN' TOUGH</b>	CBS Music Video Enterprises 14V-49022	New Kids On The Block	1989	NR	14.95
7	7	19	<b>PINK FLOYD: DELICATE SOUND OF THUNDER</b>	CBS Music Video Enterprises 24V-49019	Pink Floyd	1989	NR	24.98
8	13	68	<b>LETHAL WEAPON</b>	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
9	8	14	<b>BEETLEJUICE</b>	Warner Bros. Inc. Warner Home Video 11785	Michael Keaton	1988	PG	19.95
10	9	9	<b>BATMAN: THE MOVIE</b>	Playhouse Video 1470	Adam West Burt Ward	1966	NR	19.98
11	14	5	<b>DEF LEPPARD: IN THE ROUND IN YOUR FACE</b>	Bludgeon Riffola, LTD. PolyGram Music Video 080599-3	Def Leppard	1989	NR	24.95
12	<b>NEW ▶</b>		<b>LAWRENCE OF ARABIA</b>	RCA/Columbia Pictures Home Video 50133	Peter O'Toole	1962	PG	29.95
13	11	41	<b>JANE FONDA'S COMPLETE WORKOUT</b>	Jane Fonda Warner Home Video 650	Jane Fonda	1989	NR	29.98
14	15	56	<b>CINDERELLA</b>	Walt Disney Home Video 410	Animated	1950	G	26.99
15	12	147	<b>CALLANETICS ▲ ◆</b>	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
16	10	21	<b>ROBOCOP</b>	Orion Pictures Orion Home Video 8610	Peter Weller Karen Allen	1987	R	19.98
17	16	6	<b>PLAYMATES OF THE YEAR-THE '80'S</b>	HBO Video 0310	Various Artists	1989	NR	19.99
18	19	103	<b>GONE WITH THE WIND: THE FIFTIETH ANNIV. ED. ▲ ◆</b>	Turner Entertainment Co. MGM/UA Home Video 901678	Clark Gable Vivien Leigh	1939	G	89.95
19	17	24	<b>PLAYBOY WET AND WILD</b>	HBO Video 0277	Various Artists	1989	NR	19.99
20	24	3	<b>BIG</b>	CBS-Fox Video 4754	Tom Hanks	1988	PG	19.98
21	21	53	<b>E.T. THE EXTRA-TERRESTRIAL</b>	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.95
22	25	3	<b>QUEENSRYCHE: VIDEO MINDCRIME</b>	EMI EMI Home Video 1605	Queensryche	1989	NR	16.98
23	18	18	<b>METALLICA: 2 OF ONE ▲</b>	Elektra Records Elektra Entertainment 40109-3	Metallica	1989	NR	9.98
24	23	8	<b>PLAYBOY VIDEO CENTERFOLD-DUTCH TWINS</b>	HBO Video 0309	Karin & Marjam van Breeschooten	1989	NR	19.99
25	30	52	<b>GHOSTBUSTERS ▲</b>	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	29.95
26	28	33	<b>PLAYBOY'S SEXY LINGERIE</b>	HBO Video 0156	Various Artists	1989	NR	19.99
27	20	97	<b>LADY AND THE TRAMP</b>	Walt Disney Home Video 582	Animated	1955	G	29.95
28	31	2	<b>BEGINNING CALLANETICS</b>	Callan Productions Corp. MCA Home Video 80892	Callan Pinckney	1989	NR	24.95
29	29	163	<b>RAIDERS OF THE LOST ARK</b>	Paramount Pictures Paramount Home Video 1376	Harrison Ford	1981	PG	14.95
30	32	14	<b>PUBLIC ENEMY: FIGHT THE POWER-LIVE ●</b>	CBS Music Video Enterprises 19V-49020	Public Enemy	1988	NR	19.98
31	22	94	<b>DIRTY DANCING</b>	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
32	<b>NEW ▶</b>		<b>JANET JACKSON'S RHYTHM NATION</b>	A&M Records Inc. A&M Video 61900	Janet Jackson	1989	NR	24.98
33	35	2	<b>HARD N' HEAVY VOLUME 3</b>	MPI Home Entertainment 1678	Various Artists	1989	NR	19.95
34	33	18	<b>THE BEST OF GILDA RADNER</b>	Broadway Video Warner Home Video 35148	Gilda Radner	1989	NR	19.98
35	34	81	<b>STAR TREK IV-THE VOYAGE HOME</b>	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	14.95
36	40	14	<b>THE PRINCESS BRIDE</b>	Twentieth Century Fox Nelson Home Entertainment 7709	Cary Elwes Robin Wright	1987	PG	19.95
37	26	123	<b>TOP GUN</b>	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	14.95
38	38	2	<b>MILLI VANILLI IN MOTION</b>	Arista Records Inc. 6 West Home Video SW-5703	Milli Vanilli	1989	NR	14.98
39	27	37	<b>KATHY SMITH'S FAT BURNING WORKOUT</b>	Fox Hills Video FH1059	Kathy Smith	1988	NR	19.95
40	37	2	<b>TEENAGE MUTANT NINJA TURTLES: CASE OF THE KILLER PIZZAS</b>	Family Home Entertainment 27314	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.



**Time Of Their Lives.** Jennifer Grey, left, and Sean Young, take in the British Videogram Assn.'s Fourth Annual Awards ceremony recently in London. "Fatal Attraction" was voted video of the year and best drama, while "Three Men And A Baby" won best comedy and best family video. "Dirty Dancing," in which Grey appeared, was named best film in terms of units sold.

## newsline...

**HELL TO PAY.** The Hells Angels Motorcycle Corp. filed suit last week against Los Angeles-based Concord New Horizons Corp. and Media Home Entertainment, alleging trademark infringement involving the film "Nam Angels." The suit claims the film, to which Media controls the video rights, contains unauthorized uses of the Angels' name and various depictions of its design marks and patches. The Hells Angels Corp., which was incorporated in 1966, has never licensed the use of its design marks or patches in a movie without reserving some level of editorial control, the lawsuit says.

According to Angels spokesman George Christie, the Angels have "a structure" in place for negotiating commercial licensing arrangements and "would be perfectly amenable to working with any enterprise interested in using Hells Angels trademarks within the guidelines we've established."

The suit seeks to enjoin any further distribution of the film and as yet unspecified monetary damages, according to Barry Fischer, an attorney with the L.A. firm of Hall, Dickly, Lawler, Kent & Friedman, which is handling the case for the Angels. "We've filed papers requesting documentation of the producer's profits from the movie, who they distributed it to, and the exact role of each defendant," Fischer says. "Only after we discover that can we fix a precise amount for monetary damages."

Fischer says the Angels are most perturbed by their portrayal in the film as disloyal to each other, in contradiction to the group's code.

**WAIT UNTIL THEY GET A LOAD OF ME:** Although Warner Home Video remains mum, a number of rival home video executives say they believe orders on "Batman" have topped the 15 million plateau. Assuming there are some re-orders, that means the Caped Crusader has probably outgunned the little alien in MCA Home Video's "E.T.: The Extra-Terrestrial" as the new sell-through champ. "E.T." numbers are believed to be around 14 million. WHV recently told the trade that the cassette will have to be allocated somewhat initially because of the crunch (Billboard, Nov. 4). One executive at a rival studio says "Batman," because of its apparently paralyzing effect on duplication and distribution, has "frozen the catalog business. There are lots of back-orders. That's a major concern now on the operational side of the business." Meanwhile, WHV is planning an "event of Gothic proportions" on Tuesday evening, Nov. 14, at the Tower Video Sunset store in Los Angeles, the eve of the title's in-store arrival.

**MUSICAL CHAIRS:** In a surprise move, even for the volatile home video industry, Tom Burnett—who had left Virgin Vision just last August after MCEG acquired it to go to Media Home Entertainment as senior sales and marketing VP—returns to MCEG/Virgin Home Entertainment as executive VP. Kathy Callahan, current MCEG/Virgin executive VP, according to the company, will now have a bigger role in distributions and acquisitions while Burnett will focus more on the marketing and sales side. Industry insiders say Media has feelers out to sales and marketing executives at major studios for a replacement. One possible name that has cropped up is Dick Pinson, former RCA/Columbia Pictures Home Video sales VP who had recently joined New World for a brief stint. At the same time, Barbara Hodgson, veteran publicity executive who had recently earned her VP stripes, has also departed Media to form her own marketing/PR venture. She has been replaced by Stephanie Long, former Touchstone Home Video publicity executive. Meanwhile, RCA/Columbia Pictures Home Video has named Bill Perrault marketing VP, completing a new trio of executives there that includes former New World-ers Paul Culberg, executive VP and chief operating officer, and David Pierce, sales VP. Perrault, had been marketing director of Vestron Video. Prior to Vestron, Perrault was with video wholesaler Artec.



## WEST COAST/NATIONAL

(Continued from page 5)

Nevertheless, he also says that a franchisee can enter the business for as little as \$500, which would be mainly for security boxes—an indication that no upfront investment in inventory is required.

Another sign that Handleman will guarantee returns on its sell-through product is Delfiner's assertion the deal will not tie up any of West Coast's open-to-buy dollars for rental cassettes. "The deal is advantageous in terms of cash outlay," he says. "Going with Handleman gives us the ability to put all this product on the floor and not affect our cash investment. It won't affect buying of rental product at all."

Asked whether the Handleman deal will allow West Coast to be competitive on big titles that are customarily blown out by mass merchandisers at rock-bottom prices, Delfiner replies, "There is a stipulation in the contract that will hopefully keep the situation competitive on pricing. If it's not competitive, we have other options."

On the same subject, Lou Kircos, chief financial officer of Handleman, comments: "Our prices are generally competitive. We are the largest seller of video product, and we didn't get there by offering the highest price."

Handleman did \$212 million in sell-through video business in its last fiscal year, which ended in April, notes Kircos. That figure represents a 31% increase over the \$146 million it did the year before in sell-through.

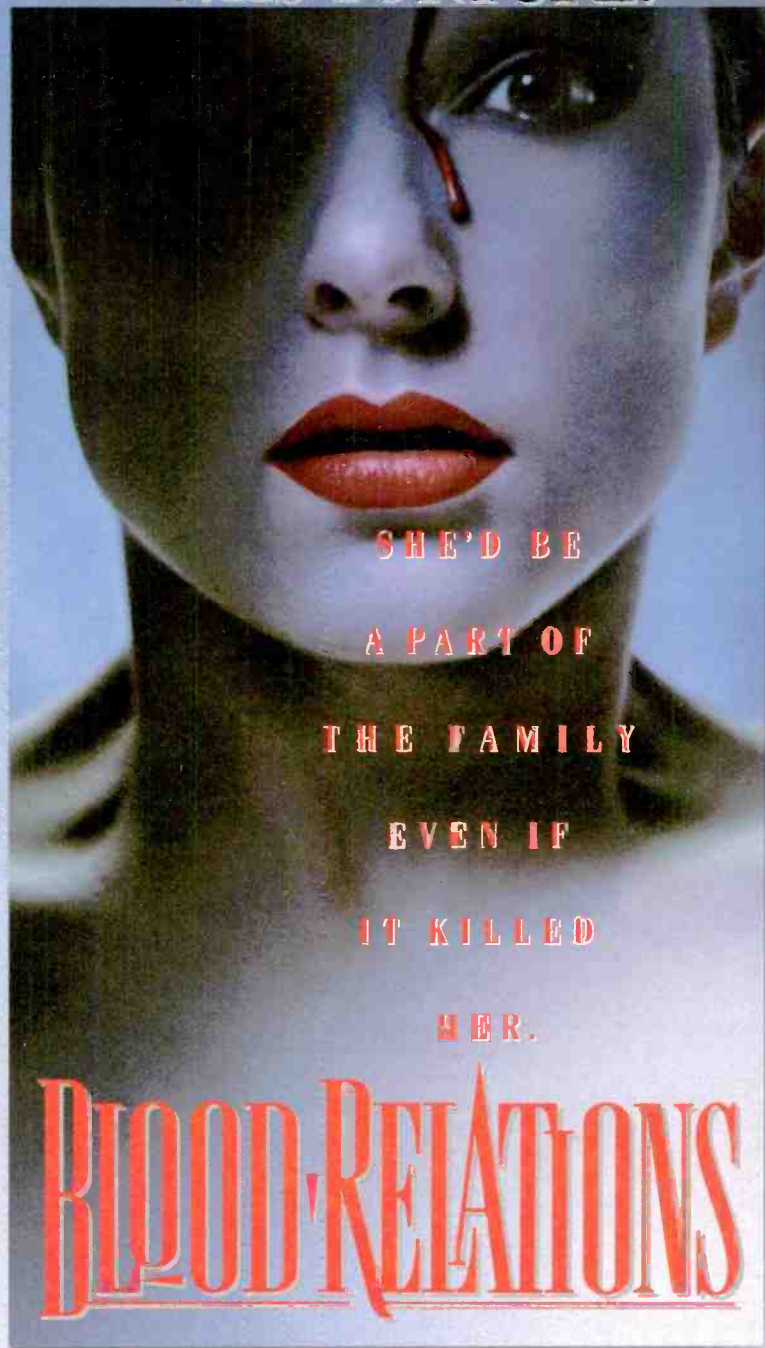
Kircos confirms that discussions are under way regarding audio racking of West Coast/National, which already sells CDs in six stores. "That's a possibility," he says. "The traffic that's generated in [video] rental outlets and the demographics of their customers fit very well with the music shopper. So it makes sense to test audio inventory in stores that have the capacity to carry that inventory."

In addition to West Coast/National, Handleman racks a few smaller specialty chains, including The Video Store, an 82-outlet chain owned by Vestron; Video Town, with 23 stores; and a couple of Blockbuster franchisees.

The West Coast deal gives Handleman a big leg up in its competition with other racks, especially Video Channels, for the burgeoning specialty store business. Pittsburgh-based Video Channels, which claims to rack more than 3,000 specialty outlets, was also in the running for the West Coast account and participated, along with Handleman, in a rackjobbing test at selected chain outlets last summer (Billboard, May 13). According to Delfiner, West Coast talked to at least three other racks, including Lieberman and Star Video, before settling on Handleman.

Delfiner says that Steve Strome, executive VP/chief operating officer of Handleman, will make a presentation at this week's West Coast/National convention in Atlantic City, N.J.; Handleman will also take an exhibit booth there. "At the convention, we'll answer all the franchisees' questions," he states.

# AND YOU THOUGHT YOUR FAMILY REUNION WAS TORTURE.



Marie was dying to meet Thomas' family.

But that was before she knew that his father was a brain surgeon who was out of his mind. That his grandfather's last request would be so lewd. And that she was a dead ringer for Thomas' dead mother.

The plot sickens when Thomas asks Marie to help kill his father. And his father takes a liking to her.

Both men want her body. She wants their money. And Marie learns the deadly consequences of playing father against son.

If this movie doesn't raise your blood pressure, nothing will.

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Special Effects GIANICO PRETTO

Production Designer GINA HAMILTON

Cast. ng by ADRIANA GRAMPA-MICHEL

Director of Photography RHETT MORITA

Editor MICHAEL McMAHON

Music by MYCHAEL DANNA Line Producer PACO ALVAREZ

Executive Producer SYD CAPPE

Produced by NICOLAS STILIADIS

Directed by GRAEME CAMPBELL

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ORDER CUTOFF DATE: JANUARY 9, 1990 • STREET DATE: JANUARY 25, 1990

## AEE DEBUTS MGM LOGO HARDWARE

(Continued from page 51)

sales, one of the industry's key products, have combined to cut into profits.

"We feel the MGM name and the

quality of the equipment and our pricing gives us justification for being optimistic about getting sufficient market share," Kerzner

says. "The MGM logo is universally identifiable and is associated with quality."

AEE is trying to avoid the worst of the price wars by positioning the line as not-quite-high-end goods. "With the blank tape, we're trying to stay with the Maxell and 3Ms," Kerzner says. "We're in the \$4.99 range for T-120. That's how we hope retailers will position it in their stores."

As for the hardware products, AEE's prices will be slightly higher than average, but below the top end. "I want to be about three quarters of the way up the price scale," Kerzner says.

The pricing strategy is related to AEE's distribution plans. Top-of-the-line product tends to be carried by audiophile and videophile retail outlets. "We want the mass merchants," Kerzner says. "So we want to be in a price range where mass merchants can carry us."

Kerzner says the company expects \$7 million-\$8 million in sales next year from blank tapes.



**Videos Are Forever.** Timothy Dalton, as James Bond, brandishes an additional bedroom weapon in "Licence To Kill." The title, part of CBS/Fox Video's first-quarter lineup, arrives in stores Jan. 4.



**Rocky Experience.** Sylvester Stallone is surrounded by prison guards in "Lock Up," an International Video Entertainment rental title arriving in stores Dec. 21.

## newsline...

**IT'S OFFICIAL.** The long-expected tie-in between Coca-Cola and RCA/Columbia on "Ghostbusters II," perhaps the worst kept secret in the home video industry, has finally been confirmed by the studio. The November 22 release will carry a 45-second commercial for Coke Classic at the beginning of the tape. The specially created spot is the first to appear on an RCA/Columbia video. Participating Coke bottlers will support the title through local radio giveaways and promotions.

**DISNEY POLICE:** Walt Disney has filed copyright, trademark and unfair competition actions against Amvest Video Corp. in U.S. District Court in L.A. According to Disney, the New Jersey-based company is infringing more than 170 Disney copyrights in the sale of 23 different titles in its budget-priced "Kidpic" line. Among some of the contested titles are "Dazzling Disney," "The Best Of Disney," and "One Hour Of Classic Video," which contain such characters as Mickey Mouse, Donald Duck and Bambi. Injunctive relief is sought as well as statutory damages totalling \$17 million. Disney VP and counsel Ed Nowak states Amvest is "trading on the Disney name, characters and trademarks as well as our goodwill with consumers everywhere. The packages are designed to look as though they come from Disney but the sound and video reproduction in the tapes we have seen is of very poor quality." A central legal question apparently concerns whether Disney retains copyrights and trademarks for its characters, such as Mickey Mouse, although the program containing those characters may have fallen into the public domain. No retailers were named in the suit, although Nowak says that option is still being considered.

**BLOCKBUSTER** last week announced the offering of \$300 million in Liquid Yield Option Notes (LYONS) due November 1, 2004. The zero-coupon notes pay no periodic interest. Each LYON is being offered at \$308.32 per \$1,000 principal amount at maturity. Proceeds from the offering will be used for general corporate purposes and to pay down existing debt, saving Blockbuster about \$2 million a year in interest expense. Each LYON can also be converted into 13.851 shares of Blockbuster common stock. Underwriting is being handled by Merrill Lynch Capital Markets.

**ORION TIE-IN.** The Vintner's International Co. last week began offering consumers a \$1.50 rebate on nine Orion Home Video titles including "Robocop," "Couch Trip" and "Throw Mama From the Train." Consumers who purchase any 1.5- or 3-liter bottle of Vintner's Taylor California Cellars premium wines can redeem the proof-of-purchase seal for a rebate on any of the \$19.98-list titles. Vintner's is calling the promotion "The Taste That's Right At Home," and is placing point-of-purchase material in the 1,000 or so stores nationwide, mostly convenience stores, that carry both Taylor wines and prerecorded cassettes.

**ON SHAKY GROUND.** It had to happen. The only question was when. And the answer is November 6. That's when MPI is releasing "The San Francisco Earthquake," a one-hour cassette produced by ABC News. The \$14.95 tape features footage compiled by ABC, including scenes from Candlestick Park just prior to the scheduled start of Game 3 of the World Series. It will also include earthquake safety tips and a list of agencies where contributions can be sent to help victims of the quake. A portion of the proceeds from the sale of the tape will be donated to the relief effort.

**ANOTHER PRECINCT HEARD FROM.** Vestron has added its voice to that of CBS/Fox in addressing the recent court decision which denied to Paramount an injunction against Video Broadcast Systems prohibiting the Wichita-based firm from placing local ads on prerecorded cassettes. "Normally, we will replace a defective tape within 72 hours," Vestron VP Michael Karrafa says. "But we would not accept any tape that has an ad on it. We would consider that evidence of tampering with the product we put into the market place."

FOR WEEK ENDING NOVEMBER 11, 1989

Billboard

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## TOP MUSIC VIDEOCASSETTES™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price
Compiled from a national sample of retail store sales reports.								
				★★ NO. 1 ★★				
1	1	13	HANGIN' TOUGH	CBS Music Video Enterprises 14V-49028	New Kids On The Block	1989	SF	14.95
2	2	19	DELICATE SOUND OF THUNDER	CBS Music Video Enterprises 24V-49019	Pink Floyd	1989	C	24.98
3	7	5	IN THE ROUND IN YOUR FACE	Bludgeon Riffola, LTD. PolyGram Music Video 080599-3	Def Leppard	1989	C	24.95
4	3	17	2 OF ONE ▲	Elektra Records Elektra Entertainment 40109-3	Metallica	1989	SF	9.98
5	<b>NEW</b>		MILLI VANILLI IN MOTION	Arista Records Inc. 6 West Home Video SW-5703	Milli Vanilli	1989	SF	14.98
6	4	97	\$19.98 HOME VID CLIFF'EM ALL! ▲	Elektra Records Elektra Entertainment 40106-3	Metallica	1987	C	19.98
7	5	15	FIGHT THE POWER-LIVE ●	CBS Music Video Enterprises 19V-49020	Public Enemy	1989	C	19.98
8	6	7	LITA	BMG Video 9834	Lita Ford	1989	LF	16.98
9	15	3	HARD N' HEAVY VOLUME 3	MPI Home Entertainment 1678	Various Artists	1989	D	19.95
10	14	3	VIDEO MINDCRIME	EMI EMI Home Video 1605	Queensryche	1989	LF	16.98
11	<b>NEW</b>		JANET JACKSON'S RHYTHM NATION	A&M Records Inc. A&M Video 61900	Janet Jackson	1989	SF	24.98
12	11	7	THIS IS THE FIRST 20 YEARS	Virgin Music Video 50136-3	Jethro Tull	1989	D	19.98
13	12	23	MICHAEL JACKSON: THE LEGEND CONTINUES ...	Motown Prod./Optimum Prod. Vestron Musicvideo 5358	Michael Jackson	1989	D	15.98
14	10	15	HARD N' HEAVY VOLUME 2	MPI Home Entertainment MP 1677	Various Artists	1989	D	19.95
15	9	41	MOONWALKER ▲ <sup>8</sup>	Ultimate Production CBS Music Video Enterprises 49009	Michael Jackson	1988	LF	24.98
16	16	7	THE HAUNTED FISH TANK	BMG Video 9835	Love And Rockets	1989	LF	16.98
17	8	37	PINK FLOYD LIVE IN POMPEII	PolyGram Music Video 080 731-1	Pink Floyd	1986	C	24.95
18	17	67	DEF LEPPARD: HISTORIA ▲ <sup>2</sup>	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	LF	24.95
19	19	17	SUBSTANCE 1989	Warner Reprise Video 38152	New Order	1989	LF	16.98
20	20	13	HARD N' HEAVY VOLUME 1	MPI Home Entertainment MP1676	Various Artists	1989	D	19.95

● RIAA gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria.) SF short-form, LF long-form, C concert, D documentary.

# New Releases From Warner Reprise Video.

# SOUND and VISION!

## DEPECHE MODE "101"

Depeche Mode has risen from cult status to become one of modern music's most popular bands, achieving gold record success with their 1987 release *Music For The Masses*. This chronicle of their 1988 performance at the Pasadena Rose Bowl played to packed theatres everywhere and garnered reams of critical acclaim. Now available on video for the first time, it features mesmerizing performances of such Depeche Mode classics as "Master & Servant," "People Are People" and "Just Can't Get Enough."

## Laurie Anderson "HOME OF THE BRAVE"

"Home Of The Brave" is indispensable viewing for Anderson fans and film aficionados alike. More than a concert film, it was originally shown in theatres across the U.S. to rave reviews, and presents Laurie Anderson's multi-layered vision of life in America with an engaging mix of high-tech wizardry, droll satire and 21st-century synthesizer music.

## ICE-T "THE ICEBERG VIDEO"

As the undisputed king of West Coast rap, Ice-T has scored with hit singles like "Colors" and "I'm Your Pusher" and the gold album *Power*. "The Iceberg Video" is the first compilation to capture the full force of Ice-T's powerful concert and video performances. It's a collection of videos and live footage that features 19 classic Ice-T cuts, plus never-before-released documentary footage.

## More Video Classics From Warner Reprise Video!

### NEW ORDER

#### "SUBSTANCE"

The essential video collection from this platinum-selling band.

### DWIGHT YOAKAM

#### "JUST LOOKIN' FOR A HIT"

Six videos and previously-unreleased backstage footage from the Hillbilly Deluxe who's racked up three gold albums in his short career.

### JANE'S ADDICTION

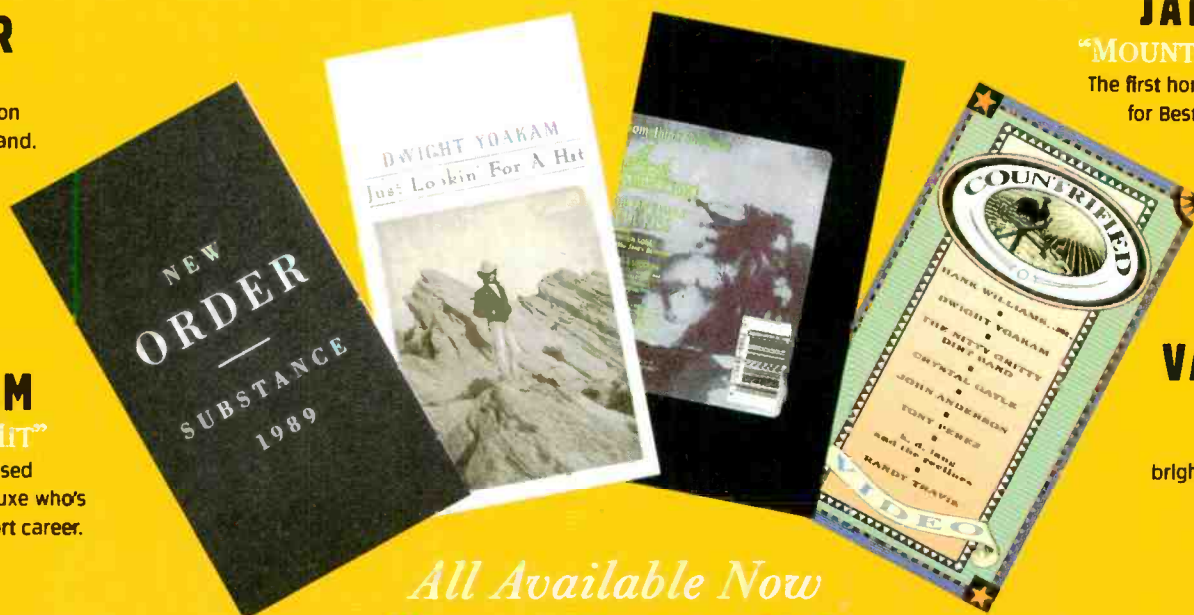
#### "MOUNTAIN SONG--THE FAN'S VIDEO"

The first home video from this 1988 Grammy nominee for Best Heavy Metal/Hard Rock Performance.

### VARIOUS ARTISTS

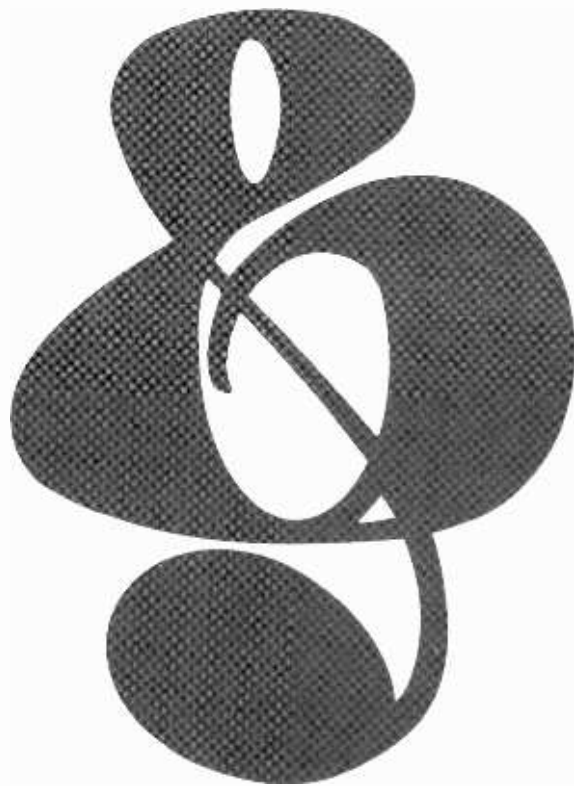
#### "COUNTRYFIED"

Eight video hits from country's brightest stars, including Hank Williams, Jr., Randy Travis, Crystal Gayle and k.d. lang and the reclines.



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AND STAFFING OF A CLINIC FOR RESEARCH, TEACHING AND TREATMENT. WE NEED YOUR  
HELP TO CONTINUE WITH THIS WORK AND ACHIEVE OUR LONG TERM GOAL OF A PERMANENT  
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*PLEASE JOIN US IN SUPPORTING THIS WORTHY CAUSE.*

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WILL BE DONATED TO THE NORDOFF-ROBBINS MUSIC THERAPY FOUNDATION, INC.*

## CMJ Vid Panel Stresses Visual Appeal, Use Of Local Outlets Creativity, Not Cash, Called Crucial To Clips

BY MELINDA NEWMAN

NEW YORK The emphasis was on creativity over cash at the music video panel here during CMJ's Music Marathon, Oct. 26-28.

"The Video Front: Founders, Defenders, Detractors & Defectors" focused on creating videos that are visually effective, but not cost prohibitive.

"Just buy a Bolex for \$800 and shoot," said director Jeff Hudson. "It's the band, not the equipment."

Though tales of Tone Loc's "Wild Thing" and Van Halen's "Jump" videos both being made for less than \$1,000 are well-known, I.R.S.'s David Millman reminded the audience why those clips worked. "Everyone talks about 'Jump' being

cheap, but it worked because Van Halen was able to bring so much charisma to it," he said. "What if the band brings nothing? Think about how this is going to help [the act] besides something to show mom."

Though Hudson declared, "Anything in color is dead. Black-and-white is holier than thou for the next year," MTV's Rick Krim warned the acts, "Don't make a grainy and edgy video just for [MTV alternative music show] '120 Minutes'; it's never going to get played anywhere else. It doesn't have to be all pyro and lingerie either; there's a middle line."

And, according to programmers, that line is being crossed more and more. Lou Robinson, program director for Hit Video USA, which broadcasts between one and 10 hours a day in 55 markets, warned that "Lita Ford dancing around in her underwear isn't going to cut it some places in the Bible belt. We played Cher ['If I Could Turn Back Time'] and within a week, we had three program directors say, 'Pull this or we'll pull you.'"

No matter the content of the video, competition is fierce, stressed moderator Laurel Sylvanus of Warner Bros., adding that there were 1,500 videos shipped from labels in the first nine months of 1989.

Therefore, it is important that bands and managers look to other than the national video outlets. There are more than 75 local outlets that cater to all kinds of music.

"Local channels can get a buzz on a band going," said Beggars Banquet's Chris Rawlins. But in dealing with local outlets, labels stressed the need for professionalism. Because it costs up to \$40 to copy and send a video, many labels ask for the clips back. "We try to recycle

videos," said Rawlins. "If I send it and it goes into a black hole, why should I send more?"

"I'm not always able to get feedback from stations, and that's crucial to me" said Columbia Records' Mark Ghuneim. "When they want service, they're on the phone every five minutes, but when they get it, I go into the abyss."

Additionally, bands should also look to the nationally run, interactive show Video Jukebox Network, which airs in 25 cities. Because each city is operated independently, VJN can place regional favorites into rotation. "For example, we have go-go music in D.C.," says VJN consultant Mike Cooper. "We can play videos on a local basis, but we wouldn't take a Tampa [Fla.] band and play them in Newark [N.J.]."

Though it is somewhat hits-driven, VJN tries to offer viewers clips they wouldn't see on other outlets. "We let people see the Rolling Stones elsewhere—that just leaves more room for alternative [clips]. I feel like video is for music that's fallen through radio's cracks."

If a video is receiving no airplay, Sylvanus stressed that the clip is not a lost cause. More and more bands are making clips to send to retailers as an introduction to the band and as an appeal to stock the record.

And if there is no money to make the video, there are alternatives. "People are talking about video eating the tour support budget, but it's important to look at [other things besides video]," said Millman. "It's amazing how many bands can pose in front of a camera, but can't tour live."

"Video is just part of the mix," agreed Sylvanus. "It can't stand in a vacuum if nothing else is happening with the record."



**Healing Hands.** John Lee Hooker, left, rips it up with Carlos Santana during the video shoot for "The Healer," the lead track from Hooker's new Chameleon album. The clip, Hooker's first, was shot in the warehouse of the label's Hawthorne, Calif., offices.

# THE EYE



by Melinda Newman

**EYE'VE SEEN THE FUTURE AND IT WILL BE:** Eye attended a session on 900 numbers during the "Interentertainment—The Conference On Interactive Entertainment" in New York. Unfortunately, some of the panelists on "Dialing For Dollars" dealt a little more in self promotion than information, but there were some interesting tid-bits.

Chairman and CEO of the **Video Jukebox Network** **Andy Orgel** addressed some concerns that his interactive music channel and other television outlets using interactive communication have. One of the biggest challenges is making people aware of how interactive television works. "We all need to do a better job of informing our constituencies about our progress," Orgel said, "or we'll confuse ourselves and our customers." To that end, he mentioned statistics gathered in a survey overseen by **Alexander & Associates**. Of 80 cable operators responding, 68% thought interactive television is the wave of the future. However, 79% of the respondents felt that pay-per-view is the extent of interactive television, and 68% thought people had to have additional hardware other than a television and touch-tone phone to participate in basic interactive television.

VJN plans to further expand its viewers' interactive participation through its Hispanic channel, which is being tested in Texas, and a battle of the bands. "The challenge to attract new viewers is real," Orgel stressed. "We're just now getting into cross-promotion, emphasizing that viewer choice is the real element."

MTV's **Larry Lieberman** also stressed his network's involvement in interactive television. "During 250 of the first 300 days of this year, MTV gave viewers a chance to call in and enter a contest or vote for a particular song during a VJ segment."

MTV's contests target the demographics that channel is striving to reach, the 18-to-24-year-old market. Therefore, winners of virtually every contest have to be 18 to enter. "We don't reinforce that viewers have to get their parents' permission to call because that could be seen as condescending to a 24-year-old."

Calls are never more than 95 cents per minute, according to Lieberman. The one exception was **VH-1's** Corvette sweepstakes, in which 36 vehicles were given away to one viewer. The cost to enter was \$2. However, in accordance with the law, alternative means of entry are always announced. Because of "our responsibility not to overexploit the audience," Lieberman said that MTVN's third channel, **Nickelodeon**, does

not use 900 numbers.

Another real concern among the interactive television community is adequate telephone service. MTVN currently uses a service that can handle 10,000 calls simultaneously. "But as the medium and our use of it grows, we'll be looking for greater capacity," Lieberman said.

**IN FOCUS:** This week Eye zooms in on **Power Play Music Television**, based in Newark, N.J.

Power Play's genesis was as **U68** almost a decade ago. After that channel was bought out by **Home Shopping Network**, some of U68's participants started **PPMT**.

PPMT produces between two and five hours of new programming—in 30- and 60-minute blocks—each week, with more than 40 hours of programming circulated among its nine cable outlets.

The four shows offered by PPMT are "Power Play," a basic video program that encompasses all kinds of music, and three specialty shows. The "Power Hour" focuses on heavy metal; "Upon This Rock" emphasizes contemporary Christian music, and "Power House Mix" is a dance program featuring tunes with more than 112 bpm. Videos from a former alternative music show, "Nocturnal Transmissions," are now folded into the existing programs. Another show, "Local Live Licks," which integrated performance clips of local bands with videos from national acts, stopped production last summer. However, PPMT is looking at bringing it back in a different format.

PPMT also does a special version of "Power Play" for **Manhattan Cable's** infamous Channel J. "On that Sunday night show, we're able to air a lot of the uncut videos, such as ones from **2 Live Crew** and **Jane's Addiction**, as well as some French videos," says **Charlie Frick**, PPMT's publicist.

PPMT's strongest showing is on New Jersey channel **Power 36**, which features a four-hour block of "Power Play" on Friday nights. As with the other programs that air on weekend nights, viewers can call in and request videos, as well as win prizes ranging from albums to T-shirts to concert tickets.

"People say we're in competition with MTV, but we play so much that they won't even give a nod to us. We take a lot of stuff from **Wax Trax** and **Chameleon** and other indies," Frick says. "We're not at all hits-driven. 'Power Play' is a mixture of what we get from major labels and what we like. Just because **Clapton** ends up on MTV, we'll still show the clip if we like it, but we'll also take a risk on a band like **Damien**, whom we played almost a year ago."

PPMT also utilizes footage shot in local clubs on its programs, as well as interviews done with artists coming through town.

None of the shows features on-air hosts, instead relying on voiceovers done by **WJNR's** **Steel Colony**.

Frick, program director **Greg Furgason**, and **Patrick Mirucki**, one of five segment producers, can be reached at 201-642-5747.

## VIDEO TRACK

LOS ANGELES

**LIMELIGHT DIRECTOR** **Julien Temple** recently shot **Tom Petty's** "Free Fallin'" video, the latest single from his MCA album "Full Moon Fever." **Lynn Rose Higgins** produced the conceptual clip, shot in a variety of L.A. locations.

**Jim Yukich** has wrapped a pair of **Capitol** videos for **Donny Osmond** and the **Doobie Brothers**. He shot Osmond's "Hold On" on location in downtown L.A., and the Doobies' "One Chain" at the S.I.R. stages. **Toby Phillips** directed photography on both shoots, and **Paul Flattery** and **Irene Crinita** produced for FYI.

**Penelope Spheeris** recently directed **Megadeth's** "No More Mr. Nice Guy" for the new **Wes Craven** film, "Shocker." **Jessica Cooper** produced for **Planet Pictures** with **Gerry Wenner** on camera.

NEW YORK

**BIZ MARKIE** RAPPED HIS WAY through C.W. Post College on Long Island, where **Classic Concept** di-




OTHER CITIES

**M-OCEAN PICTURES** director **Michael Geoghegan** has wrapped (Continued on next page)

# Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.

Lists do not include videos in recurrent or oldies rotation.

 <p>Continuous programming 1775 Broadway, New York, NY 10019</p>	 <p>Continuous programming 1775 Broadway, New York, NY 10019</p>	 <p>Black Entertainment Television 14 hours daily 1899 9th St. NE, Washington, DC 20018</p>
<p><b>ADDS</b></p> <p>Badlands, Winter's Call Phil Collins, Another Day In Paradise Taylor Dayne, With Every Beat Of My Heart Lou Gramm, Just Between You And Me Rickie Lee Jones, Satellites Kiss, Hide Your Heart Kevin Paige, Don't Shut Me Out Tom Petty, Free Fallin' Rolling Stones, Rock And A Hard place The Smithereens, A Girl Like You Whitesnake, Fool For Your Loving</p>	<p><b>ADDS</b></p> <p>Harry Connick, Jr., Don't Get Around Much Tina Turner, Steamy Windows The Roches, Big Nuthin' Beach Boys, Somewhere Near Japan</p> <p><b>FIVE STAR VIDEO</b></p> <p>David Byrne, Make Believe Mambo Joe Cocker, When The Night Comes John Lee Hooker/Carlos Santana, The Healer Rickie Lee Jones, Satellites Michael Penn, No Myth</p>	<p><b>ADDS</b></p> <p>Betty Wright, We Down Bobby Brown, Rock Wit'cha Milli Vanilli, Blame It On The Rain Eurythmics, Don't Ask Me Why Eurythmics, King And Queen Of America Alyson Williams, Just Call My Name Jeffrey Osborne/Dionne Warwick, Take Good Care... Club Nouveau, No Friend Of Mine Oran "Juice" Jones, Pipe Dreams Chunky A, Owww Sara Hickman, Equal Scary People Grace Jones, Love On Top Of Love Diana Ross, This House Tyler Collins, Whatch Gonna Do Janet Jackson, Rhythm Nation</p>
<p><b>BUZZ BIN</b></p> <p>Big Audio Dynamite, Contact Camper Van Beethoven, Pictures Of Matchstick Men Red Hot Chili Peppers, Higher Ground</p>	<p><b>HEAVY</b></p> <p>B-52's, Love Shack Poi Dog Pondering, Living With A Dreaming Body Michael Bolton, How Am I Supposed To Live... Phil Collins, Another Day In Paradise Gloria Estefan, Get On Your Feet Billy Joel, We Didn't Start The Fire Roy Orbison, Pretty Woman Poco, Call It Love Bonnie Raitt, Nick Of Time Linda Ronstadt/Aaron Neville, Don't Know Much Roxette, Listen To Your Heart Simply Red, You've Got It Soul Sister, The Way To Your Heart</p>	<p><b>HEAVY</b></p> <p>Soul II Soul, Back To Life Janet Jackson, Miss You Much Regina Belle, Baby Come To Me Kashif, Personality Jermaine Jackson, Don't Take It Personal Richard Elliott, In The Name Of Love Aretha Franklin/James Brown, Gimme Your Love Marcia Griffith, Electric Boogie Pieces Of A Dream, 'Bout Dat Time Will Downing, Test Of Time Jody Watley, Everything Sharon Bryant, Foolish Heart Angela Winbush, The Real Thing Luther Vandross, Here And Now E.U., Living Large</p>
<p><b>BREAKTHROUGH</b></p> <p>Neneh Cherry, Manchild</p>	<p><b>HEAVY</b></p> <p>Paula Abdul, (It's Just) The Way That You Love Me Aerosmith, Love In An Elevator B-52's, Love Shack Bad English, When I See You Smile Bon Jovi, Living In Sin Bobby Brown, Rock Wit'cha Alice Cooper, Poison D.A.D., Sleeping My Day Away Great White, The Angel Song Janet Jackson, Rhythm Nation Billy Joel, We Didn't Start The Fire Lenny Kravitz, Let Love Rule John Cougar Mellencamp, Let It All Hang Out Roxette, Listen To Your Heart Tears For Fears, Sowing The Seeds Of Love Thompson Twins, Sugar Daddy</p>	<p><b>HEAVY</b></p> <p>Soul II Soul, Back To Life Stacy Lattisaw, What You Need Michael Cooper, Just What I Like Natalie Cole, As A Matter Of Fact</p>
<p><b>SNEAK PREVIEW</b></p> <p>D.J. Jazzy Jeff &amp; The Fresh Prince, I Think I Can... Escape Club, Twentieth Century Fox Richard Marx, Angelia</p>	<p><b>MEDIUM</b></p> <p>Regina Belle, Baby Come To Me Paul Carrack, I Live By The Groove Tracy Chapman, Crossroads Taylor Dayne, With Every Beat Of My Heart Melissa Etheridge, No Souvenirs Eurythmics, Don't Ask Me Why Grayson Hugh, Bring It All Back Mick Jones, Everything That Comes Around NRBQ, It's A Wild Weekend Soul II Soul, Back To Life Barbra Streisand, We're Not Makin' Love Anymore Tuck &amp; Patti, Castles Made Of Sand</p>	<p><b>MEDIUM</b></p> <p>Full Force, Ain't My Type Of Hype Stacy Lattisaw, What You Need Michael Cooper, Just What I Like Natalie Cole, As A Matter Of Fact</p>
<p><b>HEAVY</b></p> <p>Paula Abdul, (It's Just) The Way That You Love Me Aerosmith, Love In An Elevator B-52's, Love Shack Bad English, When I See You Smile Bon Jovi, Living In Sin Bobby Brown, Rock Wit'cha Alice Cooper, Poison D.A.D., Sleeping My Day Away Great White, The Angel Song Janet Jackson, Rhythm Nation Billy Joel, We Didn't Start The Fire Lenny Kravitz, Let Love Rule John Cougar Mellencamp, Let It All Hang Out Roxette, Listen To Your Heart Tears For Fears, Sowing The Seeds Of Love Thompson Twins, Sugar Daddy</p>	<p><b>MEDIUM</b></p> <p>Regina Belle, Baby Come To Me Paul Carrack, I Live By The Groove Tracy Chapman, Crossroads Taylor Dayne, With Every Beat Of My Heart Melissa Etheridge, No Souvenirs Eurythmics, Don't Ask Me Why Grayson Hugh, Bring It All Back Mick Jones, Everything That Comes Around NRBQ, It's A Wild Weekend Soul II Soul, Back To Life Barbra Streisand, We're Not Makin' Love Anymore Tuck &amp; Patti, Castles Made Of Sand</p>	<p><b>MEDIUM</b></p> <p>Full Force, Ain't My Type Of Hype Stacy Lattisaw, What You Need Michael Cooper, Just What I Like Natalie Cole, As A Matter Of Fact</p>
<p><b>ACTIVE</b></p> <p>The Alarm, Sold Me Down The River Bonham, Wait For You Tracy Chapman, Crossroads The Cure, Lullaby Enuff Z'nuff, New Thing Melissa Etheridge, No Souvenirs Eurythmics, Don't Ask Me Why Eurythmics, King And Queen Of America Fiona/Duet With Kip Winger, Everything You Do Georgia Satellites, Another Chance Giant, I'm A Believer The Grateful Dead, Foolish Heart Kix, Don't Close Your Eyes Max Q, Sometimes Milli Vanilli, Blame It On The Rain Tesla, Love Song Young M.C., Bust A Move</p>	<p><b>RECORD THE ALL NEW GUIDE</b></p> <p>Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043</p>	<p><b>HIT VIDEO</b></p> <p>10 hours daily 1000 Louisiana Ave., Houston, TX 77002</p>
<p><b>MEDIUM</b></p> <p>Belinda Carlisle, Leave A Light On Paul Carrack, I Live By The Groove Joe Cocker, When The Night Comes Dangerous Toys, Scared Faster Pussycat, Poison Ivy Deborah Harry, I Want That Man Ian Hunter/Mick Ronson, American Music Shooting Star, Touch Me Tonight Skid Row, Piece Of Me Squeeze, If It's Love Stage Dolls, Still In Love The The, Kingdom Of Rain Neil Young, Rockin' In The Free World</p>	<p><b>CURRENT</b></p> <p>Flesh For Lulu, Decline And Fall The Cure, Lullaby The Mighty Lemon Drops, Into The Heart Of Love BoDeans, Good Work Dan Reed Network, Make It Easy Red Hot Chili Peppers, Higher Ground Living Colour, Glamour Boys Saraya, Back To The Bullet Young M.C., Principal's Office Redhead Kingpin, Do The Right Thing Biz Markie, Just A Friend Heavy D. And The Boys, Somebody For Me Seriously Fine, Nothing Can Stop Us Tesla, Love Song Bonham, Wait For You Great White, The Angel Song Stage Dolls, Still In Love Kiss, Hide Your Heart Belinda Carlisle, Leave A Light On Donny Osmond, Hold On Billy Joel, We Didn't Start The Fire Animal Logic, There's A Spy (In The House Of Love)</p>	<p><b>ADDS</b></p> <p>Janet Jackson, Rhythm Nation Taylor Dayne, With Every Beat Of Your Heart Phil Collins, Another Day In Paradise Stage Dolls, Still In Love Lisa Lisa &amp; Cult Jam, Kiss Your Tears Away</p>
<p><b>BREAKOUTS</b></p> <p>Danger Danger, Naughty Naughty Peter Dinklage, Holding On To You Poi Dog Pondering, Living With A Dreaming Body Sugarcube, Regina</p>	<p><b>WOMEN TRACKS</b></p>	<p><b>POWER</b></p> <p>Roxette, Listen To Your Heart Bad English, When I See You Smile Billy Joel, We Didn't Start The Fire Janet Jackson, Miss You Much Kix, Don't Close Your Eyes Young M.C., Bust A Move Milli Vanilli, Blame It On The Rain Bobby Brown, Rock Wit'cha Gloria Estefan, Get On Your Feet Richard Marx, Angelia B-52's, Love Shack Paula Abdul, (It's Just) The Way That You Love Me Kevin Paige, Don't Shut Me Out Tina Turner, The Best Poco, Call It Love</p>
<p><b>TNN</b></p> <p>The Nashville Network 13 Hours Weekly 2806 Opryland Dr., Nashville, TN 37214</p>	<p>14 hours weekly 6311 Romaine St., Los Angeles, CA 90038</p> <p><b>ADDS</b></p> <p>Janet Jackson, Rhythm Nation Tora Tora, Guilty Badlands, Winter's Call Phil Collins, Another Day In Paradise Lou Gramm, Just Between You And Me Big Noise, Name And Number Jive Bunny &amp; The Mixmasters, Swing The Mood Doobie Brothers, One Chain (Don't Make No Prisoner) Sara Hickman, Equal Scary People Richard Marx, Angelia Shooting Star, Touch Me Tonight Pia Zadora, Heartbeat Of Love Melissa Etheridge, No Souvenirs Saraya, Back To The Bullet Kiss, Hide Your Heart John Cougar Mellencamp, Let It All Hang Out Paula Abdul, (It's Just) The Way That You Love Me After 7, Heat Of The Moment Roy Orbison, Pretty Woman</p>	<p><b>GMT</b> Country Music Television</p> <p>Continuous programming 704 18th Ave. South, Nashville, TN 37203</p>
<p><b>CURRENT</b></p> <p>Ronnie Milsap, A Woman In Love Highway 101, Honky Tonk Heart Marty Stuart, Cry, Cry, Cry Keith Whitley, It Ain't Nothin' Holly Dunn, There Goes My Heart Again Kentucky Headhunters, Walk Softly On This Heart... k.d. lang, Trail Of Broken Hearts Alan Jackson, Blue-Blooded Woman John Anderson, Who's Loving My Baby Baillie And The Boys, I Can't Turn The Tide Garth Brooks, If Tomorrow Never Comes Jo-El Sonnier, If Your Heart Should Ever Roll This Way Kenny Rogers, Vows Go Unbroken (Always True... Ronnie McDowell, American Music Travis Tritt, Country Club Alabama, High Cotton Nitty Gritty Dirt Band, When It's Gone Zaca Creek, Sometimes Love's Not A Pretty Thing Lorrie Morgan, Out Of Your Shoes Tonight Clint Black, Killin' Time</p>	<p><b>HEAVY</b></p> <p>Roxette, Listen To Your Heart Kevin Paige, Don't Shut Me Out Bad English, When I See You Smile Bobby Brown, Rock Wit'cha Tears For Fears, Sowing The Seeds Of Love B-52's, Love Shack</p>	<p><b>HEAVY</b></p> <p>Vern Gosdin, That Just About Does It, Don't It Bellamy Brothers, You'll Never Be Sorry Garth Brooks, If Tomorrow Never Comes Paul Overstreet, All The Fun Sawyer Brown, The Race Is On Shane Barmby, Ridin' And Robin' Lionel Cartwright, Give Me His Last Chance Lorrie Morgan, Out Of Your Shoes Tonight Alabama, High Cotton Marty Stuart, Cry, Cry, Cry Ricky Skaggs, Let It Be You Dwight Yoakam, Long White Cadillac Randy Travis, It's Just A Matter Of Time Daniele Alexander, She's Her Charlie Daniels, Simple Man Wild Rose, Breaking New Ground Billy Joe Royal, Till I Can't Take It Anymore Zaca Creek, Sometimes Love's Not A Pretty Thing Highway 101, Honky Tonk Heart Clint Black, Killin' Time</p>

# MUSIC VIDEO



**All Aboard.** Ed Bennett, right, president of VH-1, congratulates Peter Bahouth, executive director of Greenpeace, on the arrival of the environmental and peace organization's new Rainbow Warrior ship to New York's South Street Seaport. The music channel began running "World Alert," one-minute vignettes designed to increase environmental awareness, this summer.

## NEW VIDEOCLIPS

This weekly listing of new video-clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to Billboard, New Video-clips, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

- ROLLING STONES**  
**Rock And A Hard Place**  
Steel Wheels/Columbia  
Curt Marvis, Michael Wells/The Company  
Wayne Isham
- LINDA RONSTADT**  
**Don't Know Much**  
Cry Like A Rainstorm—How Like The Wind/Elektra  
Anita Wetterstedt/O Pictures  
Yurek Bogayavicz
- BILLY SQUIER**  
**Don't Let Me Go**  
Hear & Now/Capitol  
Tamara Friedman, David Naylor/DNA  
Jean Pelelerin
- ROD STEWART**  
**Downtown Train**  
Storyteller—The Complete Anthology 1967-1990/Warner Bros.  
Jon Small/Picture Vision  
Amy Goldstein
- SADAO WATANABE**  
**Any Other Fool**  
Front Seat/Elektra  
Doug Dilger/TMC Pictures  
Blaine Novak
- ALYSON WILLIAMS**  
**Just Call My Name**  
Raw/Def Jam  
Tom Tercek  
Mustapha Kahn
- PAUL WINTER CONSORT**  
**Kurski Funk**  
Earthbeat/Living Music Records  
Niles Siegel/Niles Siegel Productions Inc.  
Niles Siegel
- ZAPP**  
**Ooh Baby, Baby**  
V/Reprise  
Karolyn Ali/Renge Films  
Bill Parker

## VIDEO TRACK

(Continued from previous page)

several new videos, including **Screaming Blue Messiahs'** "Four Engines Burning" for Elektra; and **Danny Wilson's** "If Everything You Said Was True" and "Never Gonna Be The Same" for Virgin.

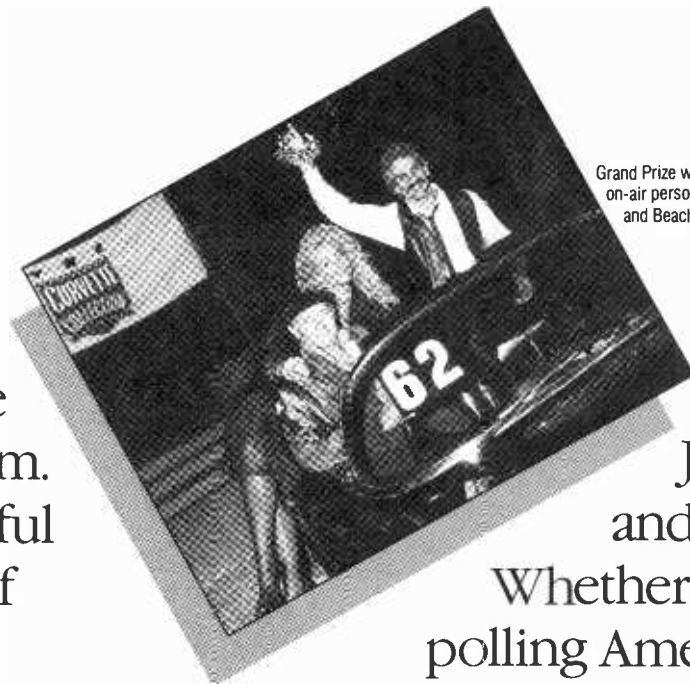
**Jo-El Sonnier** must have surprised a few shoppers at Manuel's Cajun Grocery Store in Milton, Tenn., when Studio Productions' **Jim May** shot the video for "If Your Heart Should Ever Roll This Way." **Mary Matthews** and **Joan French** produced the energetic clip, which comes from the artist's album on RCA.

**Stephanie Clavier** directed the

Texas video "Every Day Now," from the Mercury album "Southside." **Georges Bermann** produced the New Orleans-based clip.

**Cindy Keefer** of the Film Syndicate recently directed "Drift Away," a **Judson Spence** single from the "Wonder Years" soundtrack album on Atlantic. **Bryan Johnson** and **Julie Fong** produced the shoot on location in Hidden Valley, Calif. Keefer and Johnson also directed and produced a video for Atlantic's **Banshee**. "Shoot Down The Night," set in Bear Mountain, N.Y., comes from the band's album "Race Against Time."

With over 1.2 million calls,  
the VH-1 Corvette Collection Sweepstakes  
went platinum.



Grand Prize winner Dennis Amodeo,  
on-air personality Kathryn Kinley,  
and Beach Boys' Mike Love.

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calls. 1.2 million of them.

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television promotion of  
its kind.

Together, VH-1 and Call Interactive  
made TV history. What a team.

Congratulations to  
VH-1's President  
Ed Bennett, Jeff  
Rowe, Leslye  
Schaefer and  
Bo Overlock.



And to quarterback  
Jim Cahill, who conceived  
and developed the promotion.

Whether it's giving away 36 Vettes,  
polling America on Monday Night  
Football, or providing sophisticated  
businesses with an interactive market-  
ing tool, you couldn't find a better  
partner than Call Interactive.

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is yours.

**CALL INTERACTIVE**<sup>SM</sup>  
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**CONGRATULATIONS VH-1  
FOR ONE DREAM  
OF A PROMOTION!**

# Spec's To Launch Sure Shot Vid Rental Program

BY ED CHRISTMAN

NEW YORK Spec's Music & Video, which already enjoys a robust video rental business, is planning to establish a Sure Shot program, which would mirror the chain's successful audio policy.

The Miami-based chain, which had video rentals of \$5.3 million in the fiscal '89 year that ended July 31, plans to highlight B-movie titles through rental discounting and in-store promotion starting in January.

The 48-unit web will select "sleepers" movies that management and employees consider to be good but, for one reason or another, aren't as successful as blockbuster titles.

"There are two reasons to do this," says Gail Reed, video buyer. "We want to make back our money on these titles . . . and it will show we have a deep catalog."

The web's audio Sure Shot program features eight artists per month, which allows customers to purchase albums by relatively unknown artists, with the guarantee that if they don't like them, they can exchange them. "It's a buy-and-try program," says Jeff Clifford, VP.

Spec's is the second combo web to apply a successful audio program to the video rental side of the business. In Amarillo, Texas, Hastings Books, Music & Video has extended its Hot Tips program to the books and video sections in its combo stores (Billboard, Sept. 30).

Some video-only chains, such as Erol's and Blockbuster, have also inaugurated programs to highlight sleeper titles. Erol's was the first major chain to do so when it introduced its Discovery program last year.

The video Sure Shot program is just one component of an overall effort to improve the Spec's position in the highly competitive Florida rental marketplace.

The chain already is going toe to toe with Blockbuster in Tampa and South Florida, Clifford says, but in the "rest of the state we have some catching up to do."

At Spec's convention in Tampa, held Oct. 3-6, Ann Lief, president, told managers that "Blockbuster is coming on strong. [It] has done a wonderful job of making everybody think it has everything. But we have a better and deeper selection and we have to let the customer know it."

Lief urged managers to play off the strengths of its audio department in combo stores. "We have to get our music customers into the video sections of our stores," she said. "When a customer comes up to the register to buy music, remind them about video. There is no reason why we can't do better."

Spec's, which has been selling re-

**'We want to make back our money on these titles and show we have a deep catalog'**

corded music since 1948, expanded into video rental in 1982, says Clifford. "We have let [the video business] grow as consumer demand has grown," he says. "In some of the superstores, which range between 7,000 and 12,000 square feet, video can take 40%-50% of the space."

Last year the company had seven superstores and 24 smaller stores

offering video rentals. Spec's currently is involved in an aggressive expansion program, which is heavily tilted toward opening superstores. At least 10 stores will open in the current fiscal year.

Overall, rental comprised 13.8% of the chain's \$40 million sales volume in fiscal '89. Video sell-through was \$2.3 million, or 5.8% of total business. In the first two months of fiscal '90, rental was up to 17% of sales, while sell-through inched up to 6%, Clifford says.

Currently, Spec's is preparing to open its first video-rental-only store, which will be in a mall with an exterior entrance. Also, management is negotiating a lease for a freestanding unit. Clifford described the video-only stores as an experiment that the chain would run with if it proved successful.

Spec's management is still working out the video policy of its Sure Shot program, including its name, says Clifford. The movies will be offered at a discount—perhaps 99 cents or \$1.50—while A titles rent for \$1.99.

"We may not use a guarantee on video rentals, but we always try to please the customers," Clifford

adds.

At the web's convention, David Kahn, a video supervisor, said, "We want employees to be familiar with the movies. If a customer asks about a movie, we want our employees to know what they are talking about. We don't want them to be in the position of recommending a movie they haven't seen."

So Spec's will try to get screening copies from suppliers, added Caroline Hickman, a video supervisor who chaired the session with Kahn. "If we can't get screening copies, then employees will be able to rent those titles for free. Or maybe we will have an in-store screening for employees after hours."

Other plans to bolster video performance include a direct-mail campaign, aimed at getting customers into Spec's stores. "When a member's anniversary comes up, we will send them something, maybe a free rental coupon, to get them to come back into the store to re-sign with the club, and update our information on them," Clifford says. "Or, if a customer hasn't been in the store for 90 days, we will send them a free rental coupon to get them back in the store."



by Earl Paige

**MUSIC VIDEO PUSH:** One-stops, increasing their concentration on music video and going after the music stores and departments, will not all give up on and ignore video specialty, says Bruce Ogilvie, president of Abbey Road Distributors, Santa Ana, Calif. He was among the 450 delegates at the annual National Assn. of Recording Merchandisers wholesalers' gathering Oct. 21-25 in Phoenix at the Arizona Biltmore. In fact, video stores have at least one advantage over the prerecorded audio store, Ogilvie says—rental for trial before purchase. Most discussion on music video centers on how the category does not generate action when surrounded exclusively by video. Ogilvie, however, points to the many video stores now adding CD and prerecorded cassettes, which provides the necessary adjacency for music video.

That music video is much on the manufacturers' minds was seen in the appearance of Steve Harkins, who heads the music video department for 12-branch Baker & Taylor. Although all six major prerecorded music labels have music videos now, Harkins hit hard on how the category needs improvement, especially simultaneous release. "For 10 years, we have been encouraging home taping" of music videos, Harkins charged, because too few are available in a timely fashion.

"According to Billboard's Hot 100, 90 songs have music video counterparts. Yet to my knowledge, only 12 are commercially available at the retail level," Harkins lamented. "We're asking consumers to pay \$20 for packaging," he said, referring to how the product has been available on audio and on MTV and VH-1-type channels long before it is out on video. Yet another problem is that of production. "Many music videos today are produced with MTV and VH-1 in mind and, unfortunately, retain a style that has become repetitive. We need new and innovative concepts in the unlimited boundaries that video has to offer," Harkins said. In terms of merchandising, he stressed cross-

promotion with audio and urged in-store play. Yet, he said, "I'm amazed at the number of stores that are still without monitors."

**MUSIC, MUSIC, MUSIC:** In an echo of what wholesalers heard in Phoenix, Los Angeles retailer Steve Gabor is holding off stocking his newest Odyssey combo store with CD, looking instead for a rack service. At the NARM Wholesalers Conference, Eric Doctorow, senior VP/GM at Paramount Home Video, stirred comment with the suggestion rackjobbers go after video specialty stores by offering both CDs and computer software (Billboard, Nov. 4). Noting how so many video stores are now having sell-through racked, Gabor says, "You can get product at the same cost as if you were buying it direct, and yet you have nothing tied up in it if you're racked." Gabor says he is talking with Video Channels, the firm that first moved aggressively to racking video specialty stores, adding audio only recently.

**BETA NOT TOTALLY DEAD:** It was news to a lot of attendees at NARM that Arthur Morowitz still has two retail stores, and, even more incredibly, that they are exclusively Beta-format outlets. Confirming that his longtime partner has a store in both Philadelphia and New York was Howard Farber, a regular delegate at NARM with Coliseum Video, which he heads. "I don't speak for Arthur," Farber demurred, when pressed for details. Morowitz, twice the president of Video Software Dealers Assn., which he helped found, sold his Video Shack chain in late 1986 to what is now fast-expanding RKO Warner Video.

**MORE MUSIC VIDEO:** The music video category is growing even to the point of being touted by children's- and religious-product suppliers. Smarty Pants Audio Video chief Sheldon Tirk says the firm is going after top titles "that have won as many as 10-15 awards." One example is "The Tender Tale Of Cinderella Penguin." The line is priced at \$9.95-\$12.95. In religious music, the video medium is just gaining momentum, said Bob Gurich, national sales director general market accounts at Sparrow. As an example, hit artist John Michael Talbot has 18 audio albums available and will bow a music video soon. Gurich will also be

(Continued on page 69)

## Ky. VSDA Meet Mulls Defectives Speaker Urges Consumer Education

LOUISVILLE, Ky. The problem of damaged videotapes now rests primarily with the retailer and the consumer, members of the Kentucky chapter of the Video Software Dealers Assn. were told at their meeting here Oct. 27.

Guest speaker Kirk Kirkpatrick, VP of video sales for WaxWorks and a member of VSDA's committee on defective tapes, said he is convinced duplicators are committed to upgrading the quality of their tapes. Indeed, he added, it may be that the high-quality tapes and their low tolerance for technical variations in hardware causes some problems in older, less exacting VCRs.

While insisting that care must be taken at every link in the studio/duplicator/distributor/retailer/customer chain, Kirkpatrick said that actual defectives at the duplicator level amount to no more than one half of 1%, and that the studios are not actually involved in the handling of duplicated tapes. He did, however, applaud the experiment currently being conducted by Media Home Entertainment that allows retailers to return damaged rental tapes—no matter what the cause—within 60 days of purchase and get replacements for \$9 each.

Kirkpatrick reported that VSDA will soon be distributing posters and calendars that encourage consumers to take better care of their tapes and VCRs, giving them tips on how to do it. There has been some discussion, he said, about using the front of cassette boxes to urge better tape care.

Kirkpatrick said the 15-member committee will meet again in February.

Chapter president Bill Crouch told the nine members in attendance

that the group had fallen behind nearly \$2,000 in its \$650 monthly retainer for executive secretary/lobbyist Tom Underwood. While Kentucky has some 40 dues-paying members to the national VSDA, Crouch said, the state chapter has only four such members.

Underwood functions as a state government lobbyist for several organizations and has been particularly active in the Kentucky First Amendment Alliance, a coalition of

### VSDA will distribute tape-care posters

groups set up to guard against erosion of free speech rights.

Crouch, who asked that he be allowed to step down as chapter president, complained that the national VSDA has not responded to his requests for aid in helping pay Underwood's retainer.

In spite of the VSDA chapter not paying Underwood, Crouch said the lobbyist will stay on for the time being.

Three new members were elected to the board of directors at the meeting: Bob Pittman, Home Video Of Louisville; Dave Kueber, Video Vault, Louisville; and Garnetta Huff, Video Solution, Georgetown. No replacement for Crouch has yet been determined.

Following his report on defectives, Kirkpatrick discussed the rising importance of sell-through to video retailers. "If you're going to increase your profits," he contended, "you're going to have to get into sell-through in a pretty big way."

EDWARD MORRIS



## 3M Aims To Clean Up With Female Shoppers Blank-Tape Line Targets Soap Fans

BY DEBORAH RUSSELL

LOS ANGELES Perhaps no segment of the television audience has benefited more from the introduction of the VCR than soap opera fans. As more and more women, the soaps' most loyal audience, work during the day, daytime serials have become among the most frequently time-shifted programs.

Now the soap opera world is carving its own sudsy niche in the home video market. With the introduction of 3M's new Scotch brand "All My Soaps" blank videocassettes, working people need never miss the tears, fears, cheers, and leers that are the signature of day-

time TV serials.

3M will market the All My Soaps cassettes exclusively in supermarkets, an outlet it has found accounts for 13% of total video industry sales. The company's own market research indicates that more than 51% of videotape purchases are made by women, the majority of whom comprise the soap opera viewing audience. With 44% of female soap opera viewers working during the day, and the average shopper visiting the grocery store twice a week, supermarkets appear to be the ideal outlet for All My Soaps, says Philip Hage, public relations manager for the Scotch videocassette division of 3M.

The cassette is a high-grade, durable EXG tape capable of recording six hours of programming. Priced at \$6.99 and sold individually, the premium tape contains the first no-clog limited warranty to protect the VCR's recording heads, and is designed to withstand repeated recording for at least six months. Unlike the generic EXG tape that Scotch markets at \$7.99 (suggested retail), the Soaps cassette is rimmed in fuchsia and packaged in a floral pink box.

"We all like to have our own personal space and our own territory, and with the videocassette having  
(Continued on page 68)



**The Deep.** Robert D. Ballard, right, who spearheaded the search for and discovery of the Titanic, makes a point in the control room of the research ship Star Hercules in Vestron Video's "Search For The Battleship Bismarck." The 60-minute title about finding the German super-battleship will be out this fall.

FOR WEEK ENDING NOVEMBER 11, 1989

Billboard®

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## TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
Compiled from a national sample of retail store sales reports.					
★ ★ NO. 1 ★ ★					
1	1	4	<b>BAMBI</b> Walt Disney Home Video 942	1942	26.99
2	2	6	<b>THE LAND BEFORE TIME</b> Amblin Entertainment/MCA Home Video 80864	1988	24.95
3	5	3	<b>TEEN MUTANT NINJA TURTLES: KILLER PIZZAS</b> Family Home Entertainment 27314	1989	14.95
4	3	56	<b>CINDERELLA</b> Walt Disney Home Video 410	1950	26.99
5	4	24	<b>TEEN MUTANT NINJA TURTLES: THE SHREDDER ...</b> Family Home Entertainment 23981	1987	14.95
6	6	108	<b>LADY AND THE TRAMP</b> Walt Disney Home Video 582	1955	29.95
7	7	62	<b>CHARLOTTE'S WEB</b> Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
8	16	215	<b>DUMBO</b> ▲ ◆ Walt Disney Home Video 24	1941	29.95
9	17	2	<b>WINNIE THE POOH: THE WISHING BEAR</b> Walt Disney Home Video 920	1989	12.99
10	14	43	<b>THE JETSONS MEET THE FLINTSTONES</b> Hanna-Barbera Home Video 1119	1987	29.95
11	10	39	<b>TEEN MUTANT NINJA TURTLES: HOT RODDING ...</b> Family Home Entertainment 23980	1989	14.95
12	9	14	<b>DAFFY DUCK'S QUACKBUSTERS</b> Warner Bros. Inc./Warner Home Video 11807	1988	19.95
13	22	2	<b>WINNIE THE POOH: NEW FOUND FRIENDS</b> Walt Disney Home Video 902	1989	12.99
14	RE-ENTRY		<b>TOM AND JERRY'S 50TH BIRTHDAY CLASSICS</b> Turner Entertainment Co./MGM/UA Home Video M201664	1989	14.95
15	8	24	<b>NUTS ABOUT CHIP 'N' DALE</b> Walt Disney Home Video 447	1989	14.95
16	12	54	<b>TEEN MUTANT NINJA TURTLES: HEROES ...</b> Family Home Entertainment 23978	1988	14.95
17	18	110	<b>AN AMERICAN TAIL</b> ◆ Amblin Entertainment/MCA Home Video 80536	1986	29.95
18	11	11	<b>SCOOBY-DOO WITH GUESTS BATMAN AND ROBIN</b> Hanna-Barbera Prod. Inc./Kids Klassics K5029	1988	29.95
19	13	24	<b>DISNEY'S SING ALONG SONGS: FUN WITH MUSIC</b> Walt Disney Home Video 451	1989	14.95
20	24	23	<b>BEN AND ME</b> Walt Disney Home Video 460	1989	14.95
21	25	24	<b>BONGO</b> Walt Disney Home Video 546	1989	14.95
22	15	178	<b>WINNIE THE POOH AND TIGGER TOO</b> ◆ Walt Disney Home Video 64	1974	14.95
23	20	2	<b>WINNIE THE POOH: THE GREAT HONEY POT ROBBERY</b> Walt Disney Home Video 903	1989	12.99
24	21	2	<b>TEX AVERY'S SCREWBALL CLASSICS II</b> Turner Entertainment Co./MGM/UA Home Video M201667	1989	14.95
25	19	53	<b>RAFFI IN CONCERT WITH THE RISE &amp; SHINE BAND</b> ◆ Troubadour Records Ltd./A&M Video VC61719	1988	19.98

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units 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.

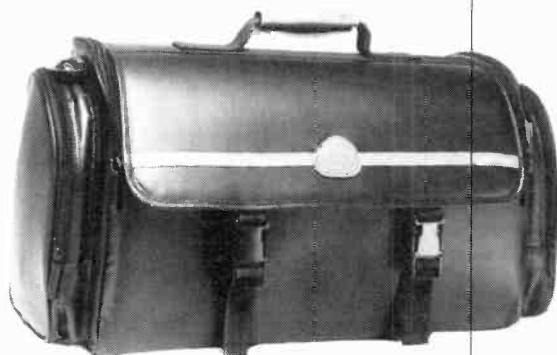
## NEW PRODUCTS

Compiled by Trudi Miller



**Day Of The Tripods.** Coast adds the GT-850 Twin Leg Fluid-Action Video/Photo Tripod to its Goldcoast line. It features built-in camera quick release with video pin, micro-adjustable pan, tilt control arms, and cushioned leg tips with retractable spikes. The double tube adjustable leg assembly and locking tri-brace give maximum stability. Suggested retail is \$249.95. Contact: 212-324-4656.

**Bite-Sized TV.** For people on the go, Casio offers a four-inch color LCD TV. The TV8500 receives channels 2-69 and has a telescoping rod antenna. It comes with a carrying case, earphone, audio/video jack, and external antenna jack for at-home viewing. Suggested retail is \$449.95. Contact: 201-361-5400 ext. 145.



**Carry That Cam.** Mohawk, a division of Coast Manufacturing, introduces the rugged, waterproof Universal Camcorder Carryall. Suitable for all 8mm and VHS-C camcorders, it has a zippered pocket and adjustable dividers to form individual compartments. Model number is VM-4850. Suggested retail is \$140. Contact: 212-324-4656.



**All In One.** Sharp Electronics introduces a five-in-one audio/videodisk player. The MV-D100 plays 3- and 5-inch CDs, 5-inch CD videos, and 8- and 12-inch videodisks. It features eight-times oversampling, dual digital-to-analog converters, an automatic CD/CDV/3-inch CD changer, and an S-Video output terminal for picture quality with up to 420 lines of resolution. Suggested retail is \$1,499.95. Contact: 201-529-8673.



# TOP VIDEOCASSETTES 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	8	<b>RAIN MAN</b>	MGM/UA Home Video 901648	Dustin Hoffman Tom Cruise	1988	R
2	3	3	<b>WORKING GIRL</b>	CBS-Fox Video 1709	Melanie Griffith Harrison Ford	1988	R
3	4	3	<b>MAJOR LEAGUE</b>	Morgan Creek/Mirage Prod. Paramount Home Video 32270	Tom Berenger Charlie Sheen	1989	R
4	19	2	<b>WHO FRAMED ROGER RABBIT</b>	Amblin Entertainment Touchstone Home Video 940	Bob Hoskins Christopher Lloyd	1988	PG
5	2	9	<b>BEACHES</b>	Touchstone Pictures Touchstone Home Video 797	Bette Midler Barbara Hershey	1989	PG-13
6	9	3	<b>THE DREAM TEAM</b>	Universal City Studios MCA Home Video 80882	Michael Keaton	1989	PG-13
7	14	2	<b>PET SEMATARY</b>	Paramount Pictures Paramount Home Video 1949	Fred Gwynne Dale Midkiff	1989	R
8	5	10	<b>THE NAKED GUN</b>	Paramount Pictures Paramount Home Video 32100	Leslie Nielsen	1988	PG-13
9	7	8	<b>BILL &amp; TED'S EXCELLENT ADVENTURE</b>	Orion Pictures Nelson Home Entertainment 8741	Alex Winter Keanu Reeves	1988	PG
10	6	12	<b>TEQUILA SUNRISE</b>	Warner Bros. Inc. Warner Home Video 11821	Mel Gibson Michelle Pfeiffer	1988	R
11	10	6	<b>COUSINS</b>	Paramount Pictures Paramount Home Video 32181	Ted Danson Isabella Rossellini	1988	PG-13
12	8	6	<b>HER ALIBI</b>	Warner Bros. Inc. Warner Home Video 11835	Tom Selleck Paulina Porizkova	1989	PG
13	11	7	<b>SKIN DEEP</b>	Morgan Creek Productions Media Home Entertainment M012336	John Ritter	1989	R
14	12	4	<b>LEAN ON ME</b>	Warner Bros. Inc. Warner Home Video 11835	Morgan Freeman	1989	PG-13
15	13	6	<b>FLETCH LIVES</b>	Universal City Studios MCA Home Video 80181	Chevy Chase	1989	PG
16	21	3	<b>CRIMINAL LAW</b>	Hemdale Film Corp. HBO Video 0211	Gary Oldman Kevin Bacon	1989	R
17	17	6	<b>THE LAND BEFORE TIME</b>	Amblin Entertainment MCA Home Video 80864	Animated	1988	G
18	15	4	<b>BAMBI</b>	Walt Disney Home Video 942	Animated	1942	G
19	18	13	<b>MISSISSIPPI BURNING</b>	Orion Pictures Orion Home Video 8730	Gene Hackman Willem DaFoe	1988	R
20	20	5	<b>CYBORG</b>	Cannon Video Warner Home Video 31030	Jean-Claude Van Damme	1989	R
21	16	11	<b>THE 'BURBS</b>	Universal City Studios MCA Home Video 80878	Tom Hanks	1989	PG
22	28	2	<b>EARTH GIRLS ARE EASY</b>	Vestron Pictures Inc. Vestron Video 5303	Jeff Goldblum Geena Davis	1989	PG
23	22	7	<b>THE JANUARY MAN</b>	CBS-Fox Video 4759	Kevin Kline Susan Sarandon	1989	R
24	23	8	<b>THE BEST OF EDDIE MURPHY: SATURDAY NIGHT LIVE</b>	Eddie Murphy Television Enterprises, Inc Paramount Home Video 12741	Eddie Murphy	1989	NR
25	25	4	<b>FAREWELL TO THE KING</b>	Orion Pictures Orion Home Video 8724	Nick Nolte	1988	R
26	29	6	<b>JACKNIFE</b>	Kings Road Entertainment HBO Video 0213	Robert De Niro Ed Harris	1988	R
27	<b>NEW ▶</b>		<b>FRIGHT NIGHT PART II</b>	IVE 62619	Roddy McDowell William Ragsdale	1989	R
28	37	3	<b>MOONTRAP</b>	SGE Home Video 2002	Walter Koenig	1989	R
29	24	15	<b>DANGEROUS LIAISONS</b>	Warner Bros. Inc. Warner Home Video 11872	Glenn Close John Malkovich	1988	R
30	<b>NEW ▶</b>		<b>NO HOLDS BARRED</b>	RCA/Columbia Pictures Home Video 90203-5	Hulk Hogan	1989	PG-13
31	30	9	<b>DISORGANIZED CRIME</b>	Touchstone Pictures Touchstone Home Video 951	Corbin Bernsen Lou Diamond Phillips	1989	R
32	27	19	<b>TWINS</b>	Universal City Studios MCA Home Video 80873	A. Schwarzenegger Danny DeVito	1988	PG
33	35	7	<b>DREAM A LITTLE DREAM</b>	Vestron Pictures Inc. Vestron Video 5306	Corey Feldman Corey Haim	1989	PG-13
34	26	17	<b>THE ACCIDENTAL TOURIST</b>	Warner Bros. Inc. Warner Home Video 11825	William Hurt Kathleen Turner	1988	PG
35	32	18	<b>DIRTY ROTTEN SCOUNDRELS</b>	Orion Pictures Orion Home Video 8725	Steve Martin Michael Caine	1988	PG
36	34	2	<b>PUPPET MASTER</b>	Full Moon Entertainment Paramount Home Video 12733	Paul Le Mat William Hickey	1989	R
37	31	12	<b>THE FLY II</b>	CBS-Fox Video 1725	Eric Stoltz Daphne Zuniga	1989	R
38	<b>NEW ▶</b>		<b>SLAVES OF NEW YORK</b>	Tri-Star Pictures RCA/Columbia Home Video 70173-5	Bernadette Peters	1989	R
39	33	13	<b>HEATHERS</b>	New World Entertainment New World Video A88041	Winona Ryder Christian Slater	1988	R
40	<b>NEW ▶</b>		<b>SUSPIRIA</b>	Magnum Entertainment 3204	Jessica Harper Joan Bennett	1977	NR

◆ 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.

## VIDEO RETAILING

# COMING SOON

### A WEEKLY PREVIEW OF UPCOMING VIDEO RELEASES\*

TITLE (MPAA RATING) STARS STUDIO/LIST PRICE	PREBOOK CUTOFF (STREET DATE)	BOX OFFICE IN MILLIONS (# OF SCREENS)	P-O-P AVAIL- ABILITY
<b>BLACKOUT (R)</b> Carol Lynley Magnum/\$89.98	11/16/89 (12/06/89)	NA (NA)	Poster
<b>EXQUISITE CORPSES (R)</b> Zoe Tamerlaine, Gary Knox Fox/Lorber/\$79.95	11/15/89 (11/29/89)	NA (NA)	None
<b>GINGER ALE AFTERNOON (R)</b> Dana Anderson, John M. Jackson, Yeardley Smith Academy/\$79.95	11/16/89 (12/07/89)	\$0.016 (2)	Poster
<b>I, MADMAN (R)</b> Jenny Wright, Clayton Honner Media/\$89.95	11/15/89 (11/29/89)	NA (NA)	Poster

\* INFORMATION FURNISHED BY VIDEO FORECASTER

### OTHER TITLES

<b>BARBIE AND THE SENSATIONS</b> Animated Hi-Tops/\$29.95 Prebook cutoff: 11/15/89; Street: 11/29/89	<b>HEADHUNTER</b> Kay Lenz, Wayne Crawford Academy/\$89.95 Prebook cutoff: 11/16/89; Street: 12/07/89
<b>CONTRA CONSPIRACY</b> Duncan Savage, Tom Maher Westport/\$29.95 Prebook cutoff: None; Street: 11/15/89	<b>MIRACLE MILE</b> Anthony Edwards, Mare Winningham HBO/\$89.99 Prebook cutoff: 11/15/89; Street: 12/06/89
<b>COREY HAIM: ME, MYSELF AND I</b> Corey Haim Twin Tower/\$19.98 Prebook cutoff: 11/13/89; Street: 11/22/89	<b>PAULINE AT THE BEACH</b> Amanda Langlet, Arielle Dombasle Media/\$29.95 Prebook cutoff: 11/15/89; Street: 11/29/89
<b>CUTTING CLASS</b> Jill Schoelen, Donovan Leitch, Roddy McDowall Republic/\$89.95 Prebook cutoff: 11/16/89; Street: 12/13/89	<b>PEE-WEE'S PLAYHOUSE CHRISTMAS SPECIAL</b> Pee-Wee Herman Hi-Tops/\$79.95 Prebook cutoff: 11/15/89; Street: 11/29/89

To get your company's new video releases listed, send the following information—title, performers, distributor/manufacturer, format(s), prebook cutoff, ship date, box-office gross, and suggested list price (if available)—to Video Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.

## 3M TAPE LINE TARGETS SOAP OPERA FANS

(Continued from previous page)

a different color hub and door, it stands out on your shelf, communicating to the family that this is a special tape, so don't record over it," says Hage.

The American soap opera audience has grown to approximately 40 million devoted fans in the 50-odd years since the first serial was developed to peddle detergents. VCRs are present in more than 61% of American households, and

A.C. Nielsen reports that time shifters—those viewers who record programs with the intent to watch them later—account for as much as 16% of a soap opera's audience.

3M currently is shipping tapes to supermarkets nationwide, and Hage predicts shoppers will see All My Soaps on grocery store shelves by the first of November.

BILLBOARD PUBLICATIONS, INC.

# RETAILERS

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## STORE MONITOR

(Continued from page 66)

concentrating on one-stops.

**GETTING EXERCISED:** Exercise video in all its variations continues to excite rackjobbers. P.P.I./ Peter Pan president **Donald Kasen** describes an impending deal with Diet Rite in 80,000 supermarkets that is tied to product from **Denise Austin**, focus of P.P.I.'s first in-store with **Roundup Music Distributors** in its **Fred Meyer** rack account. There have also been two in-stores on product by **Leslie Sansone** in Fred Meyer outlets in Seattle and Boise, Idaho, confirmed **Charles Blacksmith**, Roundup chief. **Don Jensen**, who heads up audio at Roundup, describes the Fred Meyer chain as a phenomenon in retail. "They have 90 stores doing \$2 billion," he said, describing how the chain built up in the Pacific Northwest with stores that are the forerunners of today's hypermarkets. There is talk of entering California in 1991 with stores as large as 225,000 square feet. One factor that has bulwarked Fred Meyer, in Jensen's opinion, is food. "Purchase of staples has gone from price to convenience. You're at Fred Meyer and you go on and buy your groceries."

**L.A.'S THE PLACE:** Even though four established chains have long dominated the greater Los Angeles market, other indigenous retail firms and new arrivals constantly look for a niche. This involves both vigorous activity in real estate and beating each other out of choice locations, as well as sharp strategy in product mix, says Gabor, who goes back 17 years with his Odyssey store on the westside Wilshire Boulevard strip. Gabor's store is now a must-stop for visiting industryites, with its 25,000 movies, almost no parking, and a claimed yearly gross of \$2 million. Making his first move since opening a second store in North Hollywood four years ago, Gabor is boasting a new 5,000-square-foot outlet with 65 car-parking spaces in upscale Marina del Rey, two blocks from a top **Music Plus**. Gabor says this unit will be video-only as he studies a new approach to having a rack service for CD and sell-through video. Gabor would also like to find a rack firm that services adult.

As the competitive situation continues in L.A., leading retail firms are re-evaluating their mixes, too. At **Music Plus**, director of purchasing **Mitch Perliss** confirms that the chain is moving away from adult. He says the move has nothing to do with image. "It's business-driven; we are looking for maximum performance in what our square footage can do for us." Adult will be consolidated in those stores where it performs up to expectations.

Also heating up the westside in L.A. is **L.A. Entertainment**, gaining a lot of attention with its new 8,000-square-foot combo unit on Ventura Boulevard over in the Valley, which opened in late August (Billboard, Sept. 9). Word on the street has L.A. Entertainment zeroing in on the West L.A. and Santa Monica area. L.A. Entertainment is a new firm resulting from the merger early this year of **Comet Enterprises** and **Super Market Video**.

# I'LL BE HOME FOR CHRISTMAS. AND OUT EVERY NIGHT AFTER THAT.



- This *Nightmare* will rent like a dream: Our three-flight TV and radio ad campaign includes booster blitzes four and eight weeks after street date.



- The latest in the series that's grossed over \$225 million theatrically, sold over 800,000 units on video and charted a collective 81 weeks.

- Available in the R-rated theatrical version *and* an uncut, unrated version.

- An 1800-screen nationwide theatrical opening backed by \$10 million in ads and promotions.

- P-P-V Holdback: 60 Days; Cable Holdback: 6 Months

- Price guaranteed until Halloween, 1990.

- Includes the hot rappin' Whodini music video "Any Way I Gotta Swing It."

- P.O.P.: Poster, banner, standee and counter card.



Order Date: 12/13/89

Street Date: 12/20/89

1012554 (Unrated) Approx. 91 Minutes/

1012460 (Rated) Approx. 90 Minutes/Color/

1989/ Horror / Suggested Retail Price: \$89.95 *MS-PR*

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NE-114 appears courtesy of Jive Records.

NEW LINE CINEMA

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A Heron Communications, Inc. Company  
Los Angeles, California





**Rolling Along.** Keyboardist Chuck Leavell, left, and Mick Jagger rehearse during the Rolling Stones' "Steel Wheels" tour. The Korg SG1D keyboard (above) and Hammond B-3 with MIDI out control Leavell's array. Leavell handles traditional piano/organ riffs, while keyboardist Matt Clifford works with samples and sequences. This week the band is hitting Oakland, Calif., Houston, and Dallas. Approximately 14 cities remain on the tour schedule. (Photo: Dimo Safari)

# Get Yer Digital Samples Out!

## Stones' Live Sound Light Years From Past

BY SUSAN NUNZIATA

**NEW YORK** In 1967, when the Rolling Stones used a Mellotron to space out on "2,000 Light Years From Home," digital sampling and MIDI technology seemed light years away.

Two decades later, technology is enabling the band to perform songs that previously posed some problems in live performance.

That's not to say the Stones are resorting to technopop. But with the help of keyboardists Chuck Leavell and Matt Clifford, the band revives some of its classics on stage.

"2,000 Light Years From Home" has never been performed live since it was recorded," says Clifford. "It has a prominent Mellotron part, and they never took the Mellotron on tour."

Some of the more creative methods of obtaining psychedelic sounds on "2,000 Light Years" included throwing pennies on the piano strings and running tracks backwards. "It's not a band you'd associate technology with, but a lot of them are appreciative of the sounds they can have," says Clifford. "What I'm doing is trying to recreate some of the arrangements on the original albums that they couldn't do previously on tour."

Other songs in the Stones' current "Steel Wheels" tour repertoire that have been enhanced by sampled sequences include basic rhythm tracks on "Sympathy For The Devil," which were taken off the studio master, and the cello parts of "Ruby Tuesday," which were played on the original recording by Mick Jagger and Keith Richards together (one handled the

bow, the other the strings). Clifford even returned to Olympic Studios, the site of the original "Honky Tonk Women" sessions, and, using the Akai S-1000, sampled the same cowbell used to open the studio version and brought the sound on tour.

"With something like 'Ruby Tuesday,' it's important to have that sound as close to the record as possible," says Leavell. "People have had that record for 20 years. It's embedded in their minds. It wouldn't be as pleasing to them or to us to play it differently. It's important to keep these songs as authentic as possible."

Leavell, who played with the late Ian Stewart, Stones pianist, on some gigs during the band's 1982 tour, joined this tour as a replacement for Stewart. Leavell also plays on the "Steel Wheels" album and worked with the Stones on "Undercover" and "Dirty Work." Born in 1952, Leavell formed his first band at age 13. He joined the Allman Brothers Band in 1972 and stayed with them until the group disbanded in 1976.

On stage, Leavell uses a Korg SG-1D and Hammond B-3 equipped with MIDI out and a rack that includes Korg M1R and A3, and Yamaha TX802. He also utilizes a Conneaut Audio Devices Maxcon II mixer.

The 27-year-old Matt Clifford has recorded with French artists Juliane Clerc and Daniel Balavoine and contributed to the "Anderson, Bruford, Wakeman, Howe" album.

In performance, he uses two Roland A-50s and Yamaha KX-88, and his two racks feature Yamaha DMP7s. One rack includes the Roland MC-500 and MKS-70, Yamaha TX7, Korg A3, and Rane mixer. The second rack includes Akai S-1000, Korg M1R, Casio FZ-20, Yamaha PLS-1, and Oberheim Matrix 1000.

Leavell and Clifford agree that sound quality plays an increasingly important part in today's tours. House mixer Benji LeFevre set up his own miniature PA while the Stones were rehearsing and worked with them for more than two months.

"There's definitely more interaction between the band and the sound crew," says Leavell. "In '82, we had two weeks' rehearsal. This time around, so much attention is being given to the set list... A lot of emphasis was put on wanting to pull certain songs that the band hasn't done, and wanting to cover the complete span of their history." The sound crew was an instrumental part of that selection process, he adds.

Showco is providing sound reinforcement with its proprietary Prism speaker system and two Harrison HM-5 consoles. Monitor mixer Chris Wade Evans is doing his job on a Harrison SM-5. There are 450,000 watts of power provided by Crown PSA-2 and MA-1200 amps, and an extensive microphone array.

Three sound teams are headed by Jeff McGinnis, David Conyers, and Gary Epstein. Three versions of the stage, which takes 9,000 man hours to erect, are designed to accommodate arenas of varying sizes. Two stage crews leapfrog each other to set up the next city on the schedule.

## AUDIO TRACK

**COMFORT SOUND'S** 24-track mobile audio unit has been rolling in recent months with film, television, radio, and live album bookings.

Based in Toronto, the studio tracked **Bruce Cockburn's** live album, slated for release early next year, at **Ontario Place**. Four shows were recorded for **MuchMusic: The "Bud Country Talent Search,"** which featured 22 singers from across Canada; two concerts—one at the Spectrum in Montreal and the other at the Diamond in Toronto—to showcase artists who received Videofact grants (performers included **Jane Siberry**, the **Pursuit Of Happiness**, **Andrew Cash**, **Paul Piche**, **Willie P. Bennett**, **Richard Seguin**, and **Les Taches**); and **Kim Mitchell's** annual show at the **Kee To Bala**.

Film projects included **Sphinx Productions'** filming of the movie "The Twist" at **Lulu's Roadhouse** in Kitchener, Ontario. **Chubby Checker**, **Hank Ballard**, **Joey Dee**, and **Gary U.S. Bonds** made appearances during the 35mm, three-camera shoot. **Doug McClement** engineered all projects.

In addition to the mobile audio unit, Comfort maintains two recording studios. Mixes on a number of the above projects, as well as **Pat Metheny's** Montreal Jazz Festival concert, were completed at the stationary facility.

Studio A at Comfort is 24 by 40 feet, and offers four isolated rooms, a 36-input MCI automated console, and an Otari MTR 90-II 24-track tape machine. Studio B has a 16-input Soundcraft 200B console.

An isolated booth on the mobile unit features a video monitor for voiceovers and interviews. A **Neotek Elite** transformerless console is utilized, and the truck offers 50 mike inputs, 16 line inputs, and 48 tracks with four-band parametric EQ. An **Ampex MM1200** 2-inch tape machine is also featured.

### NEW YORK

**JELLYBEAN** WAS AT THE Hit Factory completing the final mix

for MCA artist **Lattanzi**. The single, titled "Is That What You Call Love," was engineered by **Hugo Dwyer**. **Ed Esz** assisted.

**Mark Kamins** produced tracks for **Ajax's** album debut on **Wax Trax Records** at **Prime Cuts**. **Louis Scalise** and **Chanin Warakulnukroh** were at the board. **Justin Strauss** was in doing overdubs on **Tina Turner's** "Steamy Windows" for **Capitol**. **Shaun James** was at the board with **Eric Kupper** on keys. Strauss also worked on overdubs for **Marlon Jackson's** "Take You Home" on **Capitol**. **Don Feinberg** was at the desk, with Kupper doing keys. **Thomas "On Time" Stevens** and **Jae Supreme**, aka **Point Blank**, produced and mixed tracks for their upcoming **Cold Chillin'/Warner Bros.** album.

**Tommy Musto** and **Frankie Bones** worked on a 12-cut album for **City Beat/WEA U.K.** Musto engineered. **Lenny** and **Ralphie Dee** completed a 12-inch single, titled "Out Takes," for **Fourth Floor Records**. Musto engineered.

### LOS ANGELES

**QUINCY JONES** WORKED ON TRACKS at **Lighthouse Recorders** for his **Warner Bros./Qwest** project. **Bernie Kirsch** was at the board, assisted by **Kevin Becka**. Included on the project are **Siedah Garret**, **Ian Prince**, **Ian Underwood**, and **Jerry Hay**.

**Kim Carnes** was in **Studio 99** with producer **Ross Vannelli** working on "Everybody Needs Someone," the end title credit for the new **Warner Bros.** film "Impulse." **Vannelli** engineered.

**Alphaville** worked on the tune "Mysteries Of Love" at the **Enterprise** with remix producer **Scott Blackwell** for **Atlantic**. **Peter Arata** engineered.

**Rick James** zipped by **Skip Saylor** to produce his next album for **Warner Bros.** **Bobby Brooks** engineered, with **Chris Puram** assisting. **CBS** group **Human Radio** tracked its debut with producer **David Kahne**. **David Leonard** was at the board. **Ross Donaldson** and **Joe**

**Shay** assisted.

At **Entourage**, comedian **Billy Crystal** worked on a project for **HBO** with musical director **Marc Shaiman**. **Mark Wolfson** ran the board. **David Byrne**, of the **Talking Heads**, worked on a documentary on historical Australian aborigine tribal art and magic. **Wolfson** engineered; **Keith Blake** assisted.

**Humberto Gatica** engineered album tracks for **Clark Datchler** at **Lion Share**. **Gatica** produced the cuts, including "Last Emotion," for **Virgin**. **Jesse Kanner** assisted. **Brian Mendelsohn** operated the Synclavier. **Jermaine Stewart** worked on overdubs and mixes with producer **Derreck Brambell** for **Virgin**. **Ray Pyle** engineered.

**Anita Baker** was in at **Encore** tracking her new album for **Elektra** with producer **Michael Powell**. **Barney Perkins** engineered, with **Milton Chan** assisting. **CBS International** artist **Jennifer Rush** mixed tracks with producer **Powell**. Again, **Perkins** was at the board with **Chan** assisting. And, **Powell** mixed the **Winans** for **Michael Powell Productions**. **Perkins** and **Chan** manned the board.

### NASHVILLE

**BELA FLECK** WAS IN **Javelina** recording a jazz album with the **Fleckstones** (keyboardist and harmonica player **Howard Levy**, drummer and percussionist **Roy Wooten**, and bassist **Victor Wooten**). Engineer **Bil VornDick** was at the controls. Mixing on the project, scheduled for **Warner Bros.** release in early 1990, was done at **Ronnie Mil-sap's Groundstar Laboratory**.

**TNN** personality **David Holt** was in **Sound Shop** with producer **Steve Heller** mixing his new album. **VornDick** was at the helm.

**Comstock** producer **Patty Parker** completed sessions with **Larry Whaley** at **Chelsea**. **Whaley's** debut single is slated for release later this month.

**Suzu Bogguss** worked on overdubs for a **Capitol** album project at the **Sound Emporium**. **Wendy Waldman** produced, with **Dennis**

**Richey** at the board. **Waldman** worked on demos for a movie soundtrack for **Windswept Pacific**. **Richey** was at the board.

**Rich Grissom** tracked album cuts for **PolyGram** at the **Music Mill**. **Jim Cotton** and **Joe Scaife** produced. **Cotton**, **Scaife**, and **Mike McCarthy** engineered.

### OTHER CITIES

**MOTOWN'S ADA DYER** put down vocals for her next album at **Studio A**, **Dearborn Heights, Mich.**, with producer **Eric Morgeson** for **EMP Productions Ltd.** **John Jaszcz** was at the board. Producer **Michael Brooks** of **Commissioned** worked on vocals with female gospel group **Witness**. **Jaszcz** and **Randy Poole** engineered.

**Billy Squier** band members **Jimmy Crespo**, **Mark Clarke**, **Alan St. Jon**, and **Bobby Choinard** cut tracks at **North Lake Sound**, **White Plains, N.Y.**, for **Clarke's** upcoming release.

Music for the TV show "Inside Video" was composed and produced by 12-year-old **Kenny Blank** at **Blank Productions**, **Stamford, Conn.** Other producers on the **Associated Production Music** project were **Bob** and **Lola Blank**. The young **Blank** also sang lead vocal in the **Kodak**-film TV commercial "True Colors," and recently worked on a spot for **Pringles**.

Recent activities at **New River Studios**, **Fort Lauderdale, Fla.**, included tracks on singer **Karina** for **TH Rodven Records**. **Rudy LaS-cala** produced, with **Dave Barton** at the board. **Jim Thomas** assisted. **Dom DeLuise** was in recording voice dubs for the **Amblin Entertainment** movie "An American Tail, Part II." And **Ricardo Montaner** mixed his upcoming album. Produced by **Pablo Manavello**, the tracks were engineered by **Nucho Belomo**. **Thomas** assisted.

All material for the Audio Track column should be sent to **Debbie Holley**, **Billboard**, **Fifth Floor**, **49 Music Square W.**, **Nashville, Tenn.** 37203.

# AES Rounds Up The Pros In New York

**NEW YORK** At the Audio Engineering Society's 87th convention here, approximately 230 manufacturers presented their developments to 14,359 attendees who ranged from industry leaders to engineers-in-training. Photographer Chuck Pulin captured exhibitors in action.



**Flying Cowboys.** Caught at the Meyer Sound demo room, from left, were producer Walter Becker and engineer Roger Nichols, who recorded Rickie Lee Jones' "Flying Cowboys" album, company president John Meyer, and Herbie Hancock.



**Take A Gander At That.** JBL's Mark Gander, left, examines the new input module for the Soundcraft 3200 console. Presenting the unit for inspection is Soundcraft's Philip Hart.



**Sony Visit.** Billboard's associate publisher, Gene Smith (left), meets Dr. Heitaro Nakajima (center), president of the Sony/Taiyo Yuden venture Start Labs and technical advisor to Sony Corp., and Masaaki Morita, chairman of Sony Corp. of America and deputy president of Sony Corp.



**48-Track Studer.** Studer Revox president Tore Nordahl, right, shares a smile with Jim Kalamasz of Spectrum Recording Studio as they discuss the 48-track DASH recorder making its debut at the convention.



**Aural Excitement.** Apex president Marvin Ceaser, left, discusses the company's Aural Exciter Type III with engineer Frank James of Helpyourself Productions. A live sound and studio engineer, James worked on the La Toya Jackson tour.



**The Master Restorer.** Agfa's John Matarazzo presents the company's Agfa-XT process for tape restoration. The five-step process was developed by Agfa Technical Support Services and is designed to work on any brand of tape that is considered unplayable due to aging.

**More Meyer.** Meyer Sound's new HD-1 monitors attracted the ears of producer/engineer Bob Clearmountain (seated). John Meyer explains the system to Clearmountain, whose credits include the Rolling Stones, Bruce Springsteen, and Bryan Adams.



**Ampex International.** The Ampex crew gathered from France, England, Redwood City, Calif., and Allendale, N.J., for AES. At the booth, from left, are Framboise Labat-Dieu, from Ampex S.A.R.L. in Paris, northeast regional manager Edgar E. Stevenson, president Thomas J. Wheeler, and U.K. marketing manager Dennis R. Atkins.



**Ramsa Reinforcement.** The new 500 Series loudspeaker system developed by Ramsa/Panasonic offers a sonic backdrop to conversation between consultant/designer John Windt and company sales and marketing manager Steve Woolley. Also presented was the C-900 mixing console.



**Otari Gets Consolated.** Otari recently purchased console maker Soundworkshop and Digital Creations, makers of Diskmix moving faders. At AES, the newly formed Otari Console Design Group presented its line. Lee Pomerantz, console products manager, left, and Michael Tapes, director of the design group, right, gives the scoop on the Series 54 to Bob Skye, owner of The Plant studios, seated.

## Consolidation Of Record Webs Is Part Of Retail Trend

BY ED CHRISTMAN

**NEW YORK** The continuing consolidation among record chains is just one component of an ongoing overall restructuring of the retail industry. Recent moves impacting the selling of audio and video software include St. Louis-based The May Department Stores Co. finally finding a way to unload its two discount department store chains, the 119-unit Caldor, and the 75-store Venture (Billboard, Oct. 21); K Mart Corp. in Troy, Mich., agreeing to acquire Aurora, Colo.-based Pace Membership Warehouse Inc.; and the closing of eight Southeastern stores by Lechmere, a Boston-based electronics and home appliance chain (Billboard, Oct. 14).

May Co., as part of a 2-year-old internal restructuring, has agreed to sell its Caldor discount store division to an investor group for \$500 million and spin off its Venture unit to shareholders.

The investment group that agreed to buy Caldor, which operates in the Northeast, includes two New York-based financial firms, Odyssey Partners L.P. and Donaldson, Lufkin & Jenrette Capital Corp., and management. May Co.,

which is selling the discount chains to concentrate on its department store business, will retain a 20% interest in the new company.

During the summer, the rumor mill had the two discount department store chains going to Target, the 392-unit discount chain owned by Dayton Hudson Corp. in Minneapolis. If that sale had occurred, it would have been a major blow to Minneapolis-based Lieberman Enterprises, which racks Caldor, because Target's audio and video software is handled internally by Jetco (Billboard, July 22).

Gil Wachsman, president and CEO, says of the sale of Caldor to an investment group: "It appears to be good news and should not change anything."

May Co. reportedly was asking \$600 million for Caldor and a large undisclosed sum for Venture. But because of the highly competitive nature of the discount department store segment and the high number of retail chains up for sale, the giant department store company had difficulty finding buyers, analysts say.

Venture, which operates in the Midwest, buys for and manages its

(Continued on page 73)

## Aims To Make Hastings Chain A 'Power' In Malls Retail, Rack Profits Up At Western

BY BRUCE HARING

**AMARILLO, Texas** Western Merchandisers Inc. looked back with confidence at a year of solid growth during its 1989 convention, held here Oct. 18-21 in the company's home base. Retail and rack profits were both up strongly, pointing to a bright future for the company.

Some 1,500 delegates passed through during the four-day event, which showcased the company's increasing strength in servicing its Wal-Mart, Target, and Tom Thumb grocery store accounts. Additionally, attendees heard president John Marmaduke set goals for the company's 117 Hastings Books, Music & Video stores, including refinement of its urban locations. Marmaduke also said the company should aim at becoming a "power" mall retailer.

The privately held company reported retail profits up 25% on a comparative-store basis for the year. Fueled by a strong showing in the Wal-Mart book accounts, Western also claimed 50% growth in rack-division profits.

Although Hastings is holding firm with its store count, Marmaduke stressed that business could grow through greater customer service and the new wave of consumers being drawn to the stores by blockbuster titles like "Batman."

"We tell our people to respect the ignorance of customers who come in because of 'Batman,'" Marmaduke said. "If we do our job, we can turn them into regular customers."

In his opening address, Marmaduke stated these additional goals for the coming year: Increasing CD sales at Wal-Marts, which he cites as generally flat in the last year; rolling out books at other Wal-Marts and gaining endcap exposure; improving store service at night; and increasing video sell-through.

Marmaduke said Western anticipates adding "30 or 40 more Wal-Mart rack accounts in the West."

The chain's commitment to fixturing was also highlighted. Improved displays for cassette singles were a particular focus, with Marmaduke noting that Columbia act New Kids

On The Block "opened up everyone's eyes to the kind of [cassette single] tonnage we can do when the kids want something."

Marmaduke also said improved fixturing for CDs could help the company duplicate the growth experienced at Wal-Mart book accounts. The chain plans to reposition CDs in a new five-tier fixture. Marmaduke also noted the chain's increased role in bringing a variety of newspapers and magazines to its largely rural customer base, adding "first-class product that is usually only found in big cities."

Reducing shrinkage remains of paramount importance to the company, Marmaduke said. The Wal-Mart rack accounts have been redesigned into an enclosed "bullpen" concept over the last year, but shrinkage still has not been cut to acceptable levels.

"Without the longbox, we're in trouble," Marmaduke said. "The CD is still the item of choice for criminals. You don't know how much pilferage is going on at discounters by professional thieves. It's incredible."

## CONVENTION CAPSULES

**THE WESTERN Merchandisers '89 sales convention** brought more than 1,500 employees and vendors to the company's home office in Amarillo, Texas. The record attendance has led the company to consider moving future conclaves to a roomier Dallas locale. Most of the convention was held at the downtown Amarillo Civic Center, with attendees staying at two hotels several miles from the site.

**THE ENVELOPE PLEASE:** Awards at the company's closing banquet were plentiful. Achievement awards went to Jerry Wilkie, senior buyer, and Tom Crabtree, credit department. Manufacturer awards were doled out in the following categories: books, Sally Johnson of Bantam Dell; music, Jack Chase of CBS Records, and nonaccessory, Craig Van Gorp of MGM/UA. The Beverly Logan Award went to Bonnie Lanker, a warehouse book supervisor from Denver.

The first Madge Marmaduke Scholarship recipient was Steve Young, who works in the Hastings store in Great Falls, Mont. The \$6,000 scholarship is awarded annually to a WM employee, child, or spouse. Young will receive \$750 per semester toward his studies at the Univ. of Montana at Missoula.

Twenty-year service awards were presented to John Marmaduke, Steve Marmaduke, and John Sobieski. A 15-year award was given to Paula Cariker, while 10-year awards went to Martha Childers, Thom Clark, Bob Cope, Tom Crabtree, Holly Keenan, Billy King, and Ginger Lipponer.

In the retail division, platinum-sales awards were presented to Emily Tice and Mike Duckett for generating \$2 million in retail sales. Another 24 employees received gold awards for generating \$1 million in retail sales.

In the rack sales division, the following received platinum awards for generating \$1 million in sales at cost: Crystal Bennett, Keith Black, Janice Burnette, Raylan David, Marilyn Deering, Mike Durbin, Leo Eiserman, Richard Harrell, Greg Henderson, Gene Holcomb, Deb Jacobs, Doris Jones, Bob Joyce, Tom Krug, Mark Nosekabel, Vicki Nowicki, and Kurt Potter. Seven employees received gold awards for generating \$1 million in retail sales.

**THAT'S ENTERTAINMENT:** A mix of country and pop highlighted the music schedule at the four-day convention. Capitol's Donny Osmond won many hearts

walking along tables during the opening ceremony, cajoling delegates to sing a slightly altered version of his hit, "Soldier Of Love." The Western-ized permutation paid tribute to "Soldiers Of Sales," a nod to the company's fourth-quarter sales incentive program for employees. Also dotting the convention schedule were Stevie Ray Vaughan, Michael Morales, Poco, Clint Black, and K.T. Oslin.

**BEST OF TIMES, WORST OF TIMES:** Western chairman Sam Marmaduke tasted life's bitter and sweet in the past year. He was honored by his alma mater, the New Mexico Military Institute, with a lifetime achievement award. However, his home in St. Croix was devastated by Hurricane Hugo.

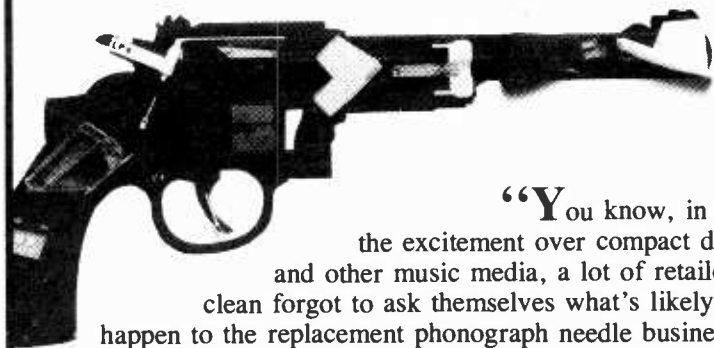
**REACTION TO THOSE STICKERS:** The controversial "18-To-Purchase" program instituted by Hastings late last spring was in reaction to a Dallas prosecutor's bid earlier this year to have a chain store indicted for obscenity sales, according to John Marmaduke, Sam's son. Terming the move "blatantly political," he said his chain was not aware of the attempt at the time because authorities do not have to notify parties about failed attempts to indict. "We were steamed when we found out," John Marmaduke said. He adds that sales on stickered product have not slumped, and that the chain was treated fairly in news accounts of the sticker program. "We knew the press would be against it, because that's in their area," Marmaduke says. "But the public and the parents are strongly for it. The kids think it's kind of silly."

**UNDERGROUND MOVEMENT:** John Marmaduke adds that some kids tear off the stickers, but there has been little problem with the program. However, not every retail manager supports the program; some admitted that they are not bothering to sticker every item in the store.

**SAYINGS OF CHAIRMAN SAM:** The elder Marmaduke took a more visible role at the convention than he did last year. During a meeting with vendors, he called marketing executives in New York and Los Angeles "illiterates" because of the trend toward tiny packaging. "You're so concentrated on selling over radio, you forget you can sell with impulse," he said. "You have to have the lyrics and artwork out there where the customer can see it!"

BRUCE HARING

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## CONSOLIDATION OF RECORD CHAINS

(Continued from preceding page)

own audio and video software departments. The tactic of spinning off unwanted, unproductive divisions is often employed by publicly traded companies eyeing share price. Venture will pay an undisclosed cash dividend to May Co.

In late October, K Mart agreed to purchase the 41-unit Pace Warehouse Clubs for \$23 a share in cash or \$322 million. Pace is the fourth-largest warehouse chain, with sales of about \$1.3 billion and a net income of \$8.47 million in the year ended Jan. 31. Warehouse and membership clubs, which require customers to become members, offer a limited selection on brand names at fantastic prices, according to Howard L. Green, who heads up his own retail consulting firm in Troy, Mich. Customers at the format are about 55% small businesses and 45% individuals, Green says.

Pace, which orders prerecorded entertainment directly from manufacturers, according to a spokesman, carries the top 50 or so titles in music and video. K mart is racked mainly by Handleman, and spokesmen for K mart and Pace declined to comment on whether Pace would continue to buy directly or if Handleman or other rackjobbers would be brought in.

Pace marks K Mart's second move into the warehouse business. In 1988, it acquired 51% of the six-unit Makro chain. K Mart, a diversified retailer, has more than 2,200 discount stores in North America. The company also owns Pay Less Drug Stores, Waldenbooks, and seven other chains.

The recent moves within the discount department store industry have been prompted by a couple of factors: Wal-Mart, the Bentonville, Ark.-based chain with more than 1,300 stores, has been marching toward nationwide status with an aggressive expansion program; Chicago-based Sears, Roebuck & Co., the largest retailer in the U.S., has switched to an everyday-low-pricing policy; and the discount department

store segment is increasingly coming under attack from a wide array of "category killers" and other "power retailers," including warehouse clubs.

"Sol Price of The Price Club started the whole warehouse club thing about 10 years ago," Green says. But that retailing format only began to pick up steam in the last five years. During that time, Wal-Mart started Sam's Wholesale Club, which operates in the South and Midwest; the Framingham, Mass.-based TJX Cos., formerly Zayre Corp., started BJ's Wholesale Club, which operates in the Northeast, and Home Club, which operates in the West. In addition, Costco Wholesale Corp. operates in the West.

Kevin Moore, research analyst for The Ohio Co. in Columbus, says the warehouse club concept has passed the test of sales volume but has yet to prove itself on profitability.

While the warehouse club format is considered to be in its embryonic stage, the discount department store industry continues to evolve. Despite the fact that discounters generated \$74.6 billion in sales in 1988 and is still one of the most robust retailing segments, the format continues to experience consolidation. In addition to Caldor and Venture, the past two years have seen such discounters as Gemco, Gold Circle, the Bradlee Southern division, and Zayre acquired by other chains.

Some analysts predict that eventually all the regional discounters will fall by the wayside and that only four will remain: Wal-Mart, K mart, Target, and Ames Department Store Co., the Rocky Hill, Conn.-based company that owns nearly 700 discount stores, including the Zayre chain, which it acquired at the end of last year.

Another retailing segment under pressure is the home electronics business. In October, an investment

## 'Mini' Tracks Makes A Big Impression Record Bar Pleased With Memphis Mall Unit

MEMPHIS While the company isn't treating it as a trend-setting model, The Record Bar's tiny Tracks store in the Mall Of Memphis is apparently on its way to becoming a profitable operation.

With floor space of only 490 square feet, the experimental unit competes with a full-size Tracks and a Camelot store in the same mall.

The installation, a former candy store, is located in the front entrance of the mall near an ice-skating rink. It stocks cassettes and CDs primarily, plus a few cutout LPs. It also carries T-shirts, posters, tape cases, and a small selection of music videos. Most customers are in their teens or early 20s.

Describing its inventory, Steve Bennett, Record Bar's VP of marketing, says, "We try to concentrate on best-sellers and top-level catalog." The store opened in April 1988, and Bennett says, "Sales for the first year were OK, but sales for this year have been pretty good."

"We don't have plans to do [any more stores] that small," Bennett

continues, "but we do plan to do a few in the 900-to-1,000-square-foot range." These minis will "very possibly" be located in malls that already house regular-size Tracks stores, according to Bennett. "It's an attempt to just make sure we have some flexibility and that we don't get pigeonholed into having just one kind of store in a mall—and that we can potentially get different kinds of spaces if they're available in different places," he says.

To lure customers, the store has two TV monitors that display available music videos or MTV programming. Bennett says there is no more pilferage in the small store than in larger ones.

The store is run by an assistant manager, who reports to the manager of the regular Tracks store in the mall. There are, Bennett says, "three or four other employees," some of whom are part-time.

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**\*Final Notice:** Mr. John Abbey of Ichiban Records is no longer associated with or have any authority to distribute or make any record deals for any Jewel, Paula or Ronn Labels.

## ALBUM RELEASES

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

▲ = Simultaneous release on CD.

### POP/ROCK

#### BIG SHOULDERS Big Shoulders

▲ LP Rounder 9023/NA  
CA 9023/NA

#### BRITNY FOX Boys In Heat

▲ LP Columbia FC-45300/NA  
CA FCT-45300/NA

#### TERENCE TRENT D'ARBY Neither Fish Nor Flesh: A Soundtrack Of Love, Faith, Hope, And Destruction

▲ LP Columbia OC-45351/NA  
CA OCT-45351/NA

#### FREDDIE FOXXX Is Here

▲ LP MCA MCA 6352/NA  
CA MCAC-6352/NA

#### THE GAP BAND Round Trip

▲ LP Capitol C1-90799/NA  
CA C4-90799/NA

#### TIMMY GATLING Help

▲ LP Tommy Boy 1-26000/NA  
CA 4-26000/NA

#### AL KOOPER Al's Big Deal: Unclaimed Freight, An Al Kooper Anthology

▲ CD Columbia CGK-45386/NA  
CA CGT-45386/NA

#### JOHN LENNON The John Lennon Collection

▲ CD Capitol C2-91516/NA

#### LOVERBOY Big Ones

▲ LP Columbia OC-45411/NA  
CA OCT-45411/NA

#### THE MARCY BROS. Missing You

▲ LP Warner Bros 1-26051/NA  
CA 4-26051/NA

(Continued on page 75)

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## RETAIL TRACK



by Geoff Mayfield

**ON A ROLL:** As much as its box office success has been a concert story, the Rolling Stones' "Steel Wheels" tour through the U.S. has also been an impressive prerecorded-music sales event. The surges on album and single tallies created by the Stones' trek far exceed any stirred by the summer swing of the Who, the other legendary rock act that dominated 1989 concert-news headlines.

To be sure, there are significant contrasts between the two bands' circumstances, which had a bearing on each act's sales thrust. For one thing, the Who's tour was a reunion for a band that had been disassembled for several years, while the Stones never officially disbanded. Thus, in recent years, the Stones have obviously had more continuity as active recording artists, including exposure for solo works by the axis of Mick Jagger and Keith Richards.

The most obvious contrast between this year's two blockbuster tours, however, was the presence of new product. Along with the new Columbia album, "Steel Wheels," the Stones' concert swing was also greeted by the retrospective box set, "Singles Collection—The London Years," released by ABKCO and distributed by PolyGram. When the Who hit the road in June, the only fresh release on the market was a solo project by Pete Townshend on Atlantic, which peaked at No. 58 on Billboard's Top Pop Albums chart during the tour's run. A new MCA set of greatest-hits was rumored to be on the way by year's end when the tour kicked off in June, but there's no firm word on that now and it doesn't show up on any MCA new-release sheets.

Meanwhile, the Stones invasion, which began Aug. 31,

has plated a top 5 single ("Mixed Emotions") and a No. 3 album for Columbia, and the CBS Records logo hasn't been the *only* winner. Last week, the ABKCO box—a must-have for real rock'n'roll fans—was at No. 95 on the albums chart. (Current chart positions were not yet calculated at this column's deadline.) PolyGram also enjoyed a strong burst on ABKCO's reissue of the classic London anthology, "Hot Rocks 1964-71." During the '89 tour, the two-fer—which has charted all of 240 weeks—has ridden as high as No. 174, with surges throughout the country reported by various retailers and PolyGram sales people. Although none have charted, other catalog titles have been boosted by the concert exposure, which typically includes only three songs per show from the new "Steel Wheels" album. Without the catalyst of new titles—and the subsequent exposure at retail and radio—the Who's significant body of catalog had a harder time catching fire.

It's worth noting that while the Stones and the Who hold lofty places in the annals of rock'n'roll history, both have had spotty track records as sellers of prerecorded product. Both bands have always had indisputable success capturing the airwaves throughout their careers (and continue to do so in these classic-rock-tinged radio days); both acts have rung up hard-to-beat box office numbers over an extended period of years. But, aside from the cores of fans who *have* to own everything new by the Who or the Stones upon initial release, success of the two supergroups' recordings have often been hit-or-miss propositions... Columbia has been seeking to perk up its own catalog of past Stones albums, many of which were originally released by Atlantic on **Rolling Stones Records**, with a promotional CD called "Say Ahhh!," a 17-track piece that begins with "Mixed Emotions" and goes on to include such hits as "Start Me Up," "It's Only Rock 'N Roll (But I Like It)," "Beast Of Burden," and "Harlem Shuffle." The insert of this "official tour CD sampler" reprints the original list of the Stones' '89 tour

(Continued on page 76)

# TOP COMPACT DISKS™

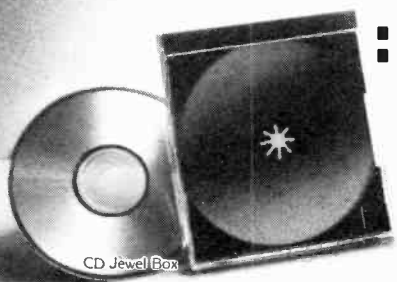
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™	
				ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
				★★ NO. 1 ★★	
1	7	—	2	BILLY JOEL STORM FRONT	COLUMBIA CK44366
2	1	1	6	JANET JACKSON JANET JACKSON'S RHYTHM NATION 1814	A&M CD 3920
3	2	2	4	TRACY CHAPMAN CROSSROADS	ELEKTRA 60888-2
4	3	3	9	ROLLING STONES STEEL WHEELS	COLUMBIA CK45333
5	5	5	31	MILLI VANILLI GIRL YOU KNOW IT'S TRUE	ARISTA ARCD 8592
6	4	4	6	TEARS FOR FEARS THE SEEDS OF LOVE	FONTANA 838 730-2/POLYGRAM
7	6	6	7	AEROSMITH PUMP	GEFFEN GHS2-24254
8	14	15	12	THE B-52'S COSMIC THING	REPRISE 2-25854/WARNER BROS.
9	16	20	3	LINDA RONSTADT (FEAT. A. NEVILLE) CRY LIKE A RAINSTORM, HOWL LIKE THE WIND	ELEKTRA 60872-2
10	8	7	39	PAULA ABDUL FOREVER YOUR GIRL	VIRGIN 2-90943
11	10	9	4	BARBRA STREISAND A COLLECTION: GREATEST HITS... AND MORE	COLUMBIA CK45369
12	11	10	27	TOM PETTY FULL MOON FEVER	MCA MCAD 6253
13	13	11	4	NEIL YOUNG FREEDOM	WARNER BROS. 2-25899
14	9	8	8	MOTLEY CRUE DR. FEELGOOD	ELEKTRA 60829-2
15	17	13	5	RICKIE LEE JONES FLYING COWBOYS	GEFFEN GHS 2-24246
16	28	—	2	KATE BUSH THE SENSUAL WORLD	COLUMBIA CK44164
17	23	—	2	KISS HOT IN THE SHADE	MERCURY 838 913-2/POLYGRAM
18	18	17	6	MELISSA ETHERIDGE BRAVE AND CRAZY	ISLAND 2-91285
19	21	14	6	BOB DYLAN OH MERCY	COLUMBIA CK 45281
20	29	29	3	YOUNG M.C. STONE COLD RHYMIN'	DELICIOUS VINYL 2-91309/ISLAND
21	15	16	36	FINE YOUNG CANNIBALS THE RAW & THE COOKED	I.R.S. D-6273/MCA
22	NEW	1	1	LUTHER VANDROSS THE BEST OF LUTHER: THE BEST OF LOVE	EPIC E2K45320/E.P.A.
23	27	23	4	RANDY TRAVIS NO HOLDIN' BACK	WARNER BROS. 2-25988
24	19	12	4	JEFF BECK WITH TERRY BOZZIO & TONY HYMAS JEFF BECK'S GUITAR SHOP	EPIC EK44313
25	24	22	16	NEW KIDS ON THE BLOCK HANGIN' TOUGH	COLUMBIA CK 40985
26	20	18	26	RICHARD MARX REPEAT OFFENDER	EMI E2-90380
27	25	27	15	SKID ROW SKID ROW	ATLANTIC 2-81936
28	NEW	1	1	ERASURE WILD!	SIRE 2-26026/REPRISE
29	12	19	17	DON HENLEY THE END OF THE INNOCENCE	GEFFEN GHS 2-24217
30	22	30	3	DAVID BYRNE REI MOMO	SIRE 2-25990/WARNER BROS.

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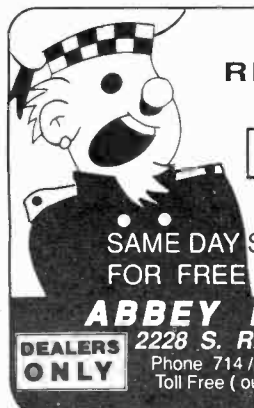
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## ALBUM RELEASES

(Continued from page 73)

### MICHEL'LE Michel'le

▲ LP Atco 91282-1/\$9.98  
CA 91282-4/\$9.98

### DAVID MULLEN Revival

▲ CD Warner Bros. 2-25971/NA  
CA 4-25971/NA

### MAURA O'CONNELL Helpless Heart

▲ LP Warner Bros. 1-26016/NA  
CA 4-26016/NA

### NU-SOUNDS Mackin'

▲ LP Uni UNI-12/NA  
CA UNI-12/NA

### SKINNY PUPPY Rabies

▲ LP Capitol C1-93007/NA  
CA C4-93007/NA

### JAMES "J.T." TAYLOR Master Of The Game

▲ LP MCA MCA-6347/NA  
CA MCAC-6347/NA

### BERNIE TORME Back To Babylon

▲ LP Metalblade 73434/NA  
CA 73434/NA

### WHITESNAKE Flip Of The Tongue

▲ LP Geffen 1-24249/NA  
CA 4-24249/NA

### XYZ XYZ

▲ LP Enigma 73525/NA  
CA 73525/NA

### JAZZ/NEW AGE

### JOHNNY ADAMS Walking On A Tightrope

▲ LP Rounder 2095/NA  
CA 2095/NA

### STEVE HAUN Midnight Echoes

▲ CD Silver Wave SD-507/NA  
CA SC-507/NA

### FREDDIE HUBBARD AND FRIENDS Freddie Hubbard And Friends

▲ CD DRG CDSL-5220/\$16.98  
CA S2LC-5220/\$12.98

### PETER KATER Moments, Dreams, & Visions

▲ CD Silver Wave SD-509/NA  
CA SC-509/NA

### CLEO LAINE In Retrospect

▲ CD DRG CDMRS-502/\$12.98

### CHARNETT MOFFETT Beauty Within

▲ LP Blue Note B1-91650/NA  
CA B4-91650/NA

### BUTCH THOMPSON The 88's: New Orleans Joys

▲ CD Daring DR-3001/NA  
CA DR-3001/NA

### BUTCH THOMPSON The 88's: Chicago Breakdown

▲ CD Daring DR-3002/NA  
CA DR-3002/NA

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

## RETAIL CONSOLIDATION

(Continued from page 73)

group completed its acquisition of the 27-unit Lechmere, which carries recorded music, from the Dayton Hudson Corp. At the time, a Lechmere spokesman announced that the new owners would move to take the chain nationwide, but the company apparently has backpedaled from that ambitious program to concentrate on the Northeast. Eight of its 10 stores in the South will be closed.

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## Tone Loc Locks Up Top Prizes At NARM Indie Best-Seller Awards

BY BRUCE HARING

**NEXT PLATEAU's** Salt-N-Pepa added the spice, but **Delicious Vinyl's** *Tone Loc* took home the bacon at the '89 Indie Best Seller Awards, a banquet held Oct. 21 as part of the National Assn. of Recording Merchandisers Wholesalers Conference in Phoenix.

Tone Loc's "Loc-Ed After Dark" led a virtual sweep of the awards ceremony, winning the best-selling album, new artist, 12-inch single, and 7-inch single categories. The cherry on the cake was the joint naming of the **Island Trading Company** axis of **Delicious Vinyl/4th &**



**B'Way/Mango** as the first independent label of the year.

The lone victory outside of **Tone Loc's** orbit came when **Fantasy Records** won its third consecutive best-selling-catalog award for its issue of **Creedence Clearwater Revival's** "Chronicle."

The relentless march to the stage by **Fred Kelly**, **Island Records** sales manager of special product, was

broken only by the joie de vivre of **Salt-N-Pepa**.

The trio, who foreshadowed **Tone Loc's** triumph by grabbing a similar number of prizes at the '88 awards, broke up the audience by asking, "Who is this Norm guy?" and introducing **NARM** president **Billy Emerson** of **Big State Distributing** as "Billy Idol."

Also presented at the banquet was the **Mickey Granberg Independent Label** award, given to an individual who has made the most important contribution to the indie community.

This year's award went to four members of **NARM's Independent Action Committee** who were instrumental in making the first independent product presentation happen last year at the organization's New Orleans convention.

"The big four who made the big seven a reality," as **Granberg** termed them, were **Fred Munao**, president of **Select Records**; **Tom Silverman**, chairman of **Tommy Boy Records**; **Cathy Jacobsen**, VP of independent distribution at **Island Records**; and **Pat Monaco**, president of **Landmark Distributors**. Accepting the award on behalf of the others was **Munao**, who noted that "**Groucho Marx** said he would never join a club that would have him as a member—I take exception to that."

**STICKY ISSUES:** **Grass Route** was taken aback by the independent label attitudes displayed at one of the Independent Action Committee meetings in Phoenix.

Just after a screening of the controversial **Parents' Music Resource Center** video "Rising To The Challenge," **Grass Route** and a few oth-



NARM president Billy Emerson gives the first NARM Independent Label of the Year award to Island's Fred Kelly, the sales manager for special product.

ers in the crowd were appalled to hear applause wafting from several in the audience.

Let's get up on the soap box for a second and ask: When did music become product to those individuals and not art? The **Neville Chamberlain**-esque attitude of appeasement prevailing at the meeting—which led to a general agreement to support stickering standards—will inevitably open the door to other restrictions on the product that every label and distributor uses to make a living. By stickering product, labels give chains the perfect excuse to limit sales of stickered albums to those older than 18; consequently, the right-wing trend is toward total bans of explicit product in certain chains, with smaller retailers shouldering the legal problems that inev-

itably descend on those who sell controversial material. Inevitably, the undercapitalized small retailer will shun the product as well.

The independent music industry proudly proclaims its swift action and progressive attitudes when it comes to exploiting rap and alternative music. But what happened to that boldness when faced with a true First Amendment stand? Here's hoping there's someone out there bold enough to defend artistic vision as a legitimate right. If they didn't ask **Pablo Picasso** to put a bra on his work, and if they didn't ask **Edgar Allan Poe** to tone down his gore, then don't ask your artists to change their lyrics. It would be a shame if the next **Prince** were forced to release "Slightly Unclean Mind" because of political pressure.

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### RETAIL TRACK

(Continued from page 74)

dates.

**CHESTNUTS ROASTING:** Our new retail editor, **Ed Christman**, recently previewed many of this year's key holiday releases (*Billboard*, Oct. 14). There are other new mistletoe and holly-type things worth mentioning, including **Private Music's** "Christmas Island," by the irrepressible stylist **Leon Redbone**, and "A Soap Star Christmas," a charity-driven project from **TVT Records and Video**, the people who brought TV themes and commercials to record store bins. Of the latter, **TVT VP** of product development **Marcus Peterzell** writes, "This is not another **Don Johnson** deal, as all of the participants can really sing." Cold, Marcus. Along with **Gloria Loring**, who already owns a No. 1 hit, **Peterzell** notes, the album includes cast members from "Another World," "Loving," "All My Children," "One Life To Live," and others—with no commercial interruptions and presumably no gossip about which soap character is sleeping with another. The title is "And So This Is Christmas (Soap Stars Sing Out For Save The Children)" with all artist royalties going to that fund. It should be out by Thanksgiving.

Changing the scene from soap opera stars to opera stars, we'll have the **London** release from **Kiri Te Kanawa**, called "Songs Of Inspiration," and coming from **Denon**, through **A&M**, is the **Ritz**, a jazz vocal ensemble who have a package called "Spirit Of Christmas."

**Rykodisc**, meanwhile, has a seasonal pair. One is by an act called the **Players**, led by **Roxy Music's** **Phil Manzanera** and **Andy Mackay**, which **Ryko** describes as "a gifted group of Britain's best-known street musicians and folk and blues artists." (P.S. Can *real* street musicians actually be described as "best-known"?) The set is simply called "Christmas." **Ryko's** "On Christmas

Day" is more traditional fare, featuring the **American Boys Choir** with the **Cathedral Symphony Orchestra**, the **New York Vocal Consort**, and conductor **James Litton**.

So, does that catch us up on *all* the new Christmas releases? Hope so, but probably not. Feel free to bring any new ones that were omitted either here or in our previous article to this column's attention.

**A BUZZ AT THE** National Assn. of Recording Merchandisers' recent Wholesalers Conference in Phoenix suggested that Philadelphia-based **Universal Record Distributing Corp.** was shuttering its doors for good. When *Billboard* phoned president **Harold Lipsius**, he didn't miss a beat. "Sure, we're closing," he confided. "We'll be closed today [Oct. 26] and tomorrow, and on Monday we'll be in our new headquarters, open for business."

The new plant has 76,000 square feet, all on one level, a pick-up of some 26,000 square feet over the six buildings in the one-stop was previously housed. **Universal's** new address is 2055 Richmond Street, Philadelphia, Pa. 19125. The new phone number is 215-426-3333; fax number is 215-426-2667.

**FAST TRACK:** Jersey-based **Compact Disc World** recently closed its lone Staten Island, N.Y., location, and within a week opened a new unit in Edison, N.J. . . . The Long Island, N.Y., home of **Joe** and **Rachelle Friedman**, the J and R who own Manhattan's **J&R Music World**, was profiled on CNN on Sept. 30. The **Friedmans**, however, were not able to see the segment when it was actually broadcast because the date conflicted with the observance of **Rosh Hashanah**. Their home has also been featured in *Architectural Digest*.



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# HOT LATIN TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
Compiled from national Latin radio airplay reports.					
★★ NO. 1 ★★					
1	2	1	11	LUIS MIGUEL WEA LATINA	FRIA COMO EL VIENTO 3 weeks at No. One
2	3	4	13	LUCERITO MELODY	CUENTAME
3	1	2	6	CHAYANNE CBS	◆ FUISTE UN TROZO DE HIELO EN LA ...
4	5	9	12	LOS BUKIS FONOVISIA	COMO FUI A ENAMORARME DE TI
5	6	5	18	LOS BUKIS MELODY	A DONDE VAYAS
6	13	14	6	ROBERTO CARLOS CBS	SI ME VAS A OLVIDAR
7	4	3	15	GLORIA ESTEFAN EPIC	SI VOY A PERDERTE
8	15	15	3	EMMANUEL CBS	LA CHICA DE HUMO
9	7	6	11	YOLANDITA MONGE CBS	POR TI
10	17	22	7	ANA GABRIEL CBS	NO DIGAS NO
11	8	7	7	FRANCO DE VITA CBS	◆ LOUIS
12	9	10	7	DYANGO CAPITOL-EMI LATIN	EL QUE MAS TE HA QUERIDO
13	11	8	21	R. CARLOS/V. FERNANDEZ CBS	AUNQUE MAL PAGUEN ELLAS
14	12	12	26	FRANCO DE VITA CBS	◆ TE AMO
15	14	28	4	JOSE LUIS RODRIGUEZ POLYGRAM	RODANDO CAMINOS
16	22	16	8	GILBERTO SANTARROSA COMBO	TENGO UNA MUNECA
17	20	20	20	MARISELA ARIOLA	Y VOY HACER FELIZ
18	23	26	4	VICENTE FERNANDEZ CBS	POR TU MALDITO AMOR
19	10	11	26	ANA GABRIEL CBS	◆ SIMPLEMENTE AMIGOS
★★★ POWER PICK ★★★					
20	30	—	2	LUIS ENRIQUE CBS	YO NO PUEDO SER TU AMANTE
21	26	34	5	JUAN LUIS GUERRA Y LA 440 KAREN	◆ OJALA QUE LLUEVA CAFE
22	25	24	8	CHANTELLE WEA LATINA	APRESIO Y AFECTO
23	16	17	29	JOSE LUIS RODRIGUEZ MERCURY	◆ BAILA MI RUMBA
24	19	13	12	LUIS ENRIQUE CBS	LO QUE PASO ENTRE TU Y YO... PASO
25	27	—	2	LUPITA D'ALESSIO ORFEON	TIEMPO DE ROSAS
26	21	19	18	MIGUEL GALLARDO POLYGRAM	YO FUI EL SEGUNDO EN TU VIDA
27	18	27	6	DAVID PABON TH-RODVEN	MIS GANAS SE QUEDARON
28	33	29	4	YURI CBS	IMPOSIBLE AMARTE COMO YO
★★★ HOT SHOT DEBUT ★★★					
29	NEW ▶	1	1	GLORIA ESTEFAN EPIC	OYE MI CANTO
30	NEW ▶	1	1	LOS YONICS FONOVISIA	FRENTE A FRENTE
31	24	18	15	PABLO RUIZ CAPITOL-EMI LATIN	OH MAMA ELLA ME HA BESADO
32	NEW ▶	1	1	MECANO ARIOLA	LOS AMANTES
33	29	30	3	MIRIAN HERNANDEZ CAPITOL-EMI LATIN	EL HOMBRE QUE YO AMO
34	NEW ▶	1	1	LA PATRULLA 15 RINGO	LA NEGRA
35	NEW ▶	1	1	LUCIA MENDEZ CBS	NOS ABURRIREMOS JUNTOS
36	NEW ▶	1	1	ROBERTO LUGO SONOTONE	CORAZON EN BLANCO
37	37	37	4	RICARDO MONTANER TH-RODVEN	DEBO CAMBIAR DE AMOR
38	36	25	5	YURI CBS	◆ NO PUEDO MAS
39	35	—	2	ROCIO DURCAL ARIOLA	POR QUE TANTA SOLEDAD
40	32	—	2	BRONCO FONOVISIA	QUE NO QUEDE HUELLA

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

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## Latin Notas



by Carlos Agudelo

**WILLIE COLON HAS SIGNED** a long-term recording and production contract with CBS Discos. For Colon, the new agreement comes after short stints with RCA, Sonotone, and again his old label, Fania, for which he recorded his last album. A New York native, Colon has traveled extensively with his music, achieving almost legendary status among today's salsa stars. He is not only an enduring band leader, but also an excellent horn player, multifaceted producer, composer, singer, and Shakespeare buff. He is also the father of three sons, the latest of whom was born just weeks ago. For all that, congratulations. CBS Discos has also renewed its contract with Willie Chirino, a main exponent of the technopop/salsa Miami sound.

**AFTER WANDERING AROUND** for a while, **Gina-maria Hidalgo** went to Puerto Rico to sing at Governor **Rafael Hernandez Colon's** inauguration and ended up recording a new album. "Pájaros" (Pol Records), which she produced herself and arranged with the help of **Eduardo Reyes**, is a triumphant demonstration of why she is called the American diva. Her extraordinarily sensitive voice shines and rises unlike any other, imbuing the album with such a profound, intense meaning that comparisons with other female singers are moot: Hidalgo is in a class of her own.

**RAP, BILINGUAL MUSIC, REMIXES,** and 12-inch records are coming of age simultaneously in the world of Latin music. An accomplished Spanish-language rapper is **Mellow Man Ice**, a Cuban-born artist who recorded his first 12-inch in 1987. In September of this year, his first album of bilingual rap, "Escape From

Havana," was released by Capitol-EMI to good reviews... In New York, a group called **POW** is releasing the song "Gogoya," which calls attention to the sandwich generation—youth torn between its Latin roots and its American future. The MCA 12-inch has some segments in Spanish. The band is composed of **Poison (Peter Coll)**, **Vick Rock (Victor Rios)**, and **Mark Black**. Its sound is in the same vein as the **Latin Empire**, the two Bronx, N.Y., rappers who released "I'm Puerto Rican And Proud" on Atlantic.

Also Puerto Rican and very proud is **El Gran Com-**

### Willie Colon has signed a deal with CBS Discos

**bo.** It so happened that **Jerry Rivas**, one of the orchestra's singers, upped and got himself some rap tracks, took his fellow musicians with him, and recorded an impromptu rap tune. Somehow, the tape was circulated and has become somewhat of a hit, even though the recording is incomplete and not pressed. According to **Ralph Cartagena**, Combo Records' owner and producer, he will be talking to the boys soon to see if they want to rerecord it professionally. Meanwhile, **El Gran Combo** is releasing its new album, "De Fiesta Con Combo," which includes some rap segments.

**TAISHA RECORDS**, a new label in New York, makes its debut with yet another merengue album by **David & Darys' La Banda Show**, titled "Dime Si Te Va Bien"... **Rocio Banquells**, a talented Mexican singer who performs rancheras as well as ballads, is now releasing her second ranchera album after several ballad opuses, this time on **BMG**... **Ivonne Ulibarry**, lead singer of the Albuquerque, N.M., group **Amigas**, doesn't like to be called a gringo. She is, in fact, a chicana who speaks Spanish perfectly and is very proud of her roots. The band, by the way, will be featured on an upcoming CBS' **Movie Of The Week**.

## Gospel LECTERN



by Bob Darden

**GREG X. VOLZ**, once the lead singer with **Petra**, is back. After a couple of solo albums for **Myrrh** (including the classic "The River Is Rising"), Volz has resurfaced with his own label, a new record, and, as always, outspoken opinions on contemporary Christian music.

"No Room In The Middle" starts a different campaign for me," Volz says from Nashville. "My first two solo albums were evangelistic in nature. The new record is aimed at Christian kids and the Church. The lyrics are very Christian lyrics. They are meant to build up the kids, to edify the Church."

"Musically, 'No Room In The Middle' is more soft-pop oriented and we meant it to be that way. It's not praise and worship music, but it is still message music. The goal is to give kids a reason to hang on and, hopefully, pull in somebody hanging around the edges."

Volz's change of attack and emphasis may be due to the fact that he has two teenagers and two preteens himself. With the message being more overt, he has varied the music more than in the past, when he was known as one of CCM's serious rockers.

For "No Room In The Middle," Volz is again collaborating with former "e" Band writers **Joe Grier** and **Dave Eden** (writer of Petra's No. 1 hit, "The Coloring Song"). A couple of the songs have been drawn from "e" Band days—Volz's group before he joined Petra.

"We resurrected a couple of tunes for this 'reunion,'" Volz says, "because there's a timelessness in the lyrics. Obviously, we reworked the music to make it '90s. 'The Coloring Song' launched Petra's career, but it also gave us a formula: 'Let's have a mellow song on each album!' I didn't want to do that this time around."

After a career of spending 300 nights per year on the

road, Volz is limiting his dates to weekends only. He's splitting his time between band dates with musicians like **Joe English**, **Mike Demas**, and **Kirk Henderson** and dates where he performs using only tracks.

"Actually, it is working very well," he says. "You develop a different relationship with the audience. You're naked up there—you don't know it, but you are. I like that close interaction with the audience. And, obviously, there's not near the hassle as with band dates. I still enjoy the band dates more, especially the jamming and the interacting with live musicians creating music. But this

### Make room for a Greg Volz album aimed at teenagers

way I can play anywhere—including individual dates and seminars. I've been doing this for three years now. My family is growing up and I wanted to grow up with my kids. I guess I'm not the road warrior I used to be."

Volz's new label, **River Records**, obviously gives him more control. His brother **Ron** is heading up the administrative side of things and he says they've already been approached by eight different artists interested in joining the label.

"It's nice to be able to pick all of my own songs again," Volz says. "And it is good to be able to work with **Jonathan David Brown**—who produced 'The River Is Rising' and some of Petra's best albums. We're going to keep this a family label, with no more than five artists—all of whom are going to be ministry-minded. I'm not doing this to make money; I want to do it as a vehicle toward our ministry. Every artist is going to own his or her own masters, too."

"Whatever else is going to be, River Records has already been plenty interesting."

("No Room In The Middle" is available through **Spre-cra**, 486 McManley Drive, Nashville, Tenn. 37211. 800-877-7732.)

## ITALIAN EQUIPMENT MAKERS INCREASE INT'L PRESENCE

(Continued from page 34)

equipment and dimmers as well as light scanners for disco/theater use; and Lite Beam, with a range of scanners and light effects for discos.

Also at London were King's Sound, which produces strobes, scanners, and chaser logic units for discos; and Programsistem and Music & Light Production, both makers of light effects and smoke machines for discos and theaters.

The other three key participants were SGM, light effects and chaser logic units for discos; Spotlight, floodlights and light effects for discos and theaters; and Technitron, disco lighting effects.

All nine manufacturing companies showed off the best of their product lines along with new items aimed at the international market.

APIAD boasted an "Italian Style" banner with a new brochure including complete documentation of Italian companies in the lighting/equipment field. The promotional aids also included a special letter of introduction to previous visitors to the show, a Made In Italy advertising campaign, and color pages in the show catalog.

Now the spotlight is on Nashville's Lighting Dimensions International Exhibition. Says Ticozzi: "The U.S. market offers us specially interesting possibilities and potential, even if the number of American discos is around the 5,000-6,000 mark, less than in Italy. In fact, most of them are not equipped to state-of-the-art technology standards, and they are now showing great interest in the scenographic light systems

which have been so popular in Italian and pan-European discotheques for many years."

This year is the first that APIAD, also with the Italian Trade Commission, has arranged direct participation of Italian companies in Nashville. Again, nine companies are involved. Seven that participated in the London show are Artick, Fly, Lite Beam, King's Sound, Programsistem, Music & Light Production, and Spotlight; the other two are CTM, specializing in audio components, loudspeakers, mixers, and diffusers; and FAL, which produces light effects and floodlights for discos and theaters.

APIAD has reserved a large stand (No. 210) that will carry a new brochure about the trade group, plus company catalogs, slides, and videos highlighting outstanding equipment lines. There will be specialist advertising, plus a workshop titled "Italian Style: How To Design, Equip, And Run A Successful Disco."

The seminar, set for Nov. 18 in the Nashville Convention Center, will feature the following speakers: Gianni Fabbri, Paradiso disco, Rimini; Giancarlo Bornigia, Piper disco, Rome; Silvestro Lolli, architect specializing in discos; Franco Bertini, Studio Due-Viterbo, lighting effects; Daniele Canuti, Fly-Mantova, lighting control equipment; Mauro Malfatti, Fiera di Rimini; and Ticozzi.

A cocktail party, with an introduction of Made In Italy products, will follow the seminar.

Commenting on the role of

APIAD, Ticozzi says, "Everybody acknowledges the importance of Italian production in the fields of shoes, clothes, and food, but not so many know that Italy successfully exports dance-hall and theater equipment literally all over the world.

"Primarily through Italian lighting engineering and technology, there is something Italian in the most famous clubs around the world. Our systems are widely appreciated for their originality, design, and technical reliability, all incorporated into a highly competitive quality-price ratio."

He says APIAD was established in Milan to gather the most representative companies dealing in lighting effects, sound equipment, furnishings, and video systems for dance halls, theaters, and show venues. The aim was to help publicize the manufacturers as well as promote Italian-style disco design on an international level.

Starting in 1986, APIAD has been one of the European associations helping to promote the European Federation of Entertainment Technology, which was set up to take care of territorial industries' interests at the European level.

APIAD, says Ticozzi, provides a quality trademark for products, offers specialized legal and insurance advice, handles marketing queries, and runs stands at international exhibitions with the Italian Trade Commission and the Italian Board of Foreign Trade.

APIAD is at 3, via Solferino, 20121 Milan, Italy. Phone: 2-804700.

## PUBLISHERS' FORUM FOCUSES ON GLOBAL ISSUES

(Continued from page 6)

gle market. For example, Murphy cited a recent European Court ruling that suggested national rights societies should set their performance fees in line with those prevailing in other EC countries (Billboard, Aug. 5). Murphy said the European Commission has apparently decided that harmonization of trade laws should extend to intangible goods and that it may start looking at performing rights.

"That's a serious thing," Murphy remarked. One reason is that publishers and songwriters garner the majority of their income from performing rights, which include TV and radio broadcasting and live performances. At a recent Ernst & Young seminar here, Murphy estimated that performing rights accounts for two-thirds of worldwide publishing revenues.

The problem with harmonization

of performance fees in Europe, he told Billboard, is that it could require societies with higher rates than those in other countries to reduce their fees, with a consequent loss to publishers.

Similarly, while Murphy believes central licensing will lead to reduced commissions for collecting mechanical royalties, he noted at the seminar that it also has a downside. The boards of national societies, he pointed out, represent local subpublishers, not the majors, yet they set the mechanical rates that will continue to be applied in each country of sale. Historically, he said, these "local boards, nationalistically motivated, have been good for publishers [worldwide]," because they have kept fees relatively high and have kept controlled-composition clauses out of Europe. "Under central licensing," he asked,

"how will that change?"

Greg Hambleton, managing director of Peer Southern Music in Canada, agreed with this perspective. He said he would not like to see the power of European subpublishers eroded further by central licensing.

Hambleton also discussed the changes that have occurred in Canada since the abolition in June 1988 of the compulsory licensing system there. Since then, he noted, publishers and labels have negotiated a mechanical rate of 5.25 cents (Canadian) per recorded track, with a controlled composition and midline rate set at 75% of that. The agreement expires Sept. 30, 1990, he added.

Michael Brettler, VP of Shapiro, Bernstein & Co., gave a brief report on the latest perils of doing business in the Soviet Union. On the positive side, he said, "[The Soviets] are really trying to come into generally accepted practices in music publishing," with contracts similar to those used elsewhere. But what may appear to be exclusive contracts could turn out not to be, he warned, since the Soviet copyright agency, VAAP, may sign a contract with one publisher for a song, while the writer of that song may go with a different publisher for the same title.

Murphy added that VAAP is lobbying for changes in the Soviet copyright law, but none have been made so far. He said that when the U.S.S.R. protects foreign copyright owners and joins the Berne Convention, "you may be able to make some real money [there] and do some deals."

## 21st Gospel-Music Ceremony Will Air In April TNN To Broadcast Dove Awards

NASHVILLE The Nashville Network will broadcast the Gospel Music Assn.'s 21st annual Dove awards ceremony live, April 25, from the Tennessee Performing Arts Center here. While the Doves have been televised before on a sporadic basis, this will mark the first time that TNN has been involved in the venture.

The 90-minute program will feature awards in the categories of art-

ist of the year, male vocalist of the year, female vocalist of the year, album of the year, new artist of the year, song of the year, group of the year, and songwriter of the year. Winners will be determined in a vote by the GMA's 3,000 members.

Chick-Fil-A, the prime sponsor of the Dove shows for the past few years, will again participate in the program, according to Don Butler, GMA's executive director.

Billboard

# UP-AND-COMING SPECIAL ISSUES

SPOTLIGHT ISSUE      IN THIS SECTION      AD DEADLINE

**THE MANY WORLDS OF QUINCY JONES**      Dec 9      • Life Of Music  
• Firsts  
• Friends  
• Movies  
• Publishing      Nov 14

**ITALY '89**      Dec 9      • Talent  
• Live Music  
• Video  
• Radio      Nov 14

**RAP MUSIC**      Dec 16      • Rap Now  
• Labels  
• Talent  
• Video  
• Radio  
• Producers      Nov 21

**THE EIGHTIES/1989—THE YEAR IN MUSIC**      Dec 23      • The Music  
• The Artists  
• The Charts  
• Star Quotes  
• Chartbeat      Nov 28

### WHY THEY ARE SPECIAL:

- **QUINCY JONES** graces the front cover of Billboard in honor of his 40th year in show business. The legendary producer/composer/arranger/musician has traveled the world in the name of music, playing with the greats, spreading the legacy of America's own music, and making friends wherever he raised his trumpet. Along the way, Quincy began to reshape the jazz, R&B, and gospel forms he had faithfully translated into the highly contemporary amalgam we now call pop—for TV and films as well as for records. Now his record speaks for itself and it speaks volumes.
- **ITALY** continues to enjoy a high global profile. While remaining on the cutting-edge of the dance music industry via its stage and lighting equipment manufacturers, Italy is now making pop and rock inroads.
- **RAP MUSIC** continues to surprise the industry with its staying power. Though individual rappers must now deal with the "one-hit wonder" pitfalls that have always haunted artists in other genres, new waves of talented rappers have joined with the first-wave survivors to form a solid wall of new rap that is just as potent as the breakthrough brigade of '87-'88.
- **THE EIGHTIES** is a music-by-music guide to the greatest hits and hitmakers of the decade. This spectacular decade digest captures 10 years of music history by presenting the top 10 artists, albums, and singles in pop, black, country, jazz, adult contemporary, classical, dance, gospel, Latin, and more. With double newsstand distribution, this seasonal triple issue is one that both industryites and consumers will want to read and keep. Also in this milestone issue: 1989—The Year In Music.
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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.	
			★★ NO. 1 ★★	
①	2	11	HARRY CONNICK, JR. COLUMBIA SC45319 (CD)	1 week at No. 1 SOUNDTRACK: "WHEN HARRY MET SALLY..."
2	1	15	GEORGE BENSON WARNER BROS. 25907 (CD)	TENDERLY
③	10	3	DAVID BENOIT GRP 9595 (CD)	WAITING FOR SPRING
4	3	9	JOHN SCOFIELD GRAMMAVISION 79400/MESA/BLUEMOON (CD)	FLATOUT
5	4	25	DR. JOHN WARNER BROS. 25889 (CD)	IN A SENTIMENTAL MOOD
⑥	7	9	ROB MULLINS NOVA 8918 (CD)	JAZZ JAZZ
7	6	9	CHRISTOPHER HOLLYDAY NOVUS 3055/RCA (CD)	CHRISTOPHER HOLLYDAY
⑧	14	3	EARL KLUGH WARNER BROS. 26018 (CD)	SOLO GUITAR
9	5	19	WYNTON MARSALIS COLUMBIA OC 45091 (CD)	THE MAJESTY OF THE BLUES
10	8	19	JOE WILLIAMS VERVE DIGITAL 837 932/POLYGRAM (CD)	IN GOOD COMPANY
11	12	7	DAVID FRIESEN GLOBAL PACIFIC 45245 (CD)	OTHER TIMES, OTHER PLACES
⑫	NEW ▶		MICHEL CAMILO EPIC 45295/E.P.A. (CD)	ON FIRE
13	13	5	JON FADDIS EPIC OE 45266/E.P.A. (CD)	INTO THE FADDISPHERE
14	15	5	JAMES MOODY NOVUS 3063/RCA (CD)	SWEET AND LOVELY
15	9	19	BRANFORD MARSALIS COLUMBIA CX2 44199 (CD)	TRIO JEEPY

## TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
①	2	15	LOU RAWLS BLUE NOTE 91937/CAPITOL (CD)	1 week at No. 1 AT LAST
②	4	5	DAVE GRUSIN GRP 9592 (CD)	MIGRATION
3	1	17	PAT METHENY GEFEN 24245 (CD)	LETTER FROM HOME
④	9	5	LEE RITENOUR GRP 9594 (CD)	COLOR RIT
5	6	21	TUCK & PATTI WINDHAM HILL 0116/A&M (CD)	LOVE WARRIORS
6	3	11	YELLOWJACKETS MCA 6304 (CD)	THE SPIN
⑦	19	3	GROVER WASHINGTON, JR. COLUMBIA OC 45253 (CD)	TIME OUT OF MIND
8	8	15	RICHARD ELLIOT INTIMA 73348/ENIGMA (CD)	TAKE TO THE SKIES
9	5	21	MILES DAVIS WARNER BROS. 25873 (CD)	AMANDLA
10	10	13	TOM COSTER HEADFIRST 604/K-TEL (CD)	DID JAH MISS ME!?
11	7	31	JOE SAMPLE WARNER BROS. 25781 (CD)	SPELLBOUND
⑫	12	9	JEAN LUC PONTY COLUMBIA FC 45252 (CD)	STORYTELLING
13	11	9	STANLEY TURRENTINE BLUE NOTE 90261/CAPITOL (CD)	LA PLACE
14	15	5	MIKE STERN ATLANTIC JAZZ 82027/ATLANTIC (CD)	JIGSAW
15	14	13	MAX GROOVE OPTIMISM 3216 (CD)	MIDNIGHT RAIN
⑯	NEW ▶		VARIOUS ARTISTS GRP 9596 (CD)	HAPPY ANNIVERSARY, CHARLIE BROWN
⑰	21	3	MILES DAVIS COLUMBIA C2X 45332 (CD)	AURA
⑱	18	3	CURRENT EVENTS VERVE FORECAST 839 388/POLYGRAM (CD)	CURRENT EVENTS
19	13	17	NEW YORK VOICES GRP 9589 (CD)	NEW YORK VOICES
⑳	20	3	GREG MATHIESON HEADFIRST 215/K-TEL (CD)	FOR MY FRIENDS
21	16	19	SPYRO GYRA MCA 6309 (CD)	POINT OF VIEW
⑳	NEW ▶		ANDY NARELL WINDHAM HILL JAZZ 0120/A&M (CD)	LITTLE SECRETS
㉑	NEW ▶		NESTOR TORRES VERVE FORECAST 839 387-2/POLYGRAM (CD)	MORNING RIDE
㉒	NEW ▶		OCEANS PROJAZZ 697/INTERSOUND (CD)	RIDIN' THE TIDE
25	24	55	KENNY G ▲ ARISTA 8457 (CD)	SILHOUETTE

① Albums with the greatest sales gains during the last two weeks. (CD) Compact disk available.  
● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.



by Jeff Levenson

THE INK WAS BARELY DRY ON last week's column—a portion of which was devoted to the new Pacific jazz issues documenting the work of California's coolest cool jazz contributors of the early '50s—when the new Art Pepper boxed set, "The Complete Galaxy Recordings," arrived from the coast. Needless to say, it inspired a few thoughts about the impassioned altoist and his playing during this final phase of his career, the years 1978 through his death in 1982.

Pepper was a man at odds with himself, a complex individual whose heroin busts and prison stays during the '60s and early '70s virtually nullified his preeminence as a jazz man. By his own admission, documented in his wrenching and confessional autobiography, "Straight Life," he was a wretched mass of negative qualities: suspicious, paranoid, indulgent, self-destructive, racist.

Ironically, even while living on the edge, he proved himself anything but an icy iconoclast devoid of talent or humanity. Many of his early records attest to that: "Gettin' Together," "Meets The Rhythm Section," and "Plus Eleven," all on Contemporary, are prime examples. One hears on those titles the saxophonist cutting taut, riveting solos. His penchant for clipped phrasing bespeaks a wild energy, barely concealing a heart disquieted by longing. Quite obviously, his fury fueled his artistry.

The Galaxy sessions (documented on 16 CDs) capture him in the second phase of his life, in the period following his triumphs over assorted antisocial behaviors and life-threatening addictions. The label saw fit to record him in diverse group configurations with musician associates like pianists George Cables, Tom-

my Flanagan, and Hank Jones; bassists Charlie Haden, Red Mitchell and David Williams; and drummers Al Foster, Billy Higgins and Carl Burnett.

The resulting music is at various times exhilarating and melancholic, soulful to the point of exposing his vulnerability. The duets with Cables (with whom he enjoyed an unusually empathetic relationship) are particularly satisfying, as are the live quartet recordings (with Williams and Burnett completing the group) documenting a three-night stand at the Maiden Voyage in Los Angeles.

## An Art Pepper retrospective has just been released

Although the saxophonist frittered away too many of his years, the Galaxy recordings helped him reclaim the healthy part of his distant past that appeared forever lost. Pepper's steely resolve (reinforced, no doubt, by his conviction that he had little time left) is indelibly etched in his solos. So, too, is the feeling that only music held the promise of his redemption.

STUFF: Public television will present a "Classical Jazz Christmas With Wynton Marsalis," a holiday telecast, "Live From Lincoln Center" on Dec. 22. It will feature the trumpeter (who doubles as artistic director of the Classical Jazz series), along with an orchestra conducted by David Berger... Wynton also appears on the PBS broadcast of "Newport Jazz '89," slated to air Nov. 22. Other performers spotlighted include Diane Reeves, Spyro Gyra, George Shearing, Mel Torme, and Herbie Mann... Newport's George Wein, credited with being "the man most responsible for turning jazz into a mid-American summer staple," will be honored with the "Duke Ellington/Shepherd of the Night Flock Award," presented by the Jazz Ministry at Saint Peter's Church in New York Nov. 16. A gala concert and fund-raiser will follow.

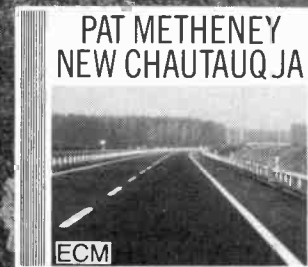
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- John Abercrombie CURRENT EVENTS 827 770-2/4
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- Keith Jarrett BREMEN/LAUSANNE 827 747-2/4
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- Nana Vasconcelos SAUDADES 829 380-2
- Kenny Wheeler GNU HIGH 825 951-2
- Art Lande/Jan Garbarek RED LANTA 829 383-2
- Norma Winstone SOMEWHERE CALLED HOME 831 107-2/3
- Lester Bowie I ONLY HAVE EYES FOR YOU 825 902-2/4

\* Available in late November

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# TOP CLASSICAL ALBUMS™

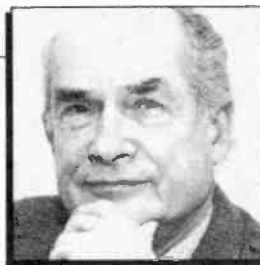
THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	9	<b>HOROWITZ AT HOME</b> DG 427-772 7 weeks at No. 1 VLADIMIR HOROWITZ	
2	3	9	<b>TUTTO PAVAROTTI</b> LONDON 425-681 LUCIANO PAVAROTTI	
3	4	9	<b>BIZET: CARMEN</b> PHILIPS 422-366 JESSYE NORMAN (OZAWA)	
4	9	5	<b>BEETHOVEN: SYMPHONIES 4 &amp; 5</b> ANGEL CDC-49656 LONDON CLASSICAL PLAYERS (NORRINGTON)	
5	2	81	<b>VERDI &amp; PUCCINI: ARIAS</b> CBS MK-37298 KIRI TE KANAWA	
6	6	13	<b>GERSHWIN: PORGY AND BESS</b> ANGEL CDS-49568 WHITE, HAYMON, EVANS (RATTLE)	
7	8	11	<b>THE SUNDAY BRUNCH ALBUM</b> CBS MK-45547 VARIOUS ARTISTS	
8	5	15	<b>HANSON: SYMPHONIES 1 &amp; 2</b> DELOS CD-3073 SEATTLE SYMPHONY (SCHWARZ)	
9	7	9	<b>MAHLER: SYMPHONY NO. 3</b> DG 427-328 NEW YORK PHILHARMONIC (BERNSTEIN)	
10	14	5	<b>BEETHOVEN: SYMPHONY NO. 7</b> ANGEL CDC-49816 LONDON CLASSICAL PLAYERS (NORRINGTON)	
11	11	73	<b>THE MOVIES GO TO THE OPERA</b> ANGEL CDM-69596 VARIOUS ARTISTS	
12	17	3	<b>THE UNKNOWN PUCCINI</b> CBS MK-44981 PLACIDO DOMINGO	
13	13	5	<b>GLASS: SOLO PIANO</b> CBS MK-45576 PHILIP GLASS	
14	16	3	<b>DVORAK: VIOLIN CONCERTO</b> CBS MK-44923 MIDORI	
15	10	17	<b>BARBER: KNOXVILLE SUMMER OF 1915</b> NONESUCH 79187 DAWN UPSHAW	
16	15	5	<b>HOVHANESS: MYSTERIOUS MOUNTAIN</b> MUSIC MASTERS MMD-60204 AMERICAN COMPOSERS ORCHESTRA (DAVIES)	
17	20	3	<b>BRAHMS/BRUCH: VIOLIN CONCERTOS</b> ANGEL CDC-49429 NADJA SALERNO-SONNENBERG	
18	12	19	<b>LIVE IN TOKYO 1988</b> DG 427-686 KATHLEEN BATTLE, PLACIDO DOMINGO	
19	22	3	<b>BRUCKNER: SYMPHONY NO. 8</b> DG 427-611 VIENNA PHILHARMONIC (KARAJAN)	
20	18	11	<b>SERENADE</b> RCA 60033-RC JAMES GALWAY	
21	21	17	<b>NEW YEAR'S CONCERT 1989</b> CBS MK2-45564 VIENNA PHILHARMONIC (KLEIBER)	
22	19	7	<b>THE BEST OF MOZART</b> TELARC CD-80222 VARIOUS ARTISTS	
23	NEW▶		<b>BEETHOVEN: SYMPHONIES 1-9</b> ANGEL A26-49852 LONDON CLASSICAL PLAYERS (NORRINGTON)	
24	NEW▶		<b>BIZET: CARMEN HIGHLIGHTS</b> PHILIPS 426-040 JESSYE NORMAN (OZAWA)	
25	23	31	<b>BERLIOZ: SYMPHONIE FANTASTIQUE</b> ANGEL CDC-49541 LONDON CLASSICAL PLAYERS (NORRINGTON)	

## TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	7	<b>CHILLER</b> TELARC CD-80189 3 weeks at No. 1 CINCINNATI POPS (KUNZEL)	
2	2	17	<b>1712 OVERTURE</b> TELARC CD-80210 P.D.Q. BACH	
3	3	31	<b>VICTORY AT SEA</b> TELARC CD-80175 CINCINNATI POPS (KUNZEL)	
4	5	5	<b>SALUTE TO HOLLYWOOD</b> PHILIPS 422-385 BOSTON POPS (WILLIAMS)	
5	4	21	<b>A DISNEY SPECTACULAR</b> TELARC CD-80196 CINCINNATI POPS (KUNZEL)	
6	6	13	<b>THE SEA HAWK</b> RCA 7890-RG NATIONAL PHILHARMONIC (GERHARDT)	
7	7	15	<b>BERNSTEIN: WEST SIDE STORY</b> CBS MK-45531 KATIA & MARIELLE LABEQUE	
8	8	17	<b>RODGERS &amp; HAMMERSTEIN</b> ANGEL CDC-49581 SAMUEL RAMEY	
9	15	3	<b>ANYTHING GOES</b> CBS MK-45574 YO-YO MA, STEPHANE GRAPPELLI	
10	9	37	<b>UTE LEMPER SINGS KURT WEILL</b> LONDON 425-204 UTE LEMPER	
11	NEW▶		<b>SHOW BOAT HIGHLIGHTS</b> ANGEL CDC-49847 VON STADE, HADLEY, STRATAS (MCGLINN)	
12	11	67	<b>JAMES GALWAY'S GREATEST HITS</b> RCA 7778-RC JAMES GALWAY	
13	10	19	<b>THE FRENCH COLLECTION</b> ANGEL CDC-49561 VARIOUS ARTISTS	
14	RE-ENTRY		<b>SHOW BOAT</b> ANGEL A2-49108 VON STADE, HADLEY, STRATAS (MCGLINN)	
15	12	5	<b>EILEEN FARRELL SINGS HAROLD ARLEN</b> REFERENCE RR-30 EILEEN FARRELL	

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

## Classical KEEPING SCORE



by Is Horowitz

**LOOKING DOWN:** Major labels continue to cast a flirtatious eye at superbudget CDs, until now the province of a number of independent labels, among them the Delta Music subsidiary imprint, Laserlight. The latter has been the most successful in promoting the price line that in some cases sees jewel-boxed product offered to retailers at about \$2.50 per.

Some suggest that these low-cost items, often displayed in front-of-the-store dump bins, attract new buyers who may then undergo a taste conversion. That would be a positive development.

To others, the danger looms that some portion of classical collectors will find the superbudgets attractive enough to cut back purchases of conventionally priced CDs. In any event, say these dissidents, widespread marketing of superbudgets could undermine consumer confidence in the validity of accepted price patterns.

Be that as it may, even the most vocal critics are known to be studying the development.

So far, only BMG Classics and Sony Classical among the majors confirm the possibility of some company moves in the superbudget direction. **Gunther Hensler**, BMG Classics president, confirms that his company has looked at it, but has not yet reached a decision.

Sony Classical denies it will enter the field under its own name, but **Harold Fein**, sales and marketing chief, admits that such a move may be taken by another division of CBS Records, with product acquired from outside sources, perhaps in Eastern Europe. The superbudget line would be marketed apart from Sony Classical.

**VOICES FROM THE PAST:** A Nimbus Records demonstration in New York Oct. 30 provided strong evi-

dence that the label's new Prima Voce series indeed brings a new aural dimension to old vocal 78 rpm recordings. Bypassing any electronic processing, according to **Adrian Farmer**, Nimbus music director, the Prima Voce technique digitally captures the sound of mint shellac pressings played with thorn needles on a deluxe horn phonograph dating from the 1930s. The company's proprietary Ambisonic microphone is positioned a distance from the horn sufficient to add some room resonance.

The first five disks in the midprice series feature such artists as Caruso, Galli-Curci, Tetrizzini, Ponselle, and

## Major labels mull pros and cons of superbudget CDs

Martinelli. They date from the earliest days of the century to 1938, with the upper limit to be extended by a year annually. Why? Because in most of Europe copyright on recordings expires after 50 years.

While no permission is needed from the original rights holders in Europe, nor must royalties be paid to performers, Farmer says that a special agreement has been reached with BMG Music for old RCA Victor records.

**Norman White**, the U.K. collector from whose library most of the disks are taken, says he has picked up 900 78 rpm disks from U.S. collectors on this trip. Domestic pressings of old recordings are especially prized because the shellac used was superior to the European blend at the time, he says. Two Prima Voce CDs a month will be issued, says Farmer.

**PASSING NOTES:** Scratch reports that violinist **Dmitri Sitkovetsky** will record the Barber Concerto and the Bernstein "Serenade" for Virgin Records with the Seattle Symphony Orchestra conducted by **Gerard Schwarz** (Keeping Score, Oct. 28). That was indeed the plan until **Amelia Haygood** of Delos Records heard about it and insisted that exclusivity rights her label enjoys with the orchestra and conductor be observed.



# Nipper News




deutsche harmonia mundi

“All the News That Fits His Prints”

VOL. 1, No. 6

## NIPPER'S MAGIC WAND

Not all of the dramatic discoveries in the classical music world are 16-year-old whiz kids. Occasionally, a talented musician masters his art quietly, out of the public eye, hopefully to be discovered by impresarios and record companies at the height of his musical powers. **GÜNTER WAND** is such a discovery.

For years, the publicity-shy conductor was little known, even in his homeland, despite a tenure of 35 years as conductor of the Cologne Opera and Director of the tradition-rich Gürzenich Orchestra of Cologne and an active career as guest conductor in England, France, Italy, Switzerland and the Soviet Union. An enormously successful debut with the Chicago Symphony Orchestra in 1989 has led to invitations from major orchestras throughout North America.

Today, **GÜNTER WAND** is Chief Conductor of Hamburg's North German Radio Symphony Orchestra, and his recordings with that group and the Cologne Radio Symphony Orchestra have thrust him into international prominence. Critics have raved over his recordings of the complete symphonies of Beethoven, Brahms, Bruckner and Schubert.

These acclaimed recordings are now available as mid-price and specially priced box sets. The **GÜNTER WAND COLLECTION**, slipcased sets of Beethoven, Brahms, Bruckner and Schubert Symphonies, is essential for the serious classical-music collection—and for those who want to start one. From RCA Victor Red Seal—The First Name in Classical Music.



**BRAHMS**  
SYMPHONIES NOS. 1-4  
SINGAPORE SYMPHONY ORCHESTRA  
NORDEUTSCHEN RUNDFUNKS



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## Belgian Record Assn. To Receive Fees From Indie Stations SIBESA, Radio Contact Reach Agreement

BY MARC MAES

BRUSSELS, Belgium The Belgian Assn. for the Record Industry (SIBESA) broke the deadlock existing between it and the Belgian independent radio stations with an agreement Oct. 26 with Radio Contact.

The latter comprises 39 stations with a further seven controlled by its forthcoming partner, RFM. The pact, due for ratification this month, ends a three-year ban by SIBESA member companies on supplying free records, interviews, and release information to the independent radio sector.

The ban arose from a dispute between the parties following a proposal from SIBESA that the private stations should pay performance fees for the records they broadcast. The state broadcasting stations, RTBF

and BRT, have been paying such fees since 1954, but the private broadcasters objected strongly.

Radio Contact has now agreed to pay performance fees on disks used, although neither side is revealing exactly how much. The record companies are also planning to buy advertising time on the private stations.

Radio Contact sees the rapprochement as evidence of the importance of the independent radio stations.

"At first, the private stations were merely used as a counterweight to the state stations," says Jean Lou Bertin, Radio Contact head of music programming. "The independents had to play the records which didn't make the BRT and RTBF playlists. When SIBESA stopped sending us sample records, we still had service from independent record companies

who weren't members of SIBESA.

"Just over a year ago, some of those independents started scoring No. 1 hits in the SIBESA charts, thereby proving our impact on sales and our improved standards in radio broadcasting."

Lut Behiels, EMI head of promotion, confirms the importance of Radio Contact.

"Without Radio Contact, Richard Marx's 'Right Here Waiting' wouldn't have been a chart success," he says. "They really got behind the record and boosted sales here."

The private network's credibility in the eyes of the record industry has been further enhanced by its links with the Flemish TV stations VTM and RTLTV, both of which base their chart shows on Contact's Super 30 hit parade.



**It Went Like Clockwork.** GRP Records executives congregate in Zurich, Switzerland, for the company's fourth-annual international conference. The convention was hosted by GRP Ltd., a subsidiary of GRP Records and the label's distribution arm for Western Europe. Pictured, from left, are Gino Ferlin, production manager, GRP Ltd.; Steven Kraft, managing director, GRP Ltd.; Suzanne Sherman, director of production, GRP Records; Larry Rosen, co-president, GRP Records Inc.; Andy Baltimore, VP of creative services, GRP Records; Bud Katzel, senior VP, sales and distribution, GRP Records; Kurt Weil, marketing director, GRP Ltd.; Mark Wexler, VP of marketing and operations, GRP Records; and Jon Diamond, director, GRP Records Inc.

## Australia's Festival Tries To Stay Afloat

BY GLENN A. BAKER

SYDNEY, Australia In its 37-year history, Festival Records, the only Australian-owned major record company here, has mastered survival skills that have allowed it to maintain a healthy market presence in the past four decades. But now those skills, and probably some new ones, will surely be needed not so much to retain its strong chart share but to actually stay in business.

In the past three months, the sell-offs of three international labels—Chrysalis, Island, and A&M—have come close to tearing the heart out of the company that has stayed so long near or at the top of the business here with a combination of hot Australian rock/pop repertoire and the cream of high-profile international independent catalogs.

Throughout the years, Festival has represented Decca/Brunswick, Atlantic, United Artists, Dot, Stax, 20th Century, Scepter, Monument, Fantasy, Arista, Virgin, Still, and others.

It has also represented, with great success, for an average of 25 years each, Chrysalis, Island, and A&M, three labels that, along with Australian indie Mushroom, formed the core of a consistent chart assault that rarely saw the News Corporation-owned Festival outside the top three companies.

When international product manager Meryl Gross started with Festival in 1963, A&M was already on board. A year later came Island, with Chrysalis signed up in 1971. Says Gross, "For me, it's like losing three members of my family. It's as much a personal as a professional shock to my system. I had a big cry when news of A&M's sale came through on top of the other two. Our release of 'The Lonely Bull' by Herb Alpert's Tijuana Brass in 1962 was A&M's first-ever license, their first foreign check!

"We'd paid Herb and Jerry a \$500 advance back when they were operating out of Herb's garage and we got it to No. 1, A&M's first No. 1 anywhere."

Despite the huge profits gleaned by the founders of the three imprints, and the knowledge that their Australia-

lian interests will be competently handled by the local arms of EMI and PolyGram, there's little joy for any of the others in the ending of their Festival relationships.

Island founder Chris Blackwell says, "It's sad. It's one of three relationships I've found very hard to end, the others being Sonet in Scandinavia and Ricordi in Italy. Though we could have moved on many times, the relationship just got better. Festival was often the first to break our new acts. Sales of 250,000 of Melissa Etheridge's first album is a perfect example."

Chrysalis president Stuart Slater

### 'There's no sense of gloom here'

echoes Blackwell's lament: "It's a great shame what has happened to Festival, always a unique company. Who else could have sold 300,000 Proclaimers' albums in a country of 16 million?"

Although Chrysalis has already gone to EMI, Festival still has Island and A&M until the New Year and is going all out for the biggest Christmas in its history. New acts are being broken, even though many will soon be handed over to PolyGram.

A prime example is "Miss You Much," the new A&M Janet Jackson single, which Festival pushed into the top 20 here with no commercial airplay. "We're not exactly performing like a company which is supposed to roll over and die," says Gross. "Ten charts around Australia currently have a Festival album at No. 1, and we have six in the national ARIA chart top 20."

What bodes well for Festival is that four of those six, by John Williamson, Ian Moss, Kate Ceberano, and Tina Turner, have nothing to do with the three lost labels (U2 and Melissa Etheridge are both on Island).

And next year Festival will be squeezing sales potential out of product from local indies Mushroom and Regular, as well as foreign labels Rough Trade, Fantasy, and Windham Hill.

Mushroom, the strongest domestic

talent pool in Australia, has expressed both dismay and delight over Festival's plight. "It would be sad for the Australian music industry if they didn't survive this period," says Michael Gudinski, Mushroom founder. "They released the record that got me started almost 20 years ago, and they supported Mushroom through some fairly hard times from day one."

"I've had some huge distribution offers over the years, particularly since Kylie Minogue and Jimmy Barnes, but have never seriously considered any of them. The only good thing about this situation is that it puts Mushroom at the top of the tree at Festival. It gives us the incentive to deliver more hit product than ever before."

Meanwhile, at Festival, with a large pressing and cassette plant to support, it's business as usual. Jim White, managing director, says, "There's no feeling of doom and gloom around here. We still have the best promotion and marketing teams in Australia. Obviously there's a hole to fill, but with our expertise in breaking new international repertoire, it isn't an impossible one."

"Apart from recently picking up Rough Trade, we've gained representation of the Collins range of newly-recorded classics out of the U.K. and have signed up AVM, which licenses a wide range of midprice material. We've got our feelers out wide and intend supporting Australian music to the maximum."

But White sees Festival's survival hinging on a diversification move. "We hold the belief in video as the 'fourth medium,' and are treating it in a similar manner to other music carriers, and with great results."

"Be it rock [or] drama from the Australian Broadcasting Corp., ... we'll serve it up enthusiastically to a market that is still years behind Britain's sell-through situation."

"Indeed, our best news since the loss of Chrysalis, Island, and A&M is our deal with CBS/Fox Video for exclusive distribution of all its sell-through titles. By Christmas, we'll have 300 titles on the market."

In the rough times to come, concludes White, every LP, cassette, CD, or video sale "will be vital."

## Pubs Send Rep To Brussels Aim To Make Voice Heard

BY NIGEL HUNTER

LONDON The growing emphasis placed upon adequate representation in Brussels, Belgium, the headquarters of the European Economic Community, has been underlined by the appointment of a counsel in that city by the International Federation of Popular Music Publishers (IFPMP) and its sister organization, the International Federation of Serious Music Publishers (IFSMP).

The lawyer has been retained to represent the confederation's interests with regard to legislation affecting music publishing in the European Community in the run-up to the 1992 single market.

The two organizations sent a delegation to Brussels for the hearings on record rental, and will be submitting views and lobbying on all legislative matters affecting the publishing industry.

"The role of the music publisher still seems to be a complex subject for most politicians," says Dr. Josef Bamberger, managing director of BMG UFA Musikverlage, who is co-president of the IFPMP with Ralph Peer II, head of Peer Southern. "There is much confronting us before 1993. There is no harmonization yet for life of

copyrights, performance fees, and tape levies."

"If we don't get together, we'll be lost," adds Peer. "We feel there is real need to re-examine the public lending right with respect to the CD, and we are seeking discussions with library groups. People take home a CD from a library and, because of their indestructibility, the library has purchased only one copy, which can be borrowed many times and maybe copied. We think this situation is not within the public lending right."

Other matters concerning Peer, Bamberger, and Cor Smit, IFPMP secretary general, on behalf of the federation are proper recognition of the publisher's role in today's music and full representation of the publishing industry on the boards of national organizations involved in negotiating rights protection. Smit points out one significant difference.

"In the U.K. and the U.S.A., it is known as copyright law. But in continental Europe, it is called authors' law."

"The IFPMP is trying to bring together the international publishing community because so many issues have international ramifications," Peer says.

## Malaysian Officers Net Record 'Pirate' Loot

BY Y.S. MING

KUALA LUMPUR, Malaysia Enforcement officers from the Trade & Industry ministry have seized a total of 40,359 pirated cassettes, believed to be the biggest haul ever in this region, following a single raid in a northern Malaysian state.

The goods were found stacked in cardboard boxes and stored in a village house. Two people have been arrested and will be charged under the Copyright Act of 1987 and the Malaysian Trade Description Act.

A simultaneous raid in a nearby

township also netted another 600 illicit tapes and 10,000 cassette labels.

Ram Singh Gill, IFPI's senior operations manager in this area, says the total haul, worth some \$83,000, was the result of several months of surveillance on the alleged main pirate operator. The seized product comprised English and Chinese titles belonging to members of the Malaysian Assn. of Phonogram & Videogram Producers & Distributors (MAPV).

"Pirates are now more cautious, spreading their operations to avoid (Continued on next page)



## Promotion Of Artists Is Contested Greek Wars: Labels Vs. Radio

BY JOHN CARR

ATHENS, Greece The music industry is casting about for new ways of promoting artists to compete with the highly influential radio scene here. But it's proving an uneven struggle.

"Very little is being done," admits one executive who prefers to remain anonymous. Like most of the industry top dogs, he privately admits things are not looking rosy for the record business, though publicly feels obliged to make the opposite claim.

The problems being mulled over in the board rooms as the Christmas season looms are the overexposure of international repertoire and underexposure of local artists on private radio stations, the fight for royalties that the stations allegedly aren't paying, and the sluggish performance of CDs in this country.

Says another executive who deals mainly in international repertoire: "We have to face it. Commercial radio here has stood us on our head."

Dimitris Yarmenitis, CBS Greece marketing manager, says: "We simply have to find other ways of music promotion."

A case in point was the pan-European Brazilian hit "La Lambada," released by CBS here with high hopes. Though sales predictably zoomed, company sources grumble that saturation playing on the commercial radio stations eroded the sales figure from what could have

been a record level.

Industryites are watching a lawsuit filed by AEPPI, the Greek royalty collection society, against Antenna FM Stereo on the grounds that the commercial station does not pay royalties on the songs it airs.

CD sales have not met record industry expectations for this year. Executives have had to dampen considerably an initial optimism that

### 'Commercial radio here has stood us on our head'

foresaw a total of 500,000 units sold for 1989. The reason for the sluggish sales of this format is generally acknowledged to be the local retail price, which, at the drachma equivalent of \$21, is Europe's highest. Most CDs are imported, though a local pressing plant has started a modest output.

Despite this apparent state of chaos, observers here are eager to add that all is not gloom. The debut of the first official Greek charts in September gave the industry a much-needed boost of power and clout over the radio programmers.

Free nationwide satellite transmission of MTV also has helped. Among the international artists enjoying higher sales in Greece thanks largely to MTV are Queen, and Guns N' Roses, say industry sources.

## Top Norwegian Record Co. Bought

OSLO, Norway Slagerfabriken, the top local record company in Norway, has been acquired by Sonet Grammofon A/S, the Norwegian arm of leading Scandinavian independent, Sonet Media AB of Sweden.

Founded in 1982 by former PolyGram executives Jan Paulsen and Audun Tylden, Slagerfabriken will continue under its current management as a subsidiary of Sonet's Norwegian company, headed by Terje Engen.

Among artists signed to Slagerfabriken are Vazelina Bilopphogggers, and Oistein Sunde. The company's Oslo recording studio is also included in the deal; Sonet now has recording facilities in Sweden, Denmark, and Norway.

Dag Haeggqvist, chairman of the Sonet Music Group, says, "This acquisition will almost double the sales of our Norwegian company and will add about 10% to the total volume of our Scandinavian record operations."

"This purchase is in line with the program approved by the Sonet Media board to strengthen our music group."

## 'Electric Boogie' Recharged Dance Revives Jamaican Hit

BY MAUREEN SHERIDAN

KINGSTON, Jamaica Back in 1982, "Electric Boogie," a single written and produced by Bunny Wailer and co-performed with Marcia Griffiths, hit the No. 1 spot on the Jamaican charts.

Though it raised a bit of an international buzz, background problems between Wailer and Island Records, the distributor, prevented the song from fulfilling its potential.

But now, seven years later, thanks to a DJ who heard the song in a record store and started playing it, "Electric Boogie" has resurfaced in Washington, D.C., as the impetus behind a dance known as the Electric Slide.

"It's the biggest thing that has ever happened to me," says Griffiths, previously best known as a member of the I-Threes, Bob Marley's backup group. Now Griffiths, and "Electric Boogie," have been signed back to Island Records, but this time without Bunny Wailer.

A longstanding dispute between Bunny Wailer and Island Records head Chris Blackwell is said to be

the reason for Wailer's exclusion from the deal.

As a result of the conflict over the song, Griffiths and Wailer have both rerecorded it—Griffiths in Miami with The Jerks, of Miami Sound Machine fame, as producer, and Wailer (self-produced) in Jamaica.

Both artists have also just completed their own videos, and Griffiths is planning a solo follow-up, which "will take off from the end of 'Electric Boogie.'"

In Jamaica, audiences were given a chance to see the Electric Slide when Griffiths' recent appearance at the reggae Sunsplash was enhanced by an impromptu performance by a visiting D.C.-based "Slide" troupe, which joined the singer on stage.

Appearances on "Good Morning America" and "USA Today," plus the Island deal, have given Griffiths' version the edge, but Wailer's version could yet catch up, given similar promotion. And Electric Slide days, featuring both versions, are a growing phenomenon not only in Washington, D.C., but in the New York area as well.

## 10-Tape Wienerworld Series Chronicles A Decade Of Music Vid

LONDON Wienerworld is claiming "the biggest music video project ever undertaken" distinction for its "Eighties—The Decade Of Music Video" series of 10 tapes being released this fall.

The 10-hour collection contains 140 tracks, including 25 No. 1 singles, and represents more than 50 million record sales. The collation and clearance process took a year, and the series is being released in sections covering three time segments: 1980-84 (released Sept. 29), 1985-88 (released Oct. 20), and 1989 (due Nov. 17).

"Eighties" is said to be "the most comprehensive collection to date of the music today's generation has grown up with." It spans pop, new

wave, soul, rock, and hip-hop, and among the artists featured are such consistent chart visitors as Elton John, Billy Ocean, and Spandau Ballet, plus memorable singles like "Do They Know It's Christmas" by Band Aid and "Vienna" by Ultravox.

The series is being advertised nationally on independent television. For collectors of the entire set, there is an on-pack offer for a free copy of Wienerworld's "The Awards" video, containing 14 of this year's greatest hits.

The package is being distributed in the U.K. by Parkfield Entertainment at a retail price of \$16 per tape.

## U.K. Cable Authority Sets Vid Guidelines

BY NIGEL HUNTER

LONDON The U.K. Cable Authority has published its code of practice governing the content of music videos (Billboard, Aug. 5).

Music videos in this context are defined as "short films made to promote commercial gramophone records and tapes, commissioned by the record companies or artists and generally supplied free of charge or at cost to cable operators and program providers."

The CA adds that the code is intended to regulate the showing of such material on any cable program services, but in particular applies to those channels devoting lengthy segments to showing such video material with few, if any, interruptions.

The overall requirements of the code specify that nothing offending against good taste or decency is shown, nothing likely to encourage or incite crime, lead to disorder, or be offensive to public feeling.

Emphasis is laid on the "large number of children and young persons" who may be expected to be watching. With regard to videos that receive a British Board of Film Censors certificate on account of their availability in prerecorded form, the CA cites the general rules for screening feature films to be applicable.

These state that videos certified as "15" will not normally be suitable for showing before 8 p.m. or after 5 a.m.; those certified "18" not before 10 p.m. or after 5 a.m.; and videos refused a certificate or certified "R18" may not be screened at all.

The CA points out that, by their very nature, pop videos appeal to a young audience. Subject material considered acceptable for inclusion

in feature films or drama programs intended for an adult audience may be inappropriate for pop videos, no matter what time they are screened.

Videos promoting, glamorizing, or depicting as socially acceptable the use of illegal drugs or the abuse of legal drugs or the use of cigarettes, pipe tobacco, cigars, or chewing tobacco will not be acceptable.

The CA says that videos relying on a sexual theme should pay intelligent regard to the authority's standards of taste and decency, and where appropriate should not be screened until after 8 p.m. and before 5 a.m. Those containing explicit, graphic, or excessive depictions of sexual activity or depicting members of either sex being used as mere objects for sexual gratification, or which might reasonably be considered pornographic, will not be

acceptable.

Also unacceptable is the use of obscene, profane, or blasphemous language likely to offend a substantial proportion of the audience. The portrayal of any ethnic, racial, or religious group in a derogatory manner will not be allowed.

Violence, if used, must be essential to the video's plot or theme. It must not be shown as "an acceptable solution to human problems, nor should it be used to stimulate the viewer."

Gratuitous violence is unacceptable, and "great care must be exercised in cases where women or children are victims of, or threatened by, acts of violence." In general terms, videos with a violent theme must be shown between 10 p.m. and 5 a.m.

## Japanese Balladeers Bemoan Loss Of TV Platform 'Enka' Artists Singing The Blues

BY SHIG FUJITA

TOKYO Japanese ballad ("enka") singers are concerned that their careers will be adversely affected by a statement that this year's "Kohaku Utagassen" (Red-White Song Fight) program Dec. 31 may be the last in the long series.

The series began in the days when there was no television, 40 years ago, and features about 20 male and 20 female singers and groups that have been most active and popular during the past year.

It enjoyed a constant TV audience rating of more than 70% in the 1975-84 period, but the interest has been slipping since, and last December's show attracted only 53.9%.

Keiji Shima, chairman of the government-supported Japan Broadcasting Corp. (NHK), has consequently stated that he wants this year's program to be the last.

Most quarters, including the commercial broadcasting stations, have welcomed this intention. The slackening interest in "Kohaku" is believed to be due to the falling quality of the enka singers appearing on the show.

When asked about its future at his regular press conference, chairman Shima said there is no TV program that will last forever.

Part of the enka singers' concern stems from the fact that an appearance on "Kohaku" enables them to double their fees for subsequent performances.

## MALAYSIAN PIRATE RAID NETS RECORD HAUL

(Continued from preceding page)

detection," says Gill. "We have, however, worked out an effective strategy with the cooperation of the ministry to rid the country of music piracy."

In September, anti-piracy teams seized 1,298 pirated cassettes and four master tapes in eight raids. An additional 1,110 tapes alleged to be in breach of the Trade Descriptions Act were confiscated.

The penalty for offenses under the Copyright Act in Malaysia is a fine of the equivalent of \$3,800 or

five years imprisonment for each infringing copy. Under the Trade Descriptions Act, the penalty is a maximum \$5,800 or two years in jail for each infringing copy.

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## INTERNATIONAL

### EMI Campaign Gets Top Marx Singer's Promo Stops Are Key

LONDON "The most underestimated element in any marketing campaign is timing, but I reckon we got that right in this case," says Rick Blaskey, director of European marketing, EMI Records U.K., summing up the success of the major promotion for Richard Marx, which has seen the U.S. rock artist break in just about every major European territory with his album "Repeat Offender."

Blaskey says, "When we first set up the campaign last year for Marx, the main objective was: We want to create an international superstar, but how do we achieve that?"

"Sal Licata, president of EMI U.S., said that on eventual release of the album, it was important that we should have the artist available for promotion.

"The success of the promotion so far has been a prime example of what can be achieved when artist, management, A&R, and marketing all work closely together with the common objective of breaking an artist."

The first European single from the Marx album is "Satisfied," which initially hit in Holland before breaking out in other European territories, including Austria, Belgium, Scandinavia, and Germany.

Blaskey notes: "We've laid the groundwork for a two-year campaign. This is only the first phase. From the outset, Allen Kova, Marx's manager, promised the fullest artist support. It's a campaign that has worked like clockwork, starting properly with the release of 'Right Here Waiting,' taken from his debut album."

The latest phase from the Marx campaign is a European tour by the artist, which runs through until December and takes in the U.K., Germany, Scandinavia, France, and Holland. "Marx established himself in the U.S. with an AOR base, which

he has made even stronger with the 'Repeat Offender' album," says Blaskey.

"He has the wonderful knack of being able to write crossover material—songs that appeal to all age groups—and he's following in the footsteps of Elton John and Billy Joel. I think everyone involved with this campaign believes we are launching a 20-year career.

"The great thing is that in Europe we have the first album to fall back on, and we'll probably be repackaging it for rerelease. In effect, we have a catalog of two albums to promote.

### 'Everyone at EMI is pushing in the same direction'

"The danger with a rock act is that if you break too quickly, you can burn yourself out, but that hasn't happened with Marx. It shouldn't be forgotten that the Eagles didn't break big until their third or fourth album."

Blaskey continues, "Really, it all begins with the music, and Marx has come up with the goods. We've had artist commitment, full managerial support, and everyone in the company is pushing in the same direction."

Don Zimmerman, EMI president of international marketing, adds that "the success of the 'Repeat Offender' album has certainly launched Richard Marx as an international superstar. Not only has he made a great album, but his personal support in promoting it around the world has made it possible for us to deliver in virtually every territory.

"The best news is that we've just started," concludes Zimmerman.

### Band Explosion Ignites In Tokyo U.S.'s Ipso Facto Takes Top Prize

TOKYO Ipso Facto, a six-strong band from the U.S. led by Wain McFarlane, won the Platinum Grand Prix and \$20,000 in cash in the Band Explosion '89 world finals, staged here Oct. 29 in the Nippon Budokan Hall.

With its reggae-based sound and the song "Guilty," written by McFarlane and the group, the band beat 22 other finalists, nine from Japan and 13 from abroad.

The Band Explosion, in its third year, was sponsored by Nestlé K.K., Yamaha Corp., and the Yamaha Music Foundation. The 23 finalists emerged from a total of 22,000 groups who had competed in 20 countries for the right to appear in Tokyo in the last stages.

The Gold Grand Prix went to Mask Party, of the U.K., which played "One Shot" and collected a \$10,000 cash prize. In third place (\$5,000) was the Indonesian group Topeng & Mask, which played "Topeng Dance."

Individual best-player awards

were won by Al Hodgson, U.K., drums; Cynthia Ayala, Philippines, bass; Riccardo Sistilli, Italy, guitar; Debbie Rebier, U.K., keyboards; and Hiroyuki Inoue, voice. Each received \$2,000.

The judging panel was composed of Jon Bon Jovi, Joey Tempest, David Bryan, producer Masataka Matsutoya, guitarist Masei Noro, bassist Hideki Samejima, and drummer Wataru Yamada.

Special guests were Japanese rock band Bakufu-Slump.

After the event, Yatsuya Suzuki, Yamaha managing director, said that in the future the number of Japanese bands in the Band Explosion will be cut back and the number of Asian bands increased. The only Asian groups this year were from Indonesia and the Philippines.

Foreign countries providing contestants this year included Australia, Canada, West Germany, Switzerland, Mexico, Holland, Spain, France, and Sweden.

# Tougher Laws Credited For Cut In Piracy

BY KIRK LaPOINTE

OTTAWA New copyright laws have had an enormous impact in stifling illegal video duplication, says the national director of the video distributors' anti-piracy office.

"Counterfeiting and piracy are still rampant," says Norman Ouimet of the Film and Video Security Office for the Canadian Motion Picture Distributors Assn. "But in all honesty, as we have gotten more and more cases through the [court] system, it's gotten the word around that piracy can be a big, big risk."

Copyright laws proclaimed in the last year have stiffened penalties immensely. Where once Canada arguably had the world's least effective law, with maximum penalties of only \$200, it now has arguably the world's toughest, with penalties of \$25,000 to \$1 million. Routinely now, courts are assessing tens of thou-

sands of dollars in fines.

"It's put a damper on the business," says Ouimet, who estimates that the Canadian video distribution business loses \$10 million-\$15 million annually.

Also key to dissuading piracy has been a much more aggressive sell-through stance by distributors, who have lowered prices practically month by month in Canada. New blockbusters like "Who Framed Roger Rabbit" and "Batman" carry \$29.95 suggested-list prices in Canada, while some videos have been offered with an accompanying discount or rebate.

"If you can turn around and buy the titles cheaply, it's going to be a lot less attractive for people to try to go the piracy route," Ouimet said in an interview from Montreal.

A former Royal Canadian Mounted Police veteran of 25 years, Ouimet's persistence in the video piracy

field has paid off. He regularly tours the country to give seminars on detection and to inform police forces across Canada of the impact piracy has on Canadian business.

"Because all of the titles are made here, you're really taking money out of the economy when you don't stand in the way of piracy," he says.

A second wave of Copyright Act reforms are due to be introduced within the next year. Although it won't be very popular with consumers, many expect to see blank-tape levies included in the next package. As for the first reforms, they've definitely been successful.

"We're not getting the huge seizures that we once did," he says. "Even though I'd say police forces are tougher than ever on video piracy, the activity just isn't as obvious as it was before. It has everything to do with the tougher penalties."

## MAPLE BRIEFS

**NOMINEES FOR** Canadian entertainer of the year have been set, even though the year is far from over, and even though the award won't be announced until next March at the annual Juno awards. The nominees are Blue Rodeo, Tom Cochrane, Jeff Healey, k.d. lang, and Kim Mitchell. Balloting will take place in 700 record stores and at 100 concerts.

**THE FEDERAL BROADCAST** regulator will hold a hearing starting Feb. 5 into cable rates that will examine such issues as copyright fees, how firms determine fees, and how they should be allowed to raise them. There are particular concerns, since such specialty channels as MuchMusic and The Sports Network went from pay TV to basic cable this year, that fees may be getting unaffordable.

**MCA RECORDS** will get out of the vinyl 45s business by year's end. The cassette single is the configuration of choice pretty well across the Canadian industry. The exceptions are WEA Music of Canada, which has only a handful of such releases and only will

go that route when profits are clear, and PolyGram Inc. Canada, which has only in October issued its first-ever cassette single, "Hey Men" by Men Without Hats.

**PATRICK FOX**, the six-year director of investigative services for the Canadian Recording Industry Assn., is leaving to pursue "opportunities in the consulting and copyright fields." Fox has overseen anti-piracy activities for the association, and helped establish the Video Licensing Agency for CRIA. No successor has been named, but Fox will consult CRIA and can be reached through its offices.

**VALERIE LAPP**, one of the more reasoned beings in the business, has left CBS Music Products Inc. as head of national publicity, with Joel Green temporarily filling the post.

**CINRAM LTD.** sends along word that it has installed the CD Max 600 System, capable of producing one CD every 10 seconds, which should help boost production at the largest Cana-

dian facility to 30 million from the current 18 million by the end of 1990.

**NIGEL BEST**, Ontario promotion rep at WEA Music of Canada, has been promoted to national publicity manager. He replaces JoAnn Kaeding, who has joined Elektra Entertainment in New York. Chris Kennedy has joined WEA as Vancouver, British Columbia, promo rep.

**A NEW LABEL**, Infinite Beat, has surfaced in Vancouver to cater to the underserved dance market there. First signings include EQ, a rapper and DJ team from Washington state, and Mulhouse. Both will have records out early next year.

**HMV MUSIC's** 45th retail outlet opened Oct. 18 in the Toronto Eaton Centre, a 3,775-square-foot outlet that features in-store videos, a first-rate audio system, and an emphasis on CD. HMV's policy is to give one free CD for every 10 bought by a consumer; it also has a limited, 14-day, no-strings-attached, like-it-or-return-it policy.

**NICK CARBONE**, who has guided the career of Mitsou as the VP of A&R of Isba Records in Montreal, has left the label. Mitsou's "El Mundo" has hit gold in Canada.

# Alofs Grams For Top HMV Job

OTTAWA Marketing executive Paul Alofs has been brought aboard at HMV Canada for a two-month crash course for the president's job he'll assume Jan. 1.

The flourishing British-based retail chain, which set up shop in this country less than five years ago and is now ready to move into the U.S., has quickly earned a reputation for innovation in the indus-

try under Tony Hirsch, who has gone to America to oversee HMV's wide-ranging plan to expand there.

Alofs, former executive VP and director of electronic marketing systems in the international division at Preston-Slocombe Marketing, also has a background in advertising. He is HMV's first native Canadian president.



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## Broadcast Changes Proposed Bill Gives Gov't Greater Control

OTTAWA Significant changes have been proposed for the country's Broadcasting Act to give the federal government more direct power over the broadcast regulator and the regulator more power over broadcasters.

Bill C-40, introduced Oct. 12 in the House of Commons, is the Conservative government's second stab at amending broadcast laws. A previous try died on the order paper when the federal election was called last fall.

Among the highlights of the bill, which will likely take months to clear both the Commons and the Canadian Senate before becoming law:

- Defined rights of the govern-

ment to direct the regulator, the Canadian Radio-television and Telecommunications Commission, on policy matters.

- Clarified jurisdiction of the commission on educational broadcasters and contingent wording to allow the CRTC to regulate pay-per-view TV.

- Updated wording on the role of the public broadcaster, the Canadian Broadcasting Corp.

The legislation has little in the way of changes for the radio business. It is primarily a TV and regulatory bill, although the CBC provisions impose considerable obligations on the radio and TV networks of the corporation.

# HITS of the WORLD

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## CANADA (Courtesy The Record) As of 11/6/89

Rank	Artist	Title	Label
1	GIRL I'M GONNA MISS YOU	MILLI VANILLI	ARISTA/BMG
2	MISS YOU MUCH	JANET JACKSON	A&M/BMG
3	THE BEST	TINA TURNER	CAPITOL/CAPITOL
4	HEAVEN WARRANT	COLUMBIA/CBS	
5	LISTEN TO YOUR HEART	ROXETTE	CAPITOL/CAPITOL
6	COLD HEARTED	PAULA ABDUL	VIRGIN/WEA
7	HANGIN' TOUGH	NEW KIDS ON THE BLOCK	COLUMBIA/CBS
8	COVER GIRL	NEW KIDS ON THE BLOCK	COLUMBIA/CBS
9	KEEP ON MOVIN'	SOUL II SOUL	VIRGIN/WEA
10	SOWING THE SEEDS OF LOVE	TEARS FOR FEARS	FONTANA/POLYGRAM
11	CHERISH	MADONNA	SIRE/WEA
12	WHEN I LOOKED AT HIM	EXPOSE	ARISTA/BMG
13	IF I COULD TURN BACK TIME	CHER	GEFFEN/WEA
14	NEW BUST A MOVE	YOUNG M.C.	ISLAND/WEA
15	LOVE IN AN ELEVATOR	AEROSMITH	GEFFEN/WEA
16	18 AND LIFE	SKID ROW	ATLANTIC/WEA
17	TOY SOLDIERS	MARTIKA	COLUMBIA/CBS
18	NEW DR. FEELGOOD	MOTLEY CRUE	ELEKTRA/WEA
19	DON'T WANNA LOSE YOU	GLORIA ESTEFAN	EPIC/CBS
20	NEW MIXED EMOTIONS	ROLLING STONES	COLUMBIA/CBS

Rank	Artist	Title	Label
1	MILLI VANILLI	GIRL YOU KNOW IT'S TRUE	ARISTA/BMG
2	ROLLING STONES	STEEL WHEELS	COLUMBIA/CBS
3	FINE YOUNG CANNIBALS	THE RAW AND THE COOKED	I.R.S./MCA
4	TEARS FOR FEARS	THE SEEDS OF LOVE	FONTANA/POLYGRAM
5	NEW KIDS ON THE BLOCK	HANGIN' TOUGH	COLUMBIA/CBS
6	MELISSA ETHERIDGE	BRAVE & CRAZY	ISLAND/WEA
7	MOTLEY CRUE	DR. FEELGOOD	ELEKTRA/WEA
8	ALANNAH MYLES	ALANNAH MYLES	ATLANTIC/WEA
9	AEROSMITH	PUMP	GEFFEN/WEA
10	RICHARD MARX	REPEAT OFFENDER	EMI/CAPITOL
11	PAULA ABDUL	FOREVER YOUR GIRL	VIRGIN/WEA
12	SKID ROW	SKID ROW	ATLANTIC/WEA
13	TINA TURNER	FOREIGN AFFAIRS	EMI/CAPITOL
14	JANET JACKSON	RHYTHM NATION 1814	A&M/BMG
15	CROSSROADS	TRACY CHAPMAN	ELEKTRA/WEA
16	EURYTHMICS	WE TOO ARE ONE	ARISTA/BMG
17	TOM PETTY	FULL MOON FEVER	MCA/MCA
18	CHER	HEART OF STONE	GEFFEN/WEA
19	NEW YOUNG M.C.	STONE COLD RHYMING	ISLAND/WEA
20	SOUL II SOUL	KEEP ON MOVIN'	VIRGIN/WEA

## WEST GERMANY (Courtesy Der Musikmarkt) As of 10/30/89

Rank	Artist	Title	Label
1	LAMBADA	KAOMA	CBS
2	GIRL I'M GONNA MISS YOU	MILLI VANILLI	HANSA
3	PUMP UP THE JAM	TECHNOTRONIC FEATURING FELLY	BCM
4	IF ONLY I COULD	SYDNEY YOUNGBLOOD	VIRGIN
5	RIDE ON TIME	BLACK BOX	ZYX
6	THAT'S WHAT I LIKE	JIVE BUNNY & THE MASTERMIXERS	BCM
7	SWING THE MOOD	JIVE BUNNY & THE MASTERMIXERS	BCM
8	FRENCH KISS	LIL' LOUIS	FFRR-METRONOME
9	THE BEST	TINA TURNER	CAPITOL
10	PERSONAL JESUS	DEPECHE MODE	MUTE
11	SOWING THE SEEDS OF LOVE	TEARS FOR FEARS	FONTANA-PHONOGRAM
12	DRAMA!	ERASURE	MUTE
13	RIGHT HERE WAITING	RICHARD MARX	EMI
14	FRENCH KISS	HONESTY '89	BCM
15	MAGIC SYMPHONY	BLUE SYSTEM	HANSA
16	BLAME IT ON THE BOOGIE	BIG FUN	JIVE
17	TOY SOLDIERS	MARTIKA	CBS
18	AIN'T NOBODY	RUFUS & CHAKA KHAN	WARNER BROS.
19	MARINA (REMIX '89)	ROCCO GRANATA	ZYX
20	NEW LOSING MY MIND	LIZA MINNELLI	EPIC

Rank	Artist	Title	Label
1	PETER MAFFAY	KEINE WEG ZU WEIT	TELDEC
2	TRACY CHAPMAN	CROSSROADS	ELEKTRA
3	TINA TURNER	FOREIGN AFFAIR	CAPITOL
4	WESTERNHAGEN	HALLELUJA	WEA
5	NEW FLIUPPERS	LOTOSBLUME	DINO
6	MILLI VANILLI	ALL OR NOTHING	HANSA
7	DAVID HASSELHOFF	LOOKING FOR FREEDOM	WHITE
8	STAR-INC	SYNTHESIZER GREATEST ARCADE	
9	TEARS FOR FEARS	THE SEEDS OF LOVE	FONTANA-PHONOGRAM
10	THE EURYTHMICS	WE TOO ARE ONE	RCA
11	NEW SYDNEY YOUNGBLOOD	FEELING FREE	VIRGIN
12	MELISSA ETHERIDGE	BRAVE AND CRAZY	ISLAND
13	HOWARD CARPENDALE	CARPENDALE '90	EMI
14	MARILLION	SEASONS END	EMI
15	ROLLING STONES	STEEL WHEELS	ROLLING STONES
16	PAUL McCARTNEY	FLOWERS IN THE DIRT	PARLOPHONE
17	MIKE OLDFIELD	EARTH MOVING	VIRGIN
18	NEW BONFIRE	POINT BLANK	MSA
19	QUEEN	THE MIRACLE	PARLOPHONE
20	NEW KATE BUSH	THE SENSUAL WORLD	EMI

## JAPAN (Courtesy Music Labo) As of 10/30/89

Rank	Artist	Title	Label
1	NEW FUNK FUJIYAMA	KOME KOME CLUB	CBS/SONY/SHARISHARHYTHM
2	NEW NIJU MITAKAI	MISATO WATANABE	EPIC/SONY NICHION/YOUNG JAPAN
3	SINGLE AGAIN	MARIA TAKEUCHI	ALFA MOON/NTV.M/TENDERBERRY MUSIC
4	NEW LITTLE TOKYO	KAZUMASA ODA	FUN-HOUSE/CLUBHOUSE PUBLISHERS
5	KOUSANI FUKARETE	SHIZUKA KUDO	PONY CANYON/PRODUCTION OKI/FUJIPACIFIC
6	NEW OOKINA TAMANEKI NO SHITADE	BAKUFU-SLUMP	CBS/SONY/DAIKANYAMA PRO
7	3 ELLY MY LOVE	RAY CHARLES	VICTOR
8	2 DAYDREAM BELIEVER	THE TIMERS	TOSHIBA/EMI/HAPPY JOKE SHUPPAN
9	NEW KIMIGA KOKONI ITEHOSHI	KIYOTAKA SUGIYAMA	VAP TRIANGLE
10	5 DREAM RUSH	RIE MIYAZAWA	CBS/SONY
1	NEW OE SENRI	RED MONKEY YELLOW FISH	EPIC/SONY
2	TOSHINOBU KUBOTA	THE BADDEST	CBS/SONY
3	2 KYOUSUKE HIMURO	NEO FASCIO	TOSHIBA/EMI
4	NEW UP-BEAT UNDER THE SUN	VICTOR	
5	3 SHIZUKA KUDO	KARERIA	PONY CANYON
6	4 SHOGO HAMADA	WASTED TEARS	CBS/SONY
7	6 T-SQUARE	F-1 GRAND PRIX	CBS/SONY
8	NEW CHAGE AND ASUKA	PRIDE	PONY CANYON
9	7 SEIKIMATSU	WORST	CBS/SONY
10	NEW MOKU	ROKUDENASHI	PONY CANYON

## MUSIC & MEDIA

## PAN-EUROPEAN CHARTS 11/4/89

Rank	Artist	Title	Label
1	LAMBADA	KAOMA	CBS
2	GIRL I'M GONNA MISS YOU	MILLI VANILLI	HANSA/BMG ARIOLA
3	SWING THE MOOD	JIVE BUNNY & THE MASTERMIXERS	MUSIC FACTORY DANCE
4	7 THAT'S WHAT I LIKE	JIVE BUNNY & THE MASTERMIXERS	MUSIC FACTORY DANCE
5	3 PUMP UP THE JAM	TECHNOTRONIC FEATURING FELLY	ARS/CNR
6	5 RIDE ON TIME	BLACK BOX	deCONSTRUCTION
7	6 IF ONLY I COULD	SYDNEY YOUNGBLOOD	CIRCA
8	8 THE BEST	TINA TURNER	CAPITOL
9	9 FRENCH KISS	LIL' LOUIS	LONDON
10	11 SOWING THE SEEDS OF LOVE	TEARS FOR FEARS	FONTANA/PHONOGRAM
11	12 RIGHT HERE WAITING	RICHARD MARX	EMI USA
12	14 COEUR DE LOUP	PHILIPPE LAFONTAINE	VOGUE
13	19 LEAVE A LIGHT ON	BELINDA CARLISLE	VIRGIN
14	10 PERSONAL JESUS	DEPECHE MODE	MUTE
15	NEW STREET TUFF	DOUBLE TROUBLE & THE REBEL MC	DESIRE
16	13 CHERISH	MADONNA	SIRE
17	20 IF I COULD TURN BACK TIME	CHER	GEFFEN
18	15 JOUE PAS	FRANCOIS FELDMAN & JONI JAMESON	POLYDOR
19	16 DRAMA!	ERASURE	MUTE
20	NEW MARINA	ROCCO GRANATA & THE CARNATIONS	CARDINAL/XYZ RECORDS

Rank	Artist	Title	Label
1	TRACY CHAPMAN	CROSSROADS	ELEKTRA
2	1 TINA TURNER	FOREIGN AFFAIR	CAPITOL
3	3 EURYTHMICS	WE TOO ARE ONE	RCA/BMG
4	4 TEARS FOR FEARS	THE SEEDS OF LOVE	FONTANA
5	5 ROLLING STONES	STEEL WHEELS	ROLLING STONES/CBS
6	NEW KATE BUSH	THE SENSUAL WORLD	EMI
7	6 PRINCE	BATMAN (SOUNDTRACK)	WARNER BROS.
8	NEW ERASURE	WILD! MUTE	
9	8 GLORIA ESTEFAN	CUTS BOTH WAYS	EPIC
10	19 PETER MAFFAY	KEIN WEG ZU WEIT	TELDEC
11	10 FRANCIS CABREL	SARBACANE	CBS
12	7 KYLIE MINOGUE	ENJOY YOURSELF	PWL
13	9 MADONNA	LIKE A PRAYER	SIRE
14	NEW MILLI VANILLI	U.S. REMIX ALBUM	HANSA/BMG
15	14 TEXAS	SOUTHSIDE	MERCURY
16	13 PAUL McCARTNEY	FLOWERS IN THE DIRT	PARLOPHONE
17	11 ELTON JOHN	SLEEPING WITH THE PAST	ROCKET/PHONOGRAM
18	NEW BROS	THE TIME	CBS
19	16 AEROSMITH	PUMP	GEFFEN
20	NEW DAVID HASSELHOFF	LOOKING FOR FREEDOM	WHITE RECORDS/BMG ARIOLA

## AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 10/29/89

Rank	Artist	Title	Label
1	SWING THE MOOD	JIVE BUNNY & THE MASTERMIXERS	BMG/RCA
2	IF I COULD TURN BACK TIME	CHER	WEA
3	4 POISON	ALICE COOPER	CBS
4	7 THE BEST	TINA TURNER	FESTIVAL
5	3 RIGHT HERE WAITING	RICHARD MARX	EMI
6	5 TALK IT OVER	GRAYSON HUGH	BMG
7	9 SHE HAS TO BE LOVED	JENNY MORRIS	WEA
8	8 TOY SOLDIERS	MARTIKA	CBS
9	6 ALL I WANT IS YOU	U2	FESTIVAL
10	11 DRESSED FOR SUCCESS	ROXETTE	EMI
11	10 CHERISH	MADONNA	WEA
12	20 MISS YOU MUCH	JANET JACKSON	FESTIVAL
13	15 SOWING THE SEEDS OF LOVE	TEARS FOR FEARS	POLYGRAM
14	16 HEALING HANDS	ELTON JOHN	LIBERATION/CBS
15	18 WAIT	GYAN	WEA
16	13 WAY OF THE WORLD	MAX Q	CBS
17	19 TOUCH THE FIRE	ICEHOUSE	REGULAR/FESTIVAL
18	14 REVIVAL	THE EURYTHMICS	BMG/RCA
19	NEW HANGIN' TOUGH	NEW KIDS ON THE BLOCK	CBS
20	NEW WE DIDN'T START THE FIRE	BILLY JOEL	CBS

Rank	Artist	Title	Label
1	RICHARD MARX	REPEAT OFFENDER	EMI
2	3 JOHN WILLIAMSON	WARRAGUL	EMUSIC/FESTIVAL
3	2 LOOK SHARP!	ROXETTE	EMI
4	6 MATCHBOOK	IAN MOSS	MUSHROOM/FESTIVAL
5	5 BRAVE	KATE CEBERANO	REGULAR/FESTIVAL
6	8 ALICE COOPER	TRASH	CBS
7	17 CHER	HEART OF STONE	WEA
8	7 JENNY MORRIS	SHIVER	WEA
9	4 TRACY CHAPMAN	CROSSROADS	WEA
10	11 U2	RATTLE AND HUM	FESTIVAL
11	12 EURYTHMICS	WE TOO ARE ONE	BMG/RCA
12	10 MADONNA	LIKE A PRAYER	WEA
13	9 MELISSA ETHERIDGE	BRAVE AND CRAZY	FESTIVAL
14	16 ELTON JOHN	SLEEPING WITH THE PAST	POLYGRAM
15	15 TINA TURNER	FOREIGN AFFAIR	FESTIVAL
16	13 GIPSY KINGS	GIPSY KINGS	CBS
17	19 BOOM CRASH OPERA	THESE HERE ARE CRAZY TIMES	WEA
18	NEW TEARS FOR FEARS	THE SEEDS OF LOVE	POLYGRAM
19	NEW TEXAS	SOUTHSIDE	POLYGRAM
20	18 NEW KIDS ON THE BLOCK	HANGIN' TOUGH	CBS

## NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 10/27/89

Rank	Artist	Title	Label
1	GIRL I'M GONNA MISS YOU	MILLI VANILLI	HANSA
2	IF ONLY I COULD	SYDNEY YOUNGBLOOD	CIRCA
3	4 RIGHT HERE WAITING	RICHARD MARX	EMI
4	3 LAMBADA	KAOMA	CBS
5	5 A BIT OF...	KISS AMC	SYNCPATE
6	7 IT'S HARD TO BE TENDER	CARLY SIMON	PHILIPS
7	NEW STREET TUFF	DOUBLE TROUBLE	DESIRE
8	9 OYE MI CANTO (HEAR MY VOICE)	GLORIA ESTEFAN	EPIC
9	6 IF I COULD TURN BACK TIME	CHER	GEFFEN
10	NEW KNOCKIN' ON HEAVEN'S DOOR	RANDY CRAWFORD	WARNER BROS.
1	MILLI VANILLI	ALL OR NOTHING	HANSA
2	4 BZN	CRYSTAL GAZER	MERCURY
3	1 GLORIA ESTEFAN	CUTS BOTH WAYS	EPIC
4	3 VARIOUS ARTISTS	LAMBADA	CBS
5	6 TRACY CHAPMAN	CROSSROADS	ELEKTRA
6	5 TEARS FOR FEARS	THE SEEDS OF LOVE	FONTANA
7	8 ALAN PARSONS PROJECT	POPCLASSICS	EVA
8	10 CLANNAD	POPCLASSICS	EVA
9	7 TINA TURNER	FOREIGN AFFAIR	CAPITOL
10	NEW KATE BUSH	THE SENSUAL WORLD	EMI

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## POP

### LIZA MINNELLI

**Results**  
PRODUCERS: Pet Shop Boys, Julian Mendelsohn  
Epic 45098

Deliciously dramatic foray into the pop/dance frontier by veteran show-tune diva proves that the Pet Shop Boys have finally found the definitive voice for their techno-dance musings. Minnelli tackles the pulsating energy of "Don't Drop Bombs" and "If There Was Love" with verve and just the right amount of bravado. Most entrancing, however, is her rendition of Tanita Tikaram's "Twist In My Sobriety," etched with a nifty rap that begs to be remixed into a club anthem. Proper promotion could turn this into the surprise hit of the year.

### OLIVIA NEWTON-JOHN

**Warm And Tender**  
PRODUCER: John Farrar  
Geffen 24257

Label debut finds the Aussie lass gratefully shedding her contrived sexpot image and donning the serene veneer of motherhood. Beautifully orchestrated set of lullabies could warm the heart of the toughest AC programmer, especially "Jenny Rebecca" and "Reach Out For Me." This is the perfect environment for Newton-John's smooth and silky voice, and may very well be the springboard for her return into the pop spotlight.

### THE GEORGIA SATELLITES

**In The Land Of Salvation And Sin**  
PRODUCERS: Joe Hardy & the Georgia Satellites  
Elektra 60887

Although their sophomore effort couldn't match their platinum debut, red-clay bashers bounce back with a sterling third round. Plenty of variety here, with more ballad-style material, such as "Six Years Gone" and single "Another Chance," competing with the Sats' trad rockers like "I Dunno." No-bullshit collection will tickle fans and newcomers alike.

### GRAHAM PARKER

**Human Soul**  
PRODUCER: Graham Parker, Brinsley Schwarz & Jon Jacobs  
RCA 9876

Latest from the caustic English rocker almost matches his '88 comeback, "The Mona Lisa's Sister," in quality. Strong band (including former Rumour members Schwarz and Andrew Bodnar and Attractions Steve Nieve and Pete Thomas) bangs a typically sawtoothed collection of Parker tunes, best being "Call Me Your Doctor," "Big Man On Paper," and "Soultune." A resurgent following will snap at this item.

### THE SMITHEREENS

**11**  
PRODUCER: Ed Stasium  
Enigma/Capitol 91194

New York quartet with ever-burgeoning rep and sales should haul in big numbers with third full-length studio project, cut for maximum impact by Living Colour producer Stasium. Songs by principal writer Pat DiNizio have seldom been stronger; check rocking "A Girl Like You" and ballad duet with Belinda Carlisle, "Blue Period." A fast one straight up the middle.

### IAN McCULLOCH

**Candleland**  
PRODUCER: Ray Shulman  
Sire/Reprise 26012

First solo hop by Echo & the Bunnymen front man McCulloch showcases both the churning rock and introspective midtempo styles of his former combo. Band's legion of fans

## SPOTLIGHT



**TAYLOR DAYNE**  
**Can't Fight Fate**  
PRODUCER: Ric Wake  
Arista 18581

First single, "With Every Beat Of My Heart," effectively bridges the old, dance-club Dayne with the new pop/rock Dayne. Her second effort is chock-full of strong, sassy songs propelled by Tommy Byrnes' guitar and former Billy Joel saxophonist Richie Cannata. Previously, Dayne tended to be about as subtle as a bulldozer; she has very effectively put some delightful nuances back in her voice. Best bets are the songs written by Diane Warren that seem truly Taylor-made, and the pop/dance ditty "Wait For Me." A very strong album that should win new fans as well as delight the faithful.

will embrace new songs as their own; excellent starters for radio include "The Flickering Wall," emphasis track "Proud To Fall," and title cut, a beautiful duet with Cocteau Twins' Elizabeth Frazer.

### THE PRIMITIVES

**Pure**  
PRODUCERS: Paul Sampson & Wayne Morris  
RCA 9934

British group's second stand serves more of the irresistible pop ditties that made their debut one of the '80s' tastiest confections. Influences range from Motown dance tunes to the Velvet Underground (saluted explicitly in a lovely cover of "I'll Be Your Mirror"), but record still sounds all of a piece. "Sick Of It" has already fired the modern rock chart; "All The Way Down," heard in two versions on the 16-track CD, could be another winner.

### VOIVOD

**Nothingface**  
PRODUCER: Glen Robinson  
Mechanic/MCA 6326

Speed/thrash-metal context could finally propel this long-heralded Montreal-based unit into the land of milk, honey, and Metallica. Producer Robinson keeps the bombast down to a minimum, letting the sheer power and energy of tracks like "Astronomy Domine" and "X-Ray Mirror" take center stage. Axework by Denis D'Amour grinds like a buzzsaw, and is deftly anchored by thunderous rhythm support provided by Michel Langevin (drums) and Jean-Yves Theriault (bass). A riffmeister's delight.

### TOXIK

**Think This**  
PRODUCER: Tom Morris  
Roadracer 9460

Like Nuclear Assault, metal quintet rails against such modern malaises as vidiocy, greed, and racism, albeit in a more straight-ahead mode with some arty flourishes and a few Christian undertones. Alert headbangers looking for more than the usual

hedonism of the genre might gravitate to this potent act.

### 7 SECONDS

**Soulforce Revolution**  
PRODUCERS: Kevin Seconds, Oliver DiCicco  
Restless 72344

Venerable alternative rockers rarely disappoint fans, which is probably why this slightly obvious bid for wider acceptance seems destined to miss the mark commercially. "Satyagraha" and "I Can Sympathize" illustrate an apparent lack of desire to completely eschew their trademark raw, street-smart vibe, while others make lackluster overtures toward more accessible ideals.

## BLACK

### RANDY CRAWFORD

**Rich And Poor**  
PRODUCERS: Robin Millar, Michael Powell  
Warner Bros. 26002

Words fail to pay proper tribute to the pure beauty and raw power of Crawford's voice. Set brims over with radio-friendly singles, led off by her stunning, soulful interpretation of Bob Dylan's "Knockin' On Heaven's Door." Producer Millar frames Crawford in musical visions that are simply awesome. "Separate Lives" and "This Is Love" are certain to keep this one-of-a-kind songstress on the lips of R&B tastemakers long into the winter. Undeniably brilliant.

### GRACE JONES

**Bulletproof Heart**  
PRODUCERS: Grace Jones, Chris Stanley, David Cole, Robert Clivilles, Jonathan Elias, Sherman Foote  
Capitol 91737

Jones' label debut is a sketchy affair marred by inconsistencies with material that doesn't match the artist's provocative persona. The fab R&B/dance hit "Love On Top Of Love" is a highlight, with the poppy "Someone To Love," the earnest "Driving Satisfaction," and the sultry "On My Way" adding flavor. Likable, but Jones is long overdue for more than a wondrous one-hit.

### THE SPINNERS

**Down To Business**  
PRODUCER: F.L. Pittman and others  
Volt 3403

It has been quite some time since this pivotal quintet took a spin around the musical block. While the spirit and verve is still there, the material is unfortunately not. However, much of the group's smooth style compensates for the songs' dated feel, making the overall project worthwhile.

### CHIMERE

**Let's Take The Time**  
PRODUCER: Virgil Ginyard  
Pot Of Gold Records 50010

Distaff Philly quintet turns in a Three Degrees-type debut with plenty of tunes to dance and croon to. Several tunes are already getting airplay locally and in the Southeast. Contact: 215-747-2431.

## DANCE

### SEDUCTION

**Nothing Matters Without Love**  
PRODUCERS: David Cole, Robert Clivilles, Andy Panda  
A&M 5280

While Exposé and the Cover Girls duke it out in the pop arena, this sizzling trio is slowly starting to edge its way into club prominence. Debut

## NEW AND NOTEWORTHY

### MUDDY WATERS

**The Chess Box**  
REISSUE PRODUCER: Andy McKaie  
MCA 80002

A worthy successor to last year's Chuck Berry and Willie Dixon comps, McKaie's latest archival treasure is a six-LP/three-CD/cassette overview of the Chicago blues master's three decades at Chess. Presentation of the 72-track retrospective (which incorporates previously unissued cuts) is again exemplary, with a fine illustrated booklet featuring expert notes by Robert Palmer and Mary Katherine Aldin. A real Christmas treat for the blues nut.

### HUGH HARRIS

**Words For Our Years**  
PRODUCER: Hugh Harris, Gary Katz, Adam Peters  
Capitol 48833

What a find! Debut by black vocalist from London is an entrancing pop effort that bears comparison with Terence Trent D'Arby's bow. Sensuous vocals are mated to original songs notable for their striking imagery, unusual melodies, and subtle rhythms. First single, "Alice," and "Rhythm Of Life" are only the most gripping numbers in a notably consistent first outing.

### SARA HICKMAN

**Equal Scary People**  
PRODUCERS: Sara Hickman, Carl Finch  
Elektra 60903

Although an increasingly insufferable glut of female folkies may prove to be an obstacle, ignoring this Texas-born singer/songwriter's debut would be a big mistake. Hickman peppers the expected collection of confessionals with a refreshing sense of humor and a nifty intellectual bite. Particularly satisfying are "Song For My Father," "Meant To Be," and the title track.

### QUEEN LATIFAH

**All Hail The Queen**  
PRODUCERS: DJ Mark The 45 King, Prince Paul, Queen Latifah, Daddy-O, KRS-One, Louie Vega  
Tommy Boy 1022

The "Aretha of rap" finally unleashes her debut, which fulfills the promise alluded to by her previous singles ("Wrath Of My Madness," "Dance For Me"). Production is top-notch for the self-proclaimed "high priestess of disaster," who wraps her affected delivery around hip-hop, reggae, and house rhythms with finesse. De La Soul, Monie Love, and Daddy-O guest on one of rap's debut releases of the year.

offers startling vocal and stylistic range, with a tip of the hat to the sterling production/writing efforts of Cole and Clivilles. Current single, "Two To Make It Right," is a hot and sweaty dance floor jam, while "Breakdown" and a fierce cover of Taana Gardner's "Heartbeat" pump with crossover potential.

## JAZZ

### DENNY ZEITLIN

**In The Moment**  
PRODUCER: Denny Zeitlin  
Windham Hill Jazz 0121

Second label outing from West Coast jazz pianist offers more swinging, tastefully sophisticated playing in a trio format and in duet with bassist David Friesen. Straight-ahead formats should lend an ear to such standout tracks as the springy "Celebration,"

"Just Passing By," "Requiem," and a curious pair of covers—a playful, avant-garde take on Ornette Coleman's "Broadway Blues" and a dreamy version of Arlen-Mercer's "Blues In The Night."

### GARY HERBIG

**Friends To Lovers**  
PRODUCER: Jeffrey Weber  
Headfirst 31311

Saxophonist's brand of jazz/pop could cross over à la Kenny G or Spyro Gyra. Title track is instantly catchy and there are several tunes here that will appeal to jazz-lite aficionados. Herbig is helped along by such top-flight contemporaries as Greg Mathieson and Chuck Findley.

## NEW AGE

### JAMES ASHER

**The Great Wheel**  
PRODUCERS: Philip Bagenal, James Asher  
Music West 30180

Acoustic and electric selections range from the tastefully understated "This Stillness" to the majestic "Mandarin Man," with nods to rock and jazz in between. Ambitious 30-minute title track is certainly a testament to his vision of how broad a spectrum the genre can cover. Contact: 415-925-9800.

## CLASSICAL

### BEETHOVEN: SYMPHONY NO. 9

**Soloists, Academy of Ancient Music, Hogwood**  
L'Oiseau-Lyre 425517

Period instruments aside, there are still performance options of significance in this repertoire. Some of these are demonstrated here in an orchestral assemblage whose size dwarfs competing versions. All winds and even tympani are doubled, in a move that helps deliver a sound of considerable heft in forte passages. Tempi also vary, from much more deliberate in parts of the choral movement to brisk, near runaway speeds elsewhere. A stimulating reading that will be relished by the many Hogwood fans.

### MESSA PER ROSSINI

**Soloists, Stuttgart Radio Symphony Orchestra, Rilling**  
Hanssler (Koch) 98949

This is the work created by 13 Italian composers, including Verdi, in 1869, but forgotten and never performed until last year. Heavy publicity greeted its first U.S. performance in October, a serendipitous sendoff for this recording. Variable in effect, the mass has more than a few sections of genuine inspiration and the recording is excellent. Initial retail response should be good.

SPOTLIGHT: Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS: Releases predicted to hit the top half of the chart in the format listed.

RECOMMENDED: Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.



# STEAMY WINDOWS



THE NEW SINGLE FROM THE TINA TURNER "FOREIGN AFFAIR" ALBUM

WRITTEN BY TONY JOE WHITE. PRODUCED BY DAN HARTMAN. MIXED BY CHRIS LORD-ALGE. MANAGEMENT: ROGER DAVIES MANAGEMENT, INC.

Capitol

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FM

## STONES TURN 'STEEL' INTO PLATINUM

(Continued from page 8)

in the multiplatinum ranks. "Roll On" and "Greatest Hits" each surpassed the 3 million mark, and "40 Hour Week" surpassed 2 million. The group amassed seven consecutive multiplatinum albums between 1980 and 1986—discounting a 1985 Christmas album that "only" went platinum. (Another country Christmas album, Kenny Rogers & Dolly Parton's 1984 release "Once Upon A Christmas," went double platinum in October.)

Here's the complete list of October certifications.

### Multiplatinum Albums

Janet Jackson, "Control," A&M, 5 million.

New Kids On The Block, "Hangin' Tough," Columbia, 5 million.

Rolling Stones, "Hot Rocks 1964-1971," Abkco, 5 million.

Alabama, "Roll On," 3 million.

Alabama, "Greatest Hits," 3 million.

Milli Vanilli, "Girl You Know It's True," Arista, 3 million.

Alabama, "40-Hour Week," RCA, 2 million.

Kenny Rogers/Dolly Parton, "Once Upon A Christmas," RCA, 2 million.

Rolling Stones, "Big Hits (High Tide And Green Grass)," Abkco, 2 million.

Rolling Stones, "Let It Bleed," Abkco, 2 million.

### Platinum Albums

Rolling Stones, "Steel Wheels," Columbia, their 15th.

Rolling Stones, "Hot Rocks 1964-1971," Abkco, their 14th.

Rolling Stones, "Get Yer Ya-Ya's Out!," Abkco, their 13th.

Rolling Stones, "Let It Bleed," Abkco, their 12th.

Rolling Stones, "Through The Past, Darkly (Big Hits Vol. 2)," Abkco, their 11th.

Rolling Stones, "Beggars Banquet," Abkco, their 10th.

Rolling Stones, "Aftermath," Abkco, their ninth.

Rolling Stones, "Big Hits (High Tide And Green Grass)," Abkco, their eighth.

Rolling Stones, "Out Of Our Heads," Abkco, their seventh.

The Cure, "Disintegration," Elektra, its second.

K.T. Oslin, "This Woman," RCA, its second.

Slick Rick, "Great Adventures Of Slick Rick," Def Jam, his first.

Soul II Soul, "Keep On Movin'," Virgin, its first.

Tesla, "Mechanical Resonance," Geffen, its first.

### Gold Albums

Rolling Stones, "Steel Wheels," Columbia, their 32nd.

Rolling Stones, "The Rolling Stones, Now!," Abkco, their 31st.

Rolling Stones, "12x5," Abkco, their 30th.

Rolling Stones, "England's Newest Hit Makers/The Rolling Stones," their 29th.

Elton John, "Sleeping With The Past," MCA, his 24th.

Dire Straits, "Money For Nothing," Warner Bros., its sixth.

EPMD, "Unfinished Business," Fresh, its second.

Babyface, "Tender Lover," Solar, his first.

Dino, "24/7," 4th & Broadway, his first.

Bebe & Cece Winans, "Heaven," Capitol, their first.

### Platinum Singles

Richard Marx, "Right Here Waiting," EMI, his first.

Salt-N-Pepa, "Push It," Next Plateau, its first.

Soul II Soul, "Keep On Movin'," Virgin, its first.

Gold Singles

Soul II Soul, "Back To Life," Virgin, its second.

Sybil, "Don't Make Me Over," Next Plateau, her first.

"Weird Al" Yankovic, "Eat It," Rock & Roll/Scotti Brothers, his first.

## CMJ BROACHES CENSORSHIP ISSUE

(Continued from page 8)

wide. (For additional coverage, see pages 12, 28, 35, 38, and 63.)

The confab began with an all-day workshop focusing on the state of college radio. A series of "Metal Marathon" seminars on heavy metal was expanded this year to three days.

A sponsorship panel stressed the importance of compatibility between artists and corporate sponsors. Talent-focused seminars explored developments in reggae, world beat, jazz, and new country music.

In his Oct. 27 keynote, Reid said conservative forces are seeking to "shape America's youth." Speaking

to the mostly college-age crowd, he joked, "it's too late [to reach you]; you're already messed up."

Noting the heavy participation by black artists, including Living Colour and Run-D.M.C., in a recent rally by the anti-censorship group Music In Action, Reid said his strong feelings about censorship arose from being a black artist.

"Black artists and their aspirations have been censored for years and years," he said, adding that record companies fail to promote certain types of black music, claiming radio will not play it.

But Reid also expressed concern that some college stations are becoming as tightly formatted as commercial rock stations and increasingly swayed by commercial tastes. "You have a great deal of power in shaping American tastes, from the scruffiest to the most polished," Reid said, urging listeners not to forfeit their control.

For his part, Ice-T cautioned college programmers against selling out. "When you catch yourself doing something you don't want to do [just] for the money, it's a sell-out," he said. Responsible radio, he concluded, requires "brains and guts... You got the brains," he said. "The thing is to have guts."

## POLYGRAM STOCK

(Continued from page 6)

worldwide, but declines to say whether there will be listings in London and elsewhere.

To facilitate the flotation, the parent company recently purchased back the 10% stake in PolyGram it had previously sold to an unidentified institution.

The Dutch financial market has greeted the PolyGram stock sale favorably, after the disclosure that net profit for Philips in the third quarter this year improved by 41% to \$107 million.

FOR WEEK ENDING NOVEMBER 11, 1989

# Billboard Hot 100 SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	7	WHEN I SEE YOU SMILE	BAD ENGLISH	1
2	3	COVER GIRL	NEW KIDS ON THE BLOCK	3
3	4	LISTEN TO YOUR HEART	ROXETTE	2
4	11	LOVE SHACK	THE B-52'S	6
5	1	SOWING THE SEEDS OF LOVE	TEARS FOR FEARS	8
6	15	BLAME IT ON THE RAIN	MILLI VANILLI	4
7	2	LOVE IN AN ELEVATOR	AEROSMITH	12
8	9	ROCK WIT'CHA	BOBBY BROWN	10
9	14	(IT'S JUST) THE WAY THAT YOU LOVE ME	PAULA ABDUL	5
10	13	POISON	ALICE COOPER	14
11	6	MISS YOU MUCH	JANET JACKSON	7
12	17	BACK TO LIFE	SOUL II SOUL	16
13	19	DIDN'T I (BLOW YOUR MIND)	NEW KIDS ON THE BLOCK	9
14	10	BUST A MOVE	YOUNG M.C.	15
15	23	WE DIDN'T START THE FIRE	BILLY JOEL	13
16	21	ANGELIA	RICHARD MARX	11
17	8	HEALING HANDS	ELTON JOHN	25
18	22	ME SO HORNY	THE 2 LIVE CREW	28
19	5	DR. FEELGOOD	MOTLEY CRUE	20
20	16	CALL IT LOVE	POCO	22
21	25	DON'T CLOSE YOUR EYES	KIX	19
22	29	DON'T KNOW MUCH	LINDA RONSTADT	18
23	24	DON'T SHUT ME OUT	KEVIN PAIGE	24
24	12	THE BEST	TINA TURNER	27
25	26	SUNSHINE	DINO	23
26	32	LEAVE A LIGHT ON	BELINDA CARLISLE	21
27	33	GET ON YOUR FEET	GLORIA ESTEFAN	17
28	18	LOVE SONG	THE CURE	34
29	36	LIVING IN SIN	BON JOVI	26
30	20	IT'S NO CRIME	BABYFACE	30
31	—	WITH EVERY BEAT OF MY HEART	TAYLOR DAYNE	29
32	31	DON'T ASK ME WHY	EURYTHMICS	48
33	39	DON'T MAKE ME OVER	SYBIL	35
34	38	SUGAR DADDY	THOMPSON TWINS	32
35	28	IF I COULD TURN BACK TIME	CHER	47
36	27	WHEN I LOOKED AT HIM	EXPOSE	31
37	34	GIRL I'M GONNA MISS YOU	MILLI VANILLI	39
38	—	LOVE SONG	TESLA	40
39	—	LICENCE TO CHILL	BILLY OCEAN	38
40	—	PUMP UP THE JAM	TECHNOTRONIC FEATURING FELLY	37

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29	16	IT'S NO CRIME	BABYFACE	30
30	21	CALL IT LOVE	POCO	22
31	37	THE LAST WORTHLESS EVENING	DON HENLEY	36
32	20	THE BEST	TINA TURNER	27
33	39	DON'T MAKE ME OVER	SYBIL	35
34	22	HEALING HANDS	ELTON JOHN	25
35	—	PUMP UP THE JAM	TECHNOTRONIC FEATURING FELLY	37
36	—	JUST BETWEEN YOU AND ME	LOU GRAMM	44
37	—	JUST LIKE JESSE JAMES	CHER	42
38	—	LICENCE TO CHILL	BILLY OCEAN	38
39	—	RHYTHM NATION	JANET JACKSON	49
40	32	LOVE SONG	THE CURE	34

## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	61 GIRL I AM SEARCHING FOR YOU (Saja, BMI/Mya-T, BMI) HL	ASCAP/Disco Fever, ASCAP/Tipper, ASCAP
74 18 AND LIFE (New Jersey Underground, ASCAP)	39 GIRL I'M GONNA MISS YOU (MCA, ASCAP) HL	ASCAP/WB, ASCAP) WBM
96 ANGEL EYES (Lillybilly, BMI/Bug, BMI/Lucratave, BMI) CLM	75 GLAMOUR BOYS (Dare To Dream, ASCAP/Famous, ASCAP) CPP	69 NEW THING (Octa, Ascasp/Enuff Z'nuff, ASCAP/Fajerstein, ASCAP)
43 THE ANGEL SONG (Psycho Bimbos From Hell, ASCAP) WBM	25 HEALING HANDS (Big Pig, ASCAP/Intersong USA, ASCAP) HL	98 NO SOUVENIRS (Aimo, ASCAP/MLE, ASCAP) CPP
11 ANGELIA (Chi-Boy, ASCAP) CLM	80 HEAT OF THE MOMENT (Hip Trip, BMI/Kear, BMI)	55 OH FATHER (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Johnny Yuma, BMI)
33 ANOTHER DAY IN PARADISE (Phil Collins, PRS/Hit And Run, ASCAP) WBM	46 HEAVEN (Virgin Songs, BMI/Dick Dragon, BMI/Crab Salad, BMI/Likite Split, BMI/Rich Mchitich, BMI/Great Lps, BMI) CPP	88 OVER AND OVER (Ensign, BMI/Mster Guy, BMI/Brooklyn Fox, ASCAP)
50 THE ARMS OF ORION (Controversy, ASCAP/Skye Heart, BMI/WB, ASCAP) WBM	92 HOLD ON (Music Corp. Of America, BMI/Bayjun Beat, BMI/Virgin Songs, BMI/My Idumea, BMI) CPP/HL	14 POISON (Ezra, BMI/Kat & Mouse, BMI/EMI April, ASCAP/Desmobile, ASCAP) HL
65 BABY COME TO ME (Gratitude Sky, ASCAP/Penzafire, ASCAP/Virgin, ASCAP) CPP	56 HOW AM I SUPPOSED TO LIVE WITHOUT YOU (EMI, ASCAP/Is Hot, ASCAP/EMI Blackwood, BMI) HL	37 PUMP UP THE JAM (Colgems-EMI, ASCAP/BMC, UK/Bogam, ASCAP) WBM
16 BACK TO LIFE (Virgin, ASCAP/Virgin Songs, BMI/WB, ASCAP/Law Music) CPP/WBM	100 I FEEL THE EARTH MOVE (Colgems-EMI, ASCAP) WBM	73 RADAR LOVE (Fever, ASCAP)
91 BACK TO THE BULLET (Dasnice, BMI/Linz, BMI)	53 I LIVE BY THE GROOVE (Plangent Visions, ASCAP/High Frontier, BMI/EMI Blackwood, BMI) HL	84 REALISTIC (Chappell, PRS/Chappell & Co., ASCAP/Empire, PRS) HL
27 THE BEST (Mike Chapman, ASCAP/Knighty-Knight, ASCAP/All Nations, ASCAP) WBM	81 I LOVE THE BASS (French Lick, BMI/Doll Factory, BMI/Bug, BMI)	49 RHYTHM NATION (Black Ice, BMI/Flyte Tyme, ASCAP)
93 BIG TALK (Virgin Songs, BMI/Dick Dragon, BMI/Crab Salad, BMI/Likite Split, BMI/Rich Mchitich, BMI/Great Lps, BMI) CPP	86 I WANT I CAN BEAT MIKE TYSON (Zomba, ASCAP)	79 RIGHT HERE WAITING (Chi-Boy, ASCAP) CLM
4 BLAME IT ON THE RAIN (Realsongs, ASCAP) WBM	67 I THINK YOU (Lindseyanne, BMI/Big Fat, BMI/Steve Gordon, BMI)	58 ROCK AND A HARD PLACE (Promopub B.V., PRS) CPP
87 BRING IT ALL BACK (April, ASCAP/Rhu-Afon, ASCAP) HL	47 IF I COULD TURN BACK TIME (Realsongs, ASCAP) WBM	10 ROCK WIT'CHA (Kear, BMI/Epic/Solar, BMI/Green Skirt, BMI) CPP
15 BUST A MOVE (Varry White, ASCAP/Young Man Moving, ASCAP)	70 IF YOU LEAVE ME NOW (Saja, BMI/Mya-T, BMI) HL	94 THE SAME LOVE (Realsongs, ASCAP) WBM
22 CALL IT LOVE (Atlantic-Gibron, BMI/Storky, BMI/Jasperilla, ASCAP/Frankly Scarlett, BMI/Music Corp. Of America, BMI/Could Be Music, ASCAP) HL	62 I'M A BELIEVER (David Huff, ASCAP/Ashlyne, ASCAP/Itsaal, BMI/Screen Gems-EMI, BMI/Mark Spiro, BMI/LCS, BMI) CPP/WBM	59 SOLD ME DOWN THE RIVER (Illegal, BMI)
52 CHERISH (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Johnny Yuma, BMI) WBM	85 I'M NOT THE MAN I USED TO BE (Virgin, ASCAP)	8 SOWING THE SEEDS OF LOVE (Virgin Songs, BMI) CPP
99 COLD HEARTED (Elliot Wolff, ASCAP/Virgin, ASCAP) CPP	5 (IT'S JUST) THE WAY THAT YOU LOVE ME (Virgin, ASCAP/Oliver Leiber, ASCAP) CPP	32 SUGAR DADDY (Point, ASCAP)
3 COVER GIRL (Maurice Starr, ASCAP/EMI April, ASCAP) HL	30 IT'S NO CRIME (Epic/Solar, BMI/Kear, BMI/Greenskirt, BMI) CPP	23 SUNSHINE (Island, BMI/Onid, BMI) WBM
90 CROSSROADS (EMI April, ASCAP/Purple Rabbit, ASCAP) HL	76 IT'S NOT ENOUGH (Martin Page, ASCAP/Zomba, ASCAP/Emotional Rex, BMI/Djo, BMI) HL	60 SWING THE MOOD (Various Publishers)
9 DIDN'T I (BLOW YOUR MIND) (Mighty Three, BMI/Bellboy, BMI)	44 JUST BETWEEN YOU AND ME (Colgems-EMI, ASCAP/Stray Notes, ASCAP/Knighty-Knight, ASCAP) WBM	54 TALK TO MYSELF (Vertim, ASCAP/Wokie, ASCAP/Whole Nine Yards, ASCAP)
48 DON'T ASK ME WHY (BMG, ASCAP) HL	42 JUST LIKE JESSE JAMES (Realsongs, ASCAP/EMI April, ASCAP/Desmobile, ASCAP) HL/WBM	82 THIS ONE'S FOR THE CHILDREN (Maurice Starr, ASCAP/EMI April, ASCAP)
19 DON'T CLOSE YOUR EYES (Cookies, BMI/Oppernockity Tunes, BMI/Ellymax, BMI/Willesden, BMI/Zomba, ASCAP)	36 THE LAST WORTHLESS EVENING (Cass County, ASCAP/Grey Hare, ASCAP) WBM	83 TOUCH ME TONIGHT (Mad Ted, BMI)
18 DON'T KNOW MUCH (EMI Blackwood, BMI/ATV, BMI/Mann & Weil, BMI/Snow, BMI/Braintree, BMI) HL	21 LEAVE A LIGHT ON (Future Furniture, ASCAP/Shipwreck, BMI/Virgin Songs, BMI) CPP/WBM	78 TWO TO MAKE IT RIGHT (Red Instructional, ASCAP)
35 DON'T MAKE ME OVER (Blue Seas, ASCAP/Jac, ASCAP) CPP/WBM	95 LET GO (Aimo, ASCAP) CPP	77 WAS IT NOTHING AT ALL (St. Cecilia, BMI)
24 DON'T SHUT ME OUT (Paige By Paige, BMI/Chrysalis, BMI) CLM	38 LICENCE TO CHILL (Zomba, ASCAP) HL	41 THE WAY TO YOUR HEART (Colgems-EMI, ASCAP/EMI Belgium, ASCAP) WBM
20 DR. FEELGOOD (Motley Crue, BMI/Sikki Nixx, BMI/Mick Mars, BMI) WBM	2 LISTEN TO YOUR HEART (Screen Gems-EMI, BMI/Jimmy Fun, BMI) CLM	13 WE DIDN'T START THE FIRE (Joel, BMI) HL
45 EVERYTHING (Sizzling Blue, BMI/Newton House, BMI) WBM	26 LIVING IN SIN (Bon Jovi, ASCAP/Pril, ASCAP) WBM	66 WHAT ABOUT ME (Australian Tumbleweed, BMI) HL
68 FOOL FOR YOUR LOVING (Seabreeze, ASCAP/C.C., ASCAP/Dump-eaton, ASCAP) WBM	12 LOVE IN AN ELEVATOR (Swag, ASCAP) HL	31 WHEN I LOOKED AT HIM (Screen Gems-EMI, BMI/Panchin, BMI) WBM
64 FREE FALLIN' (Gone Gator, ASCAP/EMI April, ASCAP) CPP/HL	6 LOVE SHACK (Man Woman Together Now!, BMI/Irving, BMI) CPP	1 WHEN I SEE YOU SMILE (Realsongs, ASCAP) WBM
72 FRENCH KISS (Seven Days, ASCAP)	34 LOVE SONG (Fiction, ASCAP)	63 WHEN THE NIGHT COMES (Irving, ASCAP/Adams Communications, BMI/Calyso Tunes, BMI/Realsongs, ASCAP) CPP/WBM
17 GET ON YOUR FEET (Foreign Imported, BMI) CPP	40 LOVE SONG (City Kidd, ASCAP) CLM	29 WITH EVERY BEAT OF MY HEART (MCA, ASCAP/Matak, ASCAP/Mygag, ASCAP/Shakin' Baker, BMI) HL
	28 ME SO HORNY (Pac-Jam, BMI)	89 YOU ARE MY EVERYTHING (Colgems-EMI, ASCAP/Deep Faith, ASCAP/Multi Culler, ASCAP) WBM
	7 MISS YOU MUCH (Flyte Tyme, ASCAP) WBM	71 (YOU'RE MY ONE AND ONLY) TRUE LOVE (Robi-Rob, ASCAP/Red Instructional, ASCAP/Free-Dome, ASCAP)
	57 MIXED EMOTIONS (Promopub B.V., PRS) CPP	
	51 MY HEART SKIPS A BEAT (Red Instructional,	

# HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

**“WHEN I SEE YOU SMILE”** by **Bad English** (Epic) roars to the top of the chart by a large margin as **“Listen To Your Heart”** by **Roxette** (EMI) slips slightly in points and falls to No. 2. “Smile” is likely to hold for a second week, with the bulleted challengers still far behind. **“Blame It On The Rain”** by **Milli Vanilli** (Arista) has the edge to succeed “Smile” in two weeks as it leaps all the way from No. 12 to No. 4, with spectacular point gains. Expect a spirited battle, however, as **Paula Abdul** hopes to notch her fourth No. 1 single from her debut album with **“(It’s Just) The Way That You Love Me”** (Virgin), currently bulleted at No. 5. And **“Love Shack”** by the **B-52’s** (Warner Bros.) is also a contender; its wide appeal is demonstrated by the fact that it is the only record to appear on both crossover radio charts, top 40/dance and top 40/rock.

**THE SEVEN NEW ENTRIES** are led by **Janet Jackson’s** “Rhythm Nation” (A&M), followed closely by **Madonna’s** “Oh Father” (Sire). The Christmas single by **New Kids On The Block**, “This One’s For The Children” (Columbia), debuts at No. 82, giving the group three singles on the Hot 100, as **“Didn’t I (Blow Your Mind)”** loses its bullet despite a four-place jump to No. 9, joining **“Cover Girl”** in the top 10. “Children” is already top 20 at 10 reporting stations, including jumps of 6-3 at KGGI Riverside, Calif., 20-14 at Power 105 Albuquerque, N.M., and 25-18 at Power 96 Miami. **“Pretending”** by **Eric Clapton** (Reprise) just misses hitting the Hot 100 despite 43 adds (fourth-most-added of the week).

**THE CONTROVERSIAL “ME SO HORNY”** by the **2 Live Crew** (Skywalker) has airplay reports from only 42 Hot 100 stations, but more than a dozen of these have it in their top five, including No. 1 reports from San Diego (Q106), and San Antonio (KITY) and El Paso, Texas (Power 102 and B94). Overall, it ranks No. 41 in airplay, but its outstanding sales reports place it at No. 18, and gaining strongly, on the sales-only chart. A small gain in airplay points leaves it shy of the total bullet criteria, however, so it moves up one place to No. 28 without a bullet. **“Realistic”** by **Shirley Lewis** (Vendetta) also loses its bullet, at No. 84, but shows early top 20 strength at B95 Fresno, Calif. (22-18), and Kiss 102 Charlotte, N.C. (21-19). **“No Souvenirs”** by **Melissa Etheridge** (Island) gains slightly in radio points—it moves 20-15 at WMMS Cleveland—but is pushed down to No. 98 by bigger gainers. **“Big Talk”** by **Warrant** (Columbia) moves 96-93 without a bullet, but shows promise at 92X Columbus, Ohio (20-17), and at OK95 Tri-Cities, Wash. (25-16).

**QUICK CUTS:** **“Another Day In Paradise”** by **Phil Collins** (Atlantic) makes massive airplay point gains, winning the Power Pick/Airplay by a 2-1 margin over all other big radio gainers. Early action on the single includes 27-13 at WNCI Columbus, Ohio, 21-14 at KROY Sacramento, Calif., and 23-12 at Q105 Portland, Ore. . . . There were no platinum singles in 1988, not two as reported in last week’s column. There were two million-selling singles, as compared with nine so far in 1989, but million-selling singles were awarded gold certifications until this year, when the sales level for gold and platinum status was lowered.

## HOT 100 SINGLES ACTION

### RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 28 REPORTERS	SILVER ADDS 51 REPORTERS	BRONZE/ SECONDARY ADDS 171 REPORTERS	TOTAL ADDS 250 REPORTERS	TOTAL ON
<b>RHYTHM NATION</b> JANET JACKSON A&M	15	32	93	140	147
<b>OH FATHER</b> MADONNA SIRE	6	9	38	53	122
<b>ROCK AND A HARD PLACE</b> ROLLING STONES COLUMBIA	1	8	38	47	118
<b>PRETENDING</b> ERIC CLAPTON REPRISE	1	4	38	43	43
<b>HOW AM I SUPPOSED TO . . .</b> MICHAEL BOLTON COLUMBIA	5	7	24	36	110
<b>TWO TO MAKE IT RIGHT</b> SEDUCTION VENDETTA	5	5	20	30	55
<b>ANOTHER DAY IN PARADISE</b> PHIL COLLINS ATLANTIC	2	5	21	28	224
<b>WHEN THE NIGHT COMES</b> JOE COCKER CAPITOL	2	6	20	28	74
<b>JUST BETWEEN YOU AND ME</b> LOU GRAMM ATLANTIC	2	11	14	27	156
<b>FOOL FOR YOUR LOVING</b> WHITESNAKE GEFLEN	1	4	22	27	90

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.

# ROXETTE



STOP  
LOOK  
LISTEN

**LISTEN TO YOUR HEART**  
#1 BILLBOARD #1 R&R #1 MTV  
**FROM THE DEBUT ALBUM**  
**LOOK SHARP!**  
ALSO FEATURING THE  
#1 SINGLE **THE LOOK**  
**DANGEROUS**  
THE NEXT HIT SINGLE  
OUT SOON.

Additional production and edited by John Luongo for "The Office Inc." Mixed by John Luongo and Gary Hellman for "The Office Inc."

91098

EMI

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## LIFELINES

### BIRTHS

Boy, Oliver Lowell, to **Andrew and Sari Becker Fuhrmann**, Sept. 6 in New York. He is director of A&R at Epic Records. She is a former industry publicist.

Girl, Caitlyn Louise, to **Mike and Deborah Cave**, Sept. 15 in Detroit. He is national sales manager of the Special Music Co.

Boy, Andrew, to **Andy and Dee Janis**, Oct. 13 in New York. He is VP of Esquire Records.

Girl, Rachel Sage, to **Lynn and Eleanor Keesecker**, Oct. 14 in Nashville. He is executive director of A&R for Word Records/DaySpring Records.

Girl, Jalaina Michelle, to **Jerry and Laurie Ross**, Oct. 15 in Tarzana, Calif. He is a partner in the Twin Towers Co., which manages the Busboys, and VP of Harmony Artists Inc. She is print buyer at Western International Media.

Girl, Richel Waylyn, to **Richie Albright and Linda Buchanan**, Oct. 16 in Nashville. He is producer and manager of David Lynn Jones.

Girl, Zoe Anna, to **Tom Silverman**

and **Robin Halpin**, Oct. 17 in New York. He is chairman of the board of Tommy Boy Records and executive director of the New Music Seminar. She is a writer/producer.

Boy, Michael Robert, to **Barry and Barbara Clark**, Oct. 20 in Springfield, Mass. He is CEO of Off-Beat Records Inc., BGC Communications.

Girl, Caitlin Marie, to **Randal and Anne Cohen**, Oct. 20 in Los Angeles. He is an entertainment attorney.

Girl, Sarah Beth, to **Burt and Tina Goldin**, Oct. 20 in Miami. He is marketing director for Skywalker Records.

Boy, Zachary Dylan, to **Marc Robinson and Laurie Zaks**, Oct. 23 in New York. He is a writer for Siegel & Gale Communications. She is a producer and talent executive, formerly of "Later With Bob Costas" and "Saturday Night Live."

Boy, Maxwell Adam, to **Andy and Betsy Waters**, Oct. 24 in New York. He is an agent at International Creative Management Inc. She is the daughter of Aaron Schechter, an entertainment industry accountant.

Boy, Dane Thomas, to **Don Chobanian and Barbara Whitesides**, Oct. 26

in Los Angeles. She is an anchor at KFI there.

Girl, Laura Claire, to **Jim and Wanda Atkinson**, Oct. 31 in St. Louis, Mo. He is music director for WKBQ (Q106.5) there.

### MARRIAGES

**Fredrick Rath to Deborah Sturges**, Sept. 1 in Minneapolis. He is a jazz musician. She is a midday DJ for WQHT (Hot 97) in New York.

**Joel McCormick to June Forester**, Sept. 17 in the Caribbean. He is road manager for country singing group the Forester Sisters. She is a member of the group.

**Roy Nelson to Susan Irizarry**, Oct. 8 in Brentwood, N.Y. He is a free-lance video editor, currently on tour with Debbie Gibson. She is singles sales representative for WEA Corp. in New York.

**Dan Gerdes to Ashley Haber**, Oct. 22 in Alpine Valley, Wis. He is drummer for the band Danger Des. She is the group's keyboardist.

**Odell Edwards to Beverly Johnson**, Oct. 28 in Memphis. She is news director/talk host of WDIA there.

### DEATHS

**Harry "Skeets" Marsh**, 62, of a heart seizure, Oct. 5 in Philadelphia. Marsh was a jazz drummer who played with both Duke Ellington and Count Basie on European tours. For five decades he was one of the most popular jazz musicians on the Philadelphia club scene. He also led his own Dixieland band. Marsh was also a VP of the Philadelphia Clef Club, a spinoff of former Musicians' Union Local 274 after its merger with Philadelphia Local 77 of the American Federation of Musicians.

**Theresa MacNeil**, 47, in a hit-and-run accident, Oct. 17 in New York. MacNeil was the president of MacNeil Management, and the wife and personal manager of R&B singer Hank Ballard, who was recently named as a 1990 inductee into the Rock and Roll Hall of Fame.

**Ronald Sanford Merians**, 55, of a stroke, Oct. 17 in New York. Merians was the founder of the Joyous Lake, a restaurant and nitery in Wood-

stock, N.Y., which he operated during the '60s and '70s. The Lake was a home for established and burgeoning talent and was frequented by such artists as Joe Cocker, Maria Muldaur, Paul Butterfield, Charlie Mingus, and Richie Havens. Merians was involved in putting together the Woodstock Festival in 1969. He also worked in various capacities on the feature film "Teachers," and was the publisher of the "Honeymooners" comic books. He is survived by his four children, one granddaughter, and two sisters, one of them Judith Merians, an attorney for Warner Bros.

**John A. Jones**, 76, of a heart attack, Oct. 22 in Roxbury, Mass. Jones, known as Bunny, was a saxophonist and jazz band leader who toured in the mid-'40s with Duke Ellington's band and played tenor saxophone with Count Basie and Illinois Jacquet bands in Boston. He formed his own band, Bunny and the B's, in the '50s and performed at such jazz citadels of the era as the Hi Hat, Connolly's, and Wally's Paradise. Jones is survived by two sons, a daughter, three sisters, 10 grandchildren, and eight great-grandchildren.



**She's No. 1 On All Counts.** The entire staff of A&M Records gathers to celebrate the arrival of "Janet Jackson's Rhythm Nation 1814" at the No. 1 spot on the Billboard pop albums chart. Jackson has already racked up several No. 1's from the album's first single, "Miss You Much"—it has been a No. 1 pop single, No. 1 black single, and No. 1 club single. In addition, the video for the song hit No. 1 on MTV's top 20 countdown, VH-1's top 30 countdown, and BET's top 20 countdown.

# MARKET ACTION

## BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF  
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas  
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 10/23	Close 10/30	Change
<b>NEW YORK STOCK EXCHANGE</b>				
Blockbuster Entertainment	1537.7	19 1/2	18 3/4	-1/2
CBS Inc.	284.6	200 1/2	196	-4 1/2
Capital Cities Communications	154.9	558 1/2	538 1/2	-20
Carolco Pictures	104.5	10 1/2	10 1/2	-3/8
Coca-Cola	3700.2	72 1/2	70 3/4	-1 3/4
Columbia Pictures	1053.1	26 1/2	26 1/2	+1/8
Walt Disney	3354.4	127 1/2	123 1/2	-4 1/2
Eastman Kodak	4290.1	44 1/2	43	-1 1/2
Handleman	382.4	21	20 1/2	-1/2
MCA Inc.	1643.5	65 1/2	60 1/2	-4 1/2
MGM/UA	266.7	17 1/2	18 1/2	+1/2
Orion Pictures Corp.	120.7	22 1/2	21 1/2	-1/2
Paramount Communications Inc.	3188.1	58 1/2	54 1/2	-4
Pathe Communications	20.8	3	2 1/2	-1/2
Sony Corp.	53.7	61 1/2	58 1/2	-2 1/2
TDK	8.1	42 1/2	39 1/2	-2 1/2
Vestron Inc.	45	2 1/2	2	-1/2
Warner Communications Inc.	1852.7	63 1/2	62 1/2	-1 1/2
Westinghouse	1939.4	64 1/2	64 1/2	-1/8
<b>AMERICAN STOCK EXCHANGE</b>				
Commtron	16.2	9 1/2	8 3/4	-1
Electrosound Group Inc.	52.2	2 1/2	2 1/2	-1/8
Nelson Holdings Int'l	187.8	1 1/2	1 1/2	.....
New World Pictures	.....	.....	.....	.....
Price Communications	47.4	5 1/2	5	-1/2
Prism Entertainment	17.3	3 1/2	2 1/2	-1 1/2
Unitel Video	7	13 1/2	13 1/2	+1/8

Company	Open October 23	Close	Change
<b>OVER THE COUNTER</b>			
Acclaim Entertainment	7 1/2	6 3/4	-3/8
Certron Corp.	1 1/2	1 1/2	.....
Dick Clark Productions	6 1/2	6 1/2	+3/8
LIN Broadcasting	113	112 1/2	-1/2
LIVE Entertainment	14 1/2	13 1/2	-1 1/2
Recoton Corp.	4 1/2	4 1/2	.....
Reeves Communications	5 1/2	5 1/2	-1/2
Rentrak	1 1/2	1 1/2	.....
Satellite Music Network, Inc.	.....	.....	.....
Scrapps Howard Broadcasting	72	72	.....
Shorewood Packaging	26 1/2	26	-1/2
Sound Warehouse	.....	.....	.....
Spac Music	8 1/2	7 3/4	-3/4
Starstream Communications Group, Inc.	1	1	.....
Trans World Music	22 1/2	23	+1/2
Video Jukebox Network	5	5	.....
Wall To Wall Sound And Video	3 1/2	3 1/2	.....
Westwood One	9 1/2	10	+1/2

Company	Open 10/23	Close 10/30	Change
<b>LONDON STOCK EXCHANGE (In Pence)</b>			
Chrysalis	130	125	-5
Pickwick	194	203	+9
Really Useful Group	598	610	+12
Thorn EMI	745	723	-23

## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to *Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.*

### NOVEMBER

Nov. 6, Seminar On Digital Television, presented by the Electronics Industries Assn.'s Consumer Electronics Group, Ramada Renaissance Hotel, New York. 202-457-4919.

Nov. 9-11, Twentieth Annual Loyola Radio Conference, Holiday Inn Mart Plaza, Chicago. Trinanein Parker, 312-670-3207.

Nov. 10-11, Musicfest '89, presented by the Rocky Mountain Music Assn., Auraria Campus, Denver. 303-233-8748.

Nov. 12-14, Entertainment Marketing: Building Profitable Promotions For The 1990s, presented by EPM, Billboard, and the Hollywood Reporter, the Registry Hotel, Los Angeles. 718-469-9330.

Nov. 12-15, Seventh Annual Crowd Management Seminar, presented by the International Assn. of Auditorium Managers Foundation in cooperation with the Rosemont Horizon, Sheraton International at O'Hare, Chicago. Rick Bjorklund, 312-635-6601.

Nov. 16, National Academy of Songwriters Spotlight Performance Series, Carlos N' Charlie's, Los Angeles. Bruce U.R. Walker, 213-463-7178.

Nov. 16, Song Critique: Heavy Metal, presented by the Songwriters Guild of America, SGA offices, Los Angeles. 213-462-1108.

Nov. 16, Dinner and Demonstration of Synclavier Digital Audio System and Direct-to-Disk Multitrack Recorder, presented by Los Angeles chapter of the National Academy of Recording Arts and Sciences, Hyatt on Sunset, Hollywood. Billy James, 818-843-8253.

Nov. 16-17, The American Video Conference with the Billboard Music Video Conference and Awards, presented by the American Film Insti-

tute, Billboard, and the Hollywood Reporter, Bel Age Hotel, Los Angeles. 212-536-5088.

Nov. 17-19, "Black Radio—Surviving The Future," Twelfth Annual Meeting of the Young Black Programmers Coalition Inc., Stouffers Hotel, Houston. Terri Avery, 214-263-9911, or Marcell Lee, 504-822-1945.

Nov. 18, Legal Panel, presented by Music Business Monthly, Holiday Inn, Somerville, Mass. Joseph Viglione, 617-935-5386.

Nov. 21, International Radio & Television Society (IRTS) Newsmaker Luncheon, Waldorf-Astoria Hotel, New York. 212-867-6650.

## NEW COMPANIES

**Toco Records**, formed by John L. Conard and Henry Tolosi, is an independent label specializing in rock, pop, and jazz music. First release will be a self-titled album by Joy. 27 White Oak Street, New Rochelle, N.Y. 10801; 914-636-2988.

**L.P.A. Entertainment**, formed by Larry Anderson, is a management and production company specializing in R&B, rap, and dance music. First signing to the management wing of the company is Hit 'n Run recording artist Debbie McKayle. Suite 1527-197, 250 West 57th St., New York, N.Y. 10107; 212-969-0528.

**Victori Promotions & Marketing Co.**, formed by Jerome Cunningham, specializes in record promotion as well as retail and wholesale merchandising. 16595 Rutherford, Detroit, Mich. 48235; 313-273-5229.

## FOR THE RECORD

Peter Crawford, who wrote one of the two Commentaries in Billboard's Nov. 4 issue, is a singer, songwriter, and session musician based in New York.

The full name of the talent agency APA was given incorrectly in a story in the Nov. 4 Billboard. It is properly known as Agency for the Performing Arts.

An article in the Nov. 4 issue of Billboard implied that the David Bowie boxed set on Rykodisc, "Sound + Vision," is not available on LP, but the set is available on that configuration.

# VID JUKEBOXES FOR CONSUMER SAMPLING

(Continued from page 8)

inch monitor sitting above 80 buttons. Each 2-by-3-inch button displays an album cover. When a consumer pushes a button, a 30-second segment of a video from a song on the album is played. A laserdisk containing up to 80 clips allows a customer to watch an entire 30-second edit or make another choice at any time interval.

According to Michael Olivieri, president and CEO of PICS, labels now participating in the new advertising medium are Arista, Atlantic, CBS, Elektra, Geffen, Motown, RCA, Virgin, and Warner Bros. Records.

Eddie Gilreath, VP of sales for Geffen, considers the PICS system to be still in the experimental phase but is very encouraged by the results so far. "[PICS] is another piece in the puzzle to make the consumer aware of the music," he says.

Olivieri previously owned Forum Home Video, a home video supplier that he sold to Management Entertainment Group. Other industry names behind PICS include Cy Leslie, former chairman of MGM/UA Home Entertainment Group and past president of CBS/Fox Video; Robert Linton, former chairman of Drexel Burnham Lambert; and Joseph Cohen, president of Leslie/Lington Entertainment Group and a past executive VP of the National Assn. of Recording Merchandisers.

The PICS machine will be financed and owned by PICS, says Olivieri, who declined to discuss cost. PICS generates revenues by charging labels 33 cents per button per day, which amounts to \$9.90 per month, Olivieri says.

The cost to labels may become an issue in the future, says one label executive familiar with the system. "If I have four artists on the system a month and PICS has 1,000 machines in place, then we are talking about almost \$40,000 a month," he says. "At that point, I would have to sit down with them and discuss price. Also, I

would have to see if PICS justifies that kind of money versus other mediums."

There are several other similar systems on the market, and in at least one instance, a retailer is planning to install its own system for previewing albums. Stan Goman, senior VP of retail operations, says the 57-store chain probably will design its own system beginning next year.

Chains using PICS get the system for free but sign an exclusivity deal that prohibits them from using other consumer sampling tools.

Each chain receives the same lineup of titles on a disk, which is updated monthly. Eventually, when PICS achieves a critical mass, Olivieri foresees the company customizing laserdiscs to have a regional slant.

Currently, 34 machines are in place: 26 at Musicland outlets; five in the 250-store Camelot chain; and three in the 68-unit Music Plus web.

Musicland's Ross confirms that the chain has an agreement to have machines in 400 of its stores by October 1990. The agreement calls for the giant 750-unit chain to take up to 800 machines, should store growth require it.

At Camelot, Larry Mundorf, senior VP of operations, says that the web signed an agreement to do a chain-wide rollout of PICS if the system proves itself during a 90-120-day test period that will end early next year.

Mundorf says he is encouraged by initial test results, noting that some items featured on PICS are enjoying 10%-20% greater sales than the same product sold in control stores. But Mundorf adds that other titles featured on PICS show no noticeable sales increase.

"We believe very heavily in visual merchandising," says Mundorf. "What PICS has done is give us state-of-the-art technology that can be coupled with merchandising to help us sell product."

# CBS STRIVES TO PRESERVE ITS ARCHIVES

(Continued from page 6)

archival storage format.

All of the label's reissues since the advent of compact disks have been digitally transferred.

"When you're the oldest company in the business and you go back to the turn of the century, obviously you're going to have more of a problem than newer companies that are coming from a time when there was more focus on this issue and more technology to deal with it," says Dean, who has been with CBS for more than 30 years. "As long as I've been here, the archives have always been regarded as something very important and something we didn't want to give second-hand treatment to."

However, he adds that "there's a need to improve what we've been doing in a very significant way. What we really have done now is put together a team effort. That requires management support, and I'm pleased to say we are getting that support."

Other label executives have expressed support for an industry-wide archival preservation effort that has been undertaken by NARAS (Billboard, Nov. 4).

Some artists have taken the job of archiving material into their own hands. At B&J Studios in Los Angeles, which is owned by Barbra Strei-

sand and engineer John Arrias, a WORM (write once/read many) optical disk system is being used to preserve recordings by Streisand, Quincy Jones, and Neil Diamond.

The optical disk system software was developed by New England Digital (NED) as a database for sound effects and long-term storage for its workstations. Expanded to suit archival purposes (with input from Arrias), it stores 2 1/2 hours of stereo or five hours of mono material. An upgrade designed to offer 15 hours of recording is in development. Arrias' system operates with NED's Direct-To-Disk recorder.

For \$1,500, B&J clients can archive one album to optical disk and receive two DAT copies, as well as an IBM or Macintosh database of material for cross-indexing.

An NED Direct-To-Disk is needed for playback of the WORM disks. Through an NED interface, introduced earlier this year, material can then be dumped to other digital formats.

Arrias has offered his services to Paul McCartney, Stevie Wonder, George Harrison, and Johnny Mathis and is awaiting responses. He also has plans to approach record labels and, in late October, submitted a proposal to CBS Records, which that label is evaluating.

FOR WEEK ENDING NOVEMBER 11, 1989

# Billboard CROSSOVER RADIO AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	5	BLAME IT ON THE RAIN ARISTA 1-9904	MILLI VANILLI
2	3	BACK TO LIFE VIRGIN 7-99171	SOUL II SOUL (FEATURING CARON WHEELER)
3	1	MISS YOU MUCH A&M 1445	JANET JACKSON
4	4	BUST A MOVE DELICIOUS VINYL 105/ISLAND	YOUNG M.C.
5	10	(IT'S JUST) THE WAY THAT YOU LOVE ME VIRGIN 7-99282	PAULA ABDUL
6	2	DIDN'T I (BLOW YOUR MIND) COLUMBIA 38-68960	NEW KIDS ON THE BLOCK
7	13	PUMP UP THE JAM SBK 07311	TECHNOTRONIC
8	7	ME SO HORNY SKYYWALKER 130	THE 2 LIVE CREW
9	12	DON'T MAKE ME OVER NEXT PLATEAU 325	SYBIL
10	9	SUNSHINE 4TH & B'WAY 7489	DINO
11	8	ROCK WIT'CHA MCA 53652	BOBBY BROWN
12	6	COVER GIRL COLUMBIA 38-69088	NEW KIDS ON THE BLOCK
13	16	I WANT YOU VISION 4511	SHANA
14	11	MY HEART SKIPS A BEAT CAPITOL 44436	THE COVER GIRLS
15	18	EVERYTHING MCA 53714	JODY WATLEY
16	14	TALK TO MYSELF Geffen 7-22936	CHRISTOPHER WILLIAMS
17	19	GET ON YOUR FEET EPIC 34-69064/E.P.A.	GLORIA ESTEFAN
18	22	WITH EVERY BEAT OF MY HEART ARISTA 1-9895	TAYLOR DAYNE
19	20	FRENCH KISS EPIC 1842/E.P.A.	LIL LOUIS
20	24	IF YOU LEAVE ME NOW LMR 77000	JAYA
21	23	GIRL I AM SEARCHING FOR YOU ARISTA 1-9868	STEVIE B
22	17	WHEN I LOOKED AT HIM ARISTA 1-9868	EXPOSE
23	—	RHYTHM NATION A&M TS-1455	JANET JACKSON
24	26	LOVE SHACK REPRISE 7-22817	THE B-52'S
25	25	HEAT OF THE MOMENT VIRGIN 7-99704	AFTER 7
26	21	I LOVE THE BASS ENIGMA 75047	BARDEUX
27	—	TWO TO MAKE IT RIGHT VENDETTA TS-1464/A&M	SEDUCTION
28	—	OVER AND OVER ATLANTIC 7-88799	PAJAMA PARTY
29	15	IT'S NO CRIME SOLAR 68966/E.P.A.	BAByFACE
30	29	REALISTIC VENDETTA 1448/A&M	SHIRLEY LEWIS

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	2	WHEN I SEE YOU SMILE EPIC 34-69082/E.P.A.	BAD ENGLISH
2	1	LOVE IN AN ELEVATOR Geffen 7-22845	AEROSMITH
3	5	POISON EPIC 34-68958/E.P.A.	ALICE COOPER
4	6	LISTEN TO YOUR HEART EMI 50223	ROXETTE
5	4	SOWING THE SEEDS OF LOVE FONTANA 874 710-7/POLYGRAM	TEARS FOR FEARS
6	8	LOVE SONG Geffen 7-22856	TESLA
7	7	DON'T CLOSE YOUR EYES ATLANTIC 7-88902	KIX
8	3	DR. FEELGOOD ELEKTRA 7-69271	MOTLEY CRUE
9	9	LOVE SHACK REPRISE 7-22817	THE B-52'S
10	10	WE DIDN'T START THE FIRE COLUMBIA 38-73021	BILLY JOEL
11	11	ANGELIA EMI 50218	RICHARD MARX
12	12	LIVING IN SIN MERCURY 876 070-7/POLYGRAM	BON JOVI
13	15	ANGEL SONG CAPITOL 44449	GREAT WHITE
14	17	THE LAST WORTHLESS EVENING Geffen 7-22771	DON HENLEY
15	19	FREE FALLING MCA 53748	TOM PETTY
16	16	SOLD ME DOWN THE RIVER I.R.S. 73003	THE ALARM
17	14	I'M A BELIEVER A&M 1454	GIANT
18	20	WHEN THE NIGHT COMES CAPITOL 44437	JOE COCKER
19	13	RADAR LOVE ATLANTIC 7-88836	WHITE LION
20	—	ROCK AND A HARD PLACE COLUMBIA 38-73057	ROLLING STONES
21	25	JUST BETWEEN YOU & ME ATLANTIC 7-88781	LOU GRAMM
22	22	TOUCH ME TONIGHT ENIGMA 73549/CAPITOL	SHOOTING STAR
23	—	FOOL FOR YOUR LOVING Geffen 4-22715	WHITESNAKE
24	—	ANOTHER DAY IN PARADISE ATLANTIC 7-88774	PHIL COLLINS
25	26	NEW THING ATCO 7-99207	ENUFF Z'NUFF
26	27	HUNGRY ATLANTIC 7-88859	WINGER
27	—	NO SOUVENIRS ISLAND 7-99176	MELISSA ETHERIDGE
28	21	HEAVEN COLUMBIA 38-68985	WARRANT
29	24	SOMEONE LIKE YOU MECHANIC 53744/MCA	BANG TANGO
30	18	CALL IT LOVE RCA 9038	POCO

Products with the greatest airplay gains this week.  
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THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	Young M.C., Bust A Move	YOUNG M.C.
2	2	Janet Jackson, Miss You Much	JANET JACKSON
3	3	Lil Louis, French Kiss	LIL LOUIS
4	4	Technotronic, Pump Up The Jam	TECHNOTRONIC
5	5	The Cover Girls, My Heart Skips A	THE COVER GIRLS
6	6	Shana, I Want You	SHANA
7	7	Soul II Soul (Featuring Caron Wheeler), Back To Life	SOUL II SOUL
8	8	New Kids On The Block, Didn't I	NEW KIDS ON THE BLOCK
9	9	Stevie B, Girl I Am Searching For	STEVIE B
10	10	Sybil, Don't Make Me Over	SYBIL
11	11	Bobby Brown, Rock Wit'Cha	BOBBY BROWN
12	12	Johnny O, Memories	JOHNNY O
13	13	Cynthia, Thief Of Hearts	CYNTHIA
14	14	Milli Vanilli, Blame It On The Rain	MILLI VANILLI
15	15	Dino, Sunshine	DINO
16	16	Expose, When I Looked At Him	EXPOSE
17	17	Paula Abdul, (It's Just) The Way	PAULA ABDUL
18	18	Kevin Paige, Don't Shut Me Out	KEVIN PAIGE
19	19	Gloria Estefan, Get On Your Feet	GLORIA ESTEFAN
20	20	Taylor Dayne, With Every Beat Of My	TAYLOR DAYNE
21	21	Jody Watley, Everything	JODY WATLEY
22	22	Scav, Crying Over You	SCAV
23	23	The B-52's, Love Shack	THE B-52'S
24	24	George Lamond, Without You	GEORGE LAMOND
25	25	Milli Vanilli, Girl I'm Gonna Miss You	MILLI VANILLI
26	26	Yvonne, There's A Party Going On	YVONNE
27	27	Pajama Party, Over And Over	PAJAMA PARTY
28	28	New Kids On The Block, This One's	NEW KIDS ON THE BLOCK
29	29	The 2 Live Crew, Me So Horny	THE 2 LIVE CREW
30	30	Jaya, If You Leave Me	JAYA
31	31	New Kids On The Block, Cover Girl	NEW KIDS ON THE BLOCK
32	32	Core, Where Are You Tonight?	CORÉ
33	33	Jody Watley, Love U Will U Love Me	JODY WATLEY
34	34	Janet Jackson, Rhythm Nation	JANET JACKSON
35	35	Fuzzbox, Self	FUZZBOX
36	36	Seduction, Two To Make It Right	SEDUCTION
37	37	Michelle, No More Lies	MICHELLE
38	38	Liza Minnelli, Losing My Mind	LIZA MINNELLI
39	39	Young M.C., Principal's Office	YOUNG M.C.
40	40	Neneh Cherry, Manchild	NENEH CHERRY
41	41	Black Box, Ride On Time	BLACK BOX

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	Young M.C., Bust A Move	YOUNG M.C.
2	2	Janet Jackson, Miss You Much	JANET JACKSON
3	3	New Kids On The Block, Didn't I	NEW KIDS ON THE BLOCK
4	4	The Cover Girls, My Heart Skips A	THE COVER GIRLS
5	5	Bobby Brown, Rock Wit'Cha	BOBBY BROWN
6	6	Expose, When I Looked At Him	EXPOSE
7	7	The Cure, Love Song	THE CURE
8	8	Christopher Williams, Talk To Myself	CHRISTOPHER WILLIAMS
9	9	Soul II Soul (Featuring Caron Wheeler), Back To Life	SOUL II SOUL
10	10	Milli Vanilli, Blame It On The Rain	MILLI VANILLI
11	11	New Kids On The Block, Cover Girl	NEW KIDS ON THE BLOCK
12	12	Dino, Sunshine	DINO
13	13	Milli Vanilli, Girl I'm Gonna Miss You	MILLI VANILLI
14	14	Seduction, You're My One And Only	SEDUCTION
15	15	Bardeux, I Love The Bass	BARDEUX
16	16	Kevin Paige, Don't Shut Me Out	KEVIN PAIGE
17	17	Teddy Riley, Featuring Guy, My Fan	TEDDY RILEY
18	18	Jody Watley, Everything	JODY WATLEY
19	19	Technotronic, Pump Up The Jam	TECHNOTRONIC
20	20	Babyface, It's No Crime	BAByFACE
21	21	Sybil, Don't Make Me Over	SYBIL
22	22	Joy Kid, Everything I Own	JOY KID
23	23	Gloria Estefan, Get On Your Feet	GLORIA ESTEFAN
24	24	Shana, I Want You	SHANA
25	25	Stevie B, Girl I Am Searching For	STEVIE B
26	26	Paula Abdul, (It's Just) The Way	PAULA ABDUL
27	27	The 2 Live Crew, Me So Horny	THE 2 LIVE CREW
28	28	Tyrants In Therapy, Big Pink House	TYRANTS IN THERAPY
29	29	Johnny O, Memories	JOHNNY O
30	30	Lil Louis, French Kiss	LIL LOUIS
31	31	Pam Russo, Hold Tight	PAM RUSSO
32	32	Taylor Dayne, With Every Beat Of My	TAYLOR DAYNE
33	33	Soul II Soul (Featuring Caron Wheeler), Back To Life	SOUL II SOUL
34	34	Madonna, Cherish	MADONNA
35	35	The B-52's, Love Shack	THE B-52'S
36	36	Seduction, Two To Make It Right	SEDUCTION
37	37	Janet Jackson, Rhythm Nation	JANET JACKSON

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	Whitesnake, Fool For Your Loving	WHITESNAKE
2	2	Tesla, Love Song	TESLA
3	3	The Alarm, Sold Me Down The River	THE ALARM
4	4	Eric Clapton, Pretending	ERIC CLAPTON
5	5	Jason Bonham, Wait For You	JASON BONHAM
6	6	Kiss, Hide Your Heart	KISS
7	7	Robin Beck, Sove Up All Your Tears	ROBIN BECK
8	8	Billy Squier, Don't Let Me Go	BILLY SQUIER
9	9	Jay Chapman, Crossroads	JAY CHAPMAN
10	10	Great White, Angel Song	GREAT WHITE
11	11	Danger, Danger, Naughtily Naughty	DANGER
12	12	Five Young Cannibals, I'm Not The	FIVE YOUNG CANNIBALS
13	13	D.A.D., Sleeping My Day Away	D.A.D.
14	14	The Cure, Lullaby	THE CURE
15	15	Red Hot Chili Peppers, Higher	RED HOT CHILI PEPPERS
16	16	Saraya, Back To The Bullet	SARAYA

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	Tom Petty, Free Falling	TOM PETTY
2	2	Joe Cocker, When The Night Comes	JOE COCKER
3	3	Bad English, When I See You Smile	BAD ENGLISH
4	4	Billy Joel, We Didn't Start The Fire	BILLY JOEL
5	5	Roxette, Listen To Your Heart	ROXETTE
6	6	Tears For Fears, Sowing The Seeds	TEARS FOR FEARS
7	7	Rolling Stones, Rock And A Hard	ROLLING STONES
8	8	Aerosmith, Love In An Elevator	AEROSMITH
9	9	Don Henley, The Last Worthless	DON HENLEY
10	10	Alice Cooper, Poison	ALICE COOPER
11	11	Kix, Don't Close Your Eyes	KIX
12	12	The B-52's, Love Shack	THE B-52'S
13	13	Enuff Z'Nuff, New Thing	ENUFF Z'NUFF
14	14	Motley Crue, Dr. Feelgood	MOTLEY CRUE
15	15	Melissa Etheridge, No Souvenirs	MELISSA ETHERIDGE
16	16	Gianni, I'm A Believer	GIANNI
17	17	Poco, Call I Love	POCO
18	18	Bon Jovi, Living In Sin	BON JOVI
19	19	Phil Collins, Another Day In Para	PHIL COLLINS
20	20	Lenny Kravitz, Let Love Rule	LENNY KRAVITZ
21	21	Ian Hunter/Mick Ronson, American	IAN HUNTER/MICK RONSON
22	22	Elton John, Healing Hands	ELTON JOHN
23	23	Lou Gramm, Just Between You &	LOU GRAMM
24	24	The Cure, Love Song	THE CURE

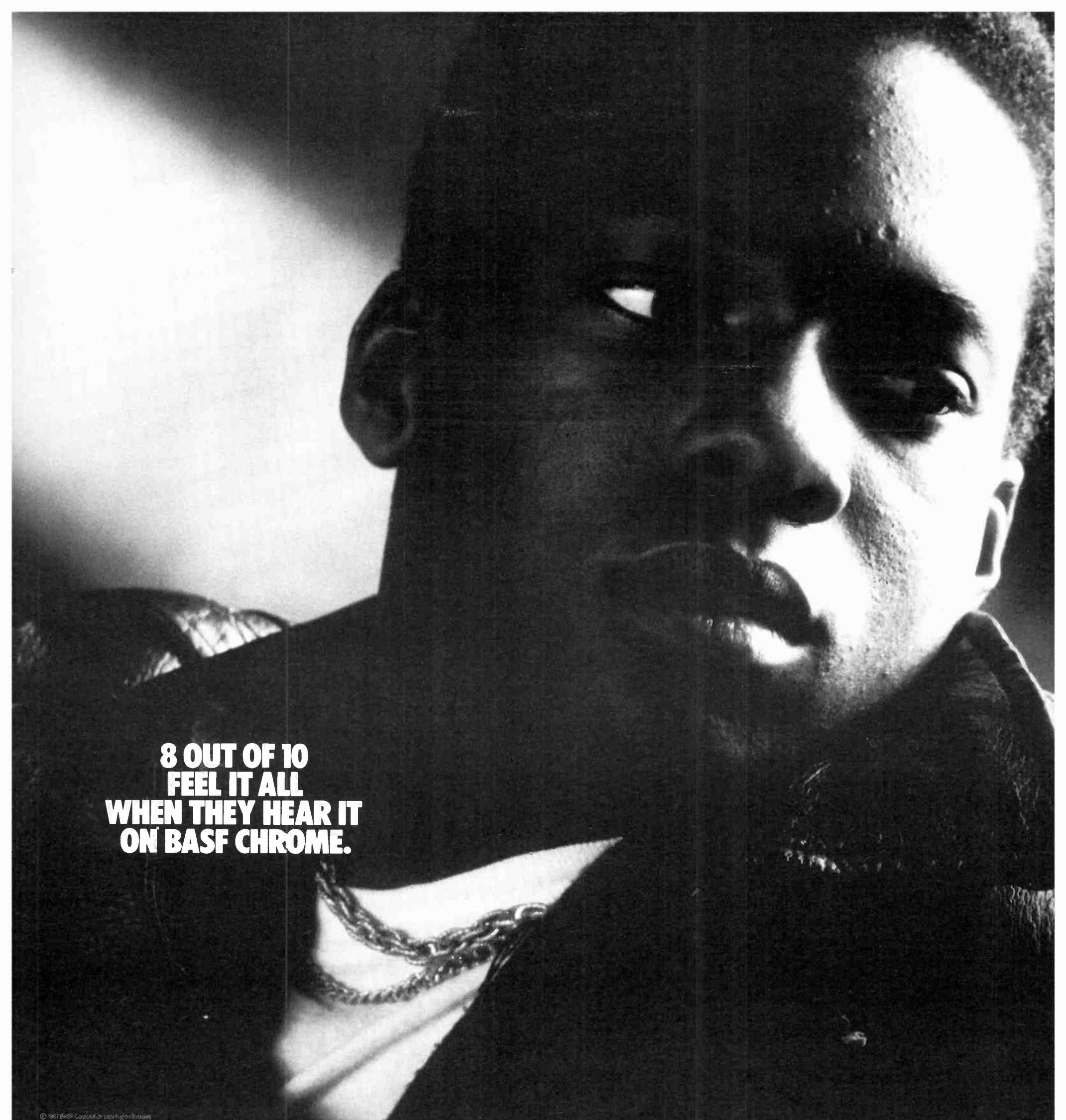
# TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				Compiled from a national sample of retail store, one-stop, and rack sales reports.	
				★★ <b>No. 1</b> ★★	
1	1	1	6	<b>JANET JACKSON</b> A&M SP 3920 (9.98) (CD) 3 weeks at No. 1	RHYTHM NATION 1814
2	2	2	34	<b>MILLI VANILLI</b> ▲ <sup>3</sup> ARISTA AL 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
3	4	4	9	<b>ROLLING STONES</b> ▲ COLUMBIA OC 45333 (CD)	STEEL WHEELS
4	3	3	8	<b>MOTLEY CRUE</b> ELEKTRA 60829 (9.98) (CD)	DR. FEELGOOD
5	5	6	7	<b>AEROSMITH</b> GEFEN 24254 (9.98) (CD)	PUMP
6	6	5	69	<b>PAULA ABDUL</b> ▲ <sup>3</sup> VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
7	7	7	64	<b>NEW KIDS ON THE BLOCK</b> ▲ <sup>5</sup> COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
8	8	8	16	<b>TEARS FOR FEARS</b> FONTANA 838 730 1/POLYGRAM (CD)	THE SEEDS OF LOVE
9	10	15	4	<b>TRACY CHAPMAN</b> ELEKTRA 60888 (9.98) (CD)	CROSSROADS
10	9	9	27	<b>TOM PETTY</b> ▲ MCA 6253 (9.98) (CD)	FULL MOON FEVER
11	13	19	8	<b>YOUNG M.C.</b> DELICIOUS VINYL 91 309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
12	16	18	17	<b>THE B-52'S</b> REPRISE 25854 (9.98) (CD)	COSMIC THING
13	47	—	2	<b>BILLY JOEL</b> COLUMBIA OC 44366 (CD)	STORM FRONT
14	12	12	26	<b>RICHARD MARX</b> ▲ <sup>2</sup> EMI 90380 (9.98) (CD)	REPEAT OFFENDER
15	11	10	40	<b>SKID ROW</b> ▲ <sup>2</sup> ATLANTIC 81936 (9.98) (CD)	SKID ROW
16	15	11	17	<b>CHER</b> ● GEFEN GHS 24239 (9.98) (CD)	HEART OF STONE
17	14	13	36	<b>FINE YOUNG CANNIBALS</b> ▲ <sup>2</sup> I.R.S. 6273/MCA (9.98) (CD)	THE RAW & THE COOKED
18	18	22	5	<b>NEW KIDS ON THE BLOCK</b> COLUMBIA FC 45280 (CD)	MERRY MERRY CHRISTMAS
19	17	14	19	<b>SOUL II SOUL</b> ▲ VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
20	28	39	4	<b>LINDA RONSTADT (FEAT. A. NEVILLE)</b> ELEGRA 60872 (9.98) (CD)	CRY LIKE A RAINSTORM, HOWL LIKE THE WIND
21	21	21	14	<b>ALICE COOPER</b> EPIC OE 45137/E.P.A. (CD)	TRASH
22	23	24	6	<b>MELISSA ETHERIDGE</b> ISLAND 91285/ATLANTIC (9.98) (CD)	BRAVE AND CRAZY
23	22	20	18	<b>DON HENLEY</b> ● GEFEN GHS 24217 (9.98) (CD)	THE END OF THE INNOCENCE
24	19	16	26	<b>THE CURE</b> ▲ ELEKTRA 60855 (9.98) (CD)	DISINTEGRATION
25	20	17	37	<b>WARRANT</b> ▲ COLUMBIA FC 44383 (CD)	DIRTY ROTTEN FILTHY STINKING RICH
26	24	23	69	<b>BOBBY BROWN</b> ▲ <sup>5</sup> MCA 42185 (9.98) (CD)	DON'T BE CRUEL
27	27	28	15	<b>BABYFACE</b> ● SOLAR FZ 45288/E.P.A. (CD)	TENDER LOVER
28	29	35	18	<b>BAD ENGLISH</b> EPIC OE 45083/E.P.A. (CD)	BAD ENGLISH
29	25	26	9	<b>ELTON JOHN</b> MCA 6321 (9.98) (CD)	SLEEPING WITH THE PAST
30	32	37	4	<b>BARBRA STREISAND</b> COLUMBIA OC 45369 (CD)	A COLLECTION: GREATEST HITS... AND MORE
31	26	25	16	<b>GLORIA ESTEFAN</b> ▲ EPIC OE 45217/E.P.A. (CD)	CUTS BOTH WAYS
32	64	—	2	<b>KISS</b> MERCURY 838 913 1/POLYGRAM (CD)	HOT IN THE SHADE
33	35	32	15	<b>NEW KIDS ON THE BLOCK</b> ● COLUMBIA FC 40475 (CD)	NEW KIDS ON THE BLOCK
34	30	30	6	<b>BOB DYLAN</b> COLUMBIA OC 45281 (CD)	OH MERCY
35	33	38	5	<b>RANDY TRAVIS</b> WARNER BROS. 25988 (9.98) (CD)	NO HOLDIN' BACK
36	31	31	6	<b>TINA TURNER</b> CAPITOL 91873 (9.98) (CD)	FOREIGN AFFAIR
37	40	89	3	<b>ICE-T</b> SIRE 26028/WARNER BROS. (9.98) (CD)	THE ICEBERG/FREEDOM OF SPEECH...
38	38	43	16	<b>THE 2 LIVE CREW</b> ● SKYYWALKER XR 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
39	41	45	4	<b>NEIL YOUNG</b> REPRISE 25899 (9.98) (CD)	FREEDOM
40	42	42	8	<b>POCO</b> RCA 9694-1-R (9.98) (CD)	LEGACY
41	44	44	7	<b>EURYTHMICS</b> ARISTA AL 8606 (9.98) (CD)	WE TOO ARE ONE
42	46	52	5	<b>RICKIE LEE JONES</b> GEFEN GHS 24246 (9.98) (CD)	FLYING COWBOYS
43	36	29	32	<b>MADONNA</b> ▲ <sup>2</sup> SIRE 25844/WARNER BROS. (9.98) (CD)	LIKE A PRAYER
44	34	27	28	<b>GREAT WHITE</b> ▲ <sup>2</sup> CAPITOL C1-90640 (9.98) (CD)	TWICE SHY
45	37	34	13	<b>THE D.O.C.</b> ● RUTHLESS 91275/ATLANTIC (8.98) (CD)	NO ONE CAN DO IT BETTER
46	39	36	6	<b>BIG DADDY KANE</b> COLD CHILLIN' 25941/REPRISE (9.98) (CD)	IT'S A BIG DADDY THING
47	108	—	2	<b>LUTHER VANDROSS</b> EPIC E2-45320/E.P.A. (CD)	THE BEST OF LUTHER: THE BEST OF LOVE
48	45	40	63	<b>LIVING COLOUR</b> ▲ EPIC BFE 44099/E.P.A. (CD)	VIVID
49	84	—	2	<b>KATE BUSH</b> COLUMBIA OC 44164 (CD)	THE SENSUAL WORLD
50	50	51	6	<b>BONHAM</b> WTG FP 45009/E.P.A. (CD)	THE DISREGARD OF TIMEKEEPING
51	43	33	19	<b>PRINCE</b> ▲ <sup>2</sup> WARNER BROS. 25936 (9.98) (CD)	SOUNDTRACK: BATMAN
52	54	55	4	<b>BELINDA CARLISLE</b> MCA 6339 (9.98) (CD)	RUNAWAY HORSES
53	53	53	9	<b>RED HOT CHILI PEPPERS</b> EMI 92152 (9.98) (CD)	MOTHER'S MILK
54	55	56	30	<b>ROXETTE</b> ● EMI 91098 (9.98) (CD)	LOOK SHARP!

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	49	49	4	<b>JEFF BECK WITH TERRY BOZZIO &amp; TONY HYMAS</b> EPIC OE 44313/E.P.A. (CD)	JEFF BECK'S GUITAR SHOP
56	52	46	20	<b>HEAVY D. &amp; THE BOYZ</b> ● MCA 42302 (8.98) (CD)	BIG TYME
57	60	69	41	<b>KIX</b> ATLANTIC 81877 (9.98) (CD)	BLOW MY FUSE
58	48	41	58	<b>THE JEFF HEALEY BAND</b> ● ARISTA AL 8553 (8.98) (CD)	SEE THE LIGHT
59	51	47	8	<b>MAZE FEATURING FRANKIE BEVERLY</b> WARNER BROS. 25802 (9.98) (CD)	SILKY SOUL
60	56	48	20	<b>EXPOSE</b> ● ARISTA AL 8532 (9.98) (CD)	WHAT YOU DON'T KNOW
61	62	60	17	<b>MICHAEL BOLTON</b> COLUMBIA OC 45012 (CD)	SOUL PROVIDER
62	57	54	34	<b>DINO</b> ● 4TH & B'WAY BWAY 4011/ISLAND (8.98) (CD)	24/7
63	59	50	20	<b>WHITE LION</b> ● ATLANTIC 81969 (9.98) (CD)	BIG GAME
64	67	76	9	<b>REGINA BELLE</b> COLUMBIA FC 44367 (CD)	STAY WITH ME
65	65	61	7	<b>JETHRO TULL</b> CHRYSALIS 21708 (9.98) (CD)	ROCK ISLAND
66	66	155	3	<b>BIZ MARKIE</b> COLD CHILLIN' 26003/WARNER BROS. (9.98) (CD)	THE BIZ NEVER SLEEPS
67	61	68	23	<b>CLINT BLACK</b> ● RCA 9668-1-R (8.98) (CD)	KILLIN' TIME
68	68	80	5	<b>DWIGHT YOAKAM</b> REPRISE 25989 (9.98) (CD)	JUST LOOKIN' FOR A HIT
69	63	65	58	<b>BON JOVI</b> ▲ <sup>5</sup> MERCURY 836 345 1/POLYGRAM (CD)	NEW JERSEY
70	58	58	20	<b>BANG TANGO</b> MCA/MECHANIC 6300/MCA (9.98) (CD)	PSYCHO CAFE
71	75	64	20	<b>STEVIE RAY VAUGHAN &amp; DOUBLE TROUBLE</b> EPIC OE 45024/E.P.A. (CD)	IN STEP
72	72	109	4	<b>DAVID BYRNE</b> SIRE 25990/WARNER BROS. (9.98) (CD)	REI MOMO
73	91	108	34	<b>TESLA</b> ● GEFEN GHS 24224 (9.98) (CD)	THE GREAT RADIO CONTROVERSY
74	71	71	43	<b>SOUNDTRACK</b> ▲ ATLANTIC 81933 (9.98) (CD)	BEACHES
75	77	78	5	<b>THE ALARM</b> I.R.S. 82018/MCA (9.98) (CD)	CHANGE
76	79	75	22	<b>DANGEROUS TOYS</b> COLUMBIA FC 45031 (CD)	DANGEROUS TOYS
77	74	67	50	<b>M.C. HAMMER</b> ▲ CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
78	73	63	9	<b>THE BEACH BOYS</b> CAPITOL 92639 (9.98) (CD)	STILL CRUISIN'
79	87	96	7	<b>ENUFF Z'NUFF</b> ATCO 91262 (9.98) (CD)	ENUFF Z'NUFF
80	69	59	36	<b>MARTIKA</b> ● COLUMBIA SC 44290 (CD)	MARTIKA
81	70	57	24	<b>10,000 MANIACS</b> ● ELEKTRA 60815 (9.98) (CD)	BLIND MAN'S ZOO
82	94	85	116	<b>GUNS N' ROSES</b> ▲ <sup>8</sup> GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
83	76	62	14	<b>ZIGGY MARLEY &amp; THE MELODY MAKERS</b> VIRGIN 91256 (9.98) (CD)	ONE BRIGHT DAY
84	80	84	37	<b>N.W.A.</b> ▲ RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
85	93	87	8	<b>BIG AUDIO DYNAMITE</b> COLUMBIA FC 45212 (CD)	MEGATOP PHOENIX
86	82	73	9	<b>L.A. GUNS</b> VERTIGO 838 592 1/POLYGRAM (CD)	COCKED & LOADED
87	78	72	29	<b>THE CULT</b> ● SIRE 25871/REPRISE (9.98) (CD)	SONIC TEMPLE
88	89	95	13	<b>DANGER DANGER</b> IMAGINE FZ 44342/E.P.A. (CD)	DANGER DANGER
89	105	121	4	<b>M C LYTE</b> FIRST PRIORITY 91304/ATLANTIC (9.98) (CD)	EYES ON THIS
90	90	77	18	<b>TORA TORA</b> A&M SP 5261 (8.98) (CD)	SURPRISE ATTACK
91	102	102	5	<b>GIANT</b> A&M SP 5272 (8.98) (CD)	LAST OF THE RUNAWAYS
92	96	90	38	<b>TOO SHORT</b> ● JIVE 1149-1-J/RCA (8.98) (CD)	LIFE IS... TOO SHORT
93	86	107	22	<b>K.D. LANG &amp; THE RECLINES</b> SIRE 25877/WARNER BROS. (9.98) (CD)	ABSOLUTE TORCH AND TWANG
94	107	116	4	<b>SYBIL</b> NEXT PLATEAU 1018 (8.98) (CD)	SYBIL
95	81	70	5	<b>THE SUGARCUBES</b> ELEKTRA 60860 (9.98) (CD)	HERE TODAY, TOMORROW NEXT WEEK
96	85	66	31	<b>INDIGO GIRLS</b> ● EPIC FE 45044/E.P.A. (CD)	INDIGO GIRLS
97	83	74	61	<b>WINGER</b> ▲ ATLANTIC 81867 (9.98) (CD)	WINGER
98	88	86	8	<b>FASTER PUSSYCAT</b> ELEKTRA 60883 (9.98) (CD)	WAKE ME WHEN IT'S OVER
99	101	101	9	<b>NANCI GRIFFITH</b> MCA 6319 (9.98) (CD)	STORMS
100	174	—	2	<b>BILLY OCEAN</b> JIVE 1271-1-J/RCA (9.98) (CD)	BILLY OCEAN'S GREATEST HITS
101	99	88	17	<b>PATTI LABELLE</b> MCA 6292 (9.98) (CD)	BE YOURSELF
102	104	104	9	<b>JOE COCKER</b> CAPITOL 92861 (9.98) (CD)	ONE NIGHT OF SIN
103	95	91	10	<b>ROLLING STONES</b> ABKCO 1218-1 (CD)	SINGLES COLLECTION - THE LONDON YEARS
104	103	97	58	<b>ROB BASE &amp; D.J. E-Z ROCK</b> ▲ PROFILE 1267 (8.98) (CD)	IT TAKES TWO
105	114	94	31	<b>BONNIE RAITT</b> ● CAPITOL C1-91268 (8.98) (CD)	NICK OF TIME
106	98	79	13	<b>STARSHIP</b> RCA 9693-1-R (9.98) (CD)	LOVE AMONG THE CANNIBALS
107	<b>NEW</b>	—	1	<b>ERASURE</b> SIRE 26026/REPRISE (9.98) (CD)	WILD!
108	122	139	4	<b>SHOTGUN MESSIAH</b> RELATIVITY 1012/IMPORTANT (8.98) (CD)	SHOTGUN MESSIAH
109	110	112	17	<b>STEPHANIE MILLS</b> MCA 6312 (9.98) (CD)	HOME

○ Albums with the greatest sales gains this week. (CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. CBS Records and PolyGram Records do not issue a suggested list price for their product. Catalog no. is for vinyl album. \*Asterisk indicates catalog no. is for cassette album; vinyl unavailable.



**8 OUT OF 10  
FEEL IT ALL  
WHEN THEY HEAR IT  
ON BASF CHROME.**

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Emotional impact. That's what music is all about. And what BASF Chrome is all about. In a nationally representative sample of the U.S., 8 out of 10 listeners heard more, responded more, were moved more by prerecorded music on BASF Chrome than on ordinary cassette tape. 8 out of 10.

An impressive figure that can mean

impressive sales. Because when you release on BASF Chrome, there's less tape hiss, greater music clarity, greater overall sound quality—greater emotional impact! All of which adds up to a tape that gives greater consumer satisfaction.

If you want them to feel it all. If you want to make them cry. If you want them

to go wild. If you want to make them sigh. Call us at 1-800-225-4350 (east or south), or 1-800-225-3326 (central or west). We'll show you what a difference BASF Chrome can make in the studio, in the store and on the deck.

Call us today.

After all, if 8 out of 10 people prefer it on BASF Chrome, shouldn't you be listening?

**The crystal clear sound  
of BASF Chrome.**



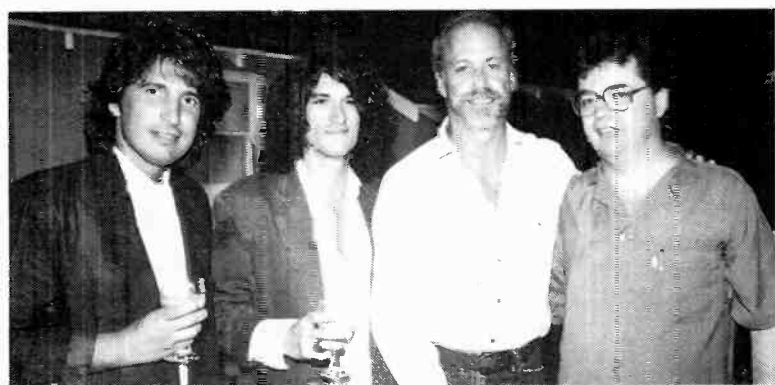
**BASF**



**Soul Brothers.** De La Soul and Prince Paul of Stetsasonic remix their forthcoming singles "Buddy" and "Ghetto Thang" at Calliope Studios in New York. Shown, from left, are Trugoy The Dove, Pasemaster Mase, Posnuos, Prince Paul, and engineer Shane Faber.



**Innocence Is Bliss.** A&M recording group the Innocence Mission meet fans and industry well-wishers backstage after its standing-room-only showcase at Tramps in New York. Shown, from left, are Abbey Konowitch, senior VP of music and talent, MTV; Steve Brown, the Innocence Mission; Rick Krim, director of talent and artist relations, MTV; Michael Leon, senior VP, East Coast operations, A&M; Karen Peris, Don Peris, and Mike Bitts, the Innocence Mission; Peter Asher, Asher/Kroft Management; and Steve Ralbovsky, senior VP of A&R, A&M.



**Pump It Up.** Eddie Rosenblatt, second from right, hosts a dinner for Aerosmith to celebrate the success of the band's current album, "Pump," and single, "Love In An Elevator." Shown, from left, are Peter Napoliello, national top 40 promotion director; Joe Perry, Aerosmith; Rosenblatt; and Tim Collins, Aerosmith's manager.



**Celebration For Sweet Sensation.** Derek Shulman, president of ATCO Records, and Craig Lambert, ATCO's VP of promotion, mingle with Sweet Sensation and New Kids On The Block at a party to honor Sweet Sensation after their Nassau Coliseum show. Shown, from left, are Shulman; Lambert; Danny Wood, New Kids On The Block; Betty D., Sweet Sensation; Donnie Wahlberg, New Kids; Sheila, Sweet Sensation; Jordan Knight, New Kids; Margie, Sweet Sensation; and Joe McIntyre, New Kids.



**Bigwig Powwow.** Record company presidents and industry leaders come to a summit meeting called by NARAS to discuss major issues in the recording industry. Among the top executives at the meeting, from left, are Tommy Mottola, CBS Records; Bob Buziak, RCA Records; Walter Yetnikoff, CBS Records Group; Frances Preston, BMI; Anne Robinson, Windham Hill; Mike Greene, head of NARAS; and Ahmet Ertegun, Atlantic Records.



**Georgy Boy.** Virgin recording artist Boy George, right, hangs out backstage with Arsenio Hall after performing his single "Whisper" on "The Arsenio Hall Show"—the Boy's first live performance in America in almost three years. His current album is "High Hat."



Label heads gather at the NARAS meeting. Shown from left are Joe Smith, Capitol-EMI Music; Gil Friesen, A&M Records; Frances Preston, BMI; Mike Greene, NARAS; Mike Bone, Chrysalis Records; Dick Griffey, Solar Records; and Al Teller, MCA Records.



**Guns N' Folios.** Michael Lefferts, right, president of Cherry Lane Music's print division, presents Guns N' Roses with platinum plaques certifying music folio sales of 100,000 for their album "Appetite For Destruction." Shown, from left, are Peter Paterno of Manatt, Phelps, Rothenberg & Phillips, attorney for Guns N' Roses; Steven Adler, Guns N' Roses; Stephanie Brownstein of Stravinski Brothers, Guns N' Roses' management company; and Lefferts.



# Billboard® TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	92	81	10	GORKY PARK MERCURY 838 628 1/POLYGRAM (CD)	GORKY PARK
111	97	106	5	DAVID BOWIE RYKODISC 90120 (59.99) (CD)	SOUND + VISION
112	121	130	20	VAN MORRISON MERCURY 839 262 1/POLYGRAM (CD)	AVALON SUNSET
113	113	113	6	SQUEEZE A&M SP 5278 (8.98) (CD)	FRANK
114	106	92	13	TEXAS MERCURY 838-171-1/POLYGRAM (CD)	SOUTHSIDE
115	133	133	3	SEDUCTION VENETTA SP 5280/A&M (8.98) (CD)	NOTHING MATTERS WITHOUT LOVE
116	109	110	29	ANDREW DICE CLAY DEF AMERICAN DEF 24214/GEFFEN (9.98) (CD)	DICE
117	118	100	49	EAZY-E ▲ RUTHLESS SL 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
118	129	136	8	KEVIN PAIGE CHRYSALIS 21683 (9.98) (CD)	KEVIN PAIGE
119	NEW	▶	1	VARIOUS ARTISTS GRP 9596 (9.98) (CD)	HAPPY ANNIVERSARY, CHARLIE BROWN
120	131	157	3	RAGING SLAB RCA 9680-1-R (8.98) (CD)	RAGING SLAB
121	125	132	6	JOHN LEE HOOKER CHAMELEON D1-74808/CAPITOL (8.98) (CD)	THE HEALER
122	115	98	40	DEBBIE GIBSON ▲² ATLANTIC 81932 (9.98) (CD)	ELECTRIC YOUTH
123	123	127	5	DEBORAH HARRY SIRE 25938/REPRISE (9.98) (CD)	DEF, DUMB & BLONDE
124	124	124	5	REBA MCENTIRE MCA 8034 (10.98) (CD)	REBA LIVE
125	100	82	13	SOUNDTRACK COLUMBIA 45319 (CD)	WHEN HARRY MET SALLY
126	117	117	7	D.A.D. WARNER BROS. 25999 (9.98) (CD)	NO FUEL LEFT FOR THE PILGRIMS
127	140	144	5	JAMES MCMURTRY COLUMBIA FC 45229 (CD)	TOO LONG IN THE WASTELAND
128	NEW	▶	1	YNGWIE MALMSTEEN POLYDOR 839 726 1/POLYGRAM (CD)	TRIAL BY FIRE: LIVE IN LENINGRAD
129	112	103	21	NENEH CHERRY VIRGIN 91252 (9.98) (CD)	RAW LIKE SUSHI
130	116	93	36	SIMPLY RED ● ELEKTRA 60828 (9.98) (CD)	A NEW FLAME
131	136	119	60	METALLICA ▲² ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
132	132	—	2	GEORGE HARRISON DARK HORSE 25726/WARNER BROS. (9.98) (CD)	THE BEST OF DARK HORSE
133	144	153	5	BARDEUX ENIGMA 73522 (9.98) (CD)	SHANGRI-LA
134	134	129	117	DEF LEPPARD ▲⁹ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
135	127	134	16	TANGIER ATCO 91251 (9.98) (CD)	FOUR WINDS
136	119	99	36	SURFACE ● COLUMBIA FC 44284 (CD)	2ND WAVE
137	120	120	9	TEN YEARS AFTER CHRYSALIS 21722 (9.98) (CD)	ABOUT TIME
138	177	173	31	JODY WATLEY ● MCA 6276 (8.98) (CD)	LARGER THAN LIFE
139	139	135	7	KING DIAMOND ROADRACER 9461/MCA (8.98) (CD)	CONSPIRACY
140	161	198	3	THE DEL FUEGOS RCA 9860-1-R (9.98) (CD)	SMOKING IN THE FIELDS
141	135	123	20	THE CALL MCA 6303 (9.98) (CD)	LET THE DAY BEGIN
142	164	168	5	AFTER 7 VIRGIN 91061 (9.98) (CD)	AFTER 7
143	146	147	4	THOMPSON TWINS WARNER BROS. 25921 (9.98) (CD)	BIG TRASH
144	130	111	22	KOOL MOE DEE ● JIVE 1182/RCA (8.98) (CD)	KNOWLEDGE IS KING
145	149	158	4	DAVE GRUSIN GRP 9592 (9.98) (CD)	MIGRATION
146	NEW	▶	1	MICHELLE SHOCKED MERCURY 838 878 1/POLYGRAM (CD)	CAPTAIN SWING
147	147	137	15	KING'S X MEGAFORCE 81997/ATLANTIC (9.98) (CD)	GRETCHEN GOES TO NEBRASKA
148	111	83	20	L.L. COOL J ▲ DEF JAM OC 45172/COLUMBIA (CD)	WALKING WITH A PANTHER
149	142	125	14	HOODOO GURUS RCA 9781-1-R (9.98) (CD)	MAGNUM CUM LOUDER
150	155	167	3	SUICIDAL TENDENCIES EPIC 6E-45244/E.P.A. (CD)	CONTROLLED BY HATRED/FEEL LIKE SHIT ... DEJA VU
151	NEW	▶	1	ANGELA WINBUSH MERCURY 838 866 1/POLYGRAM (CD)	THE REAL THING
152	152	154	5	PETER FRAMPTON ATLANTIC 82030 (9.98) (CD)	WHEN ALL THE PIECES FIT
153	145	140	21	GRAYSON HUGH RCA 7661-1-R (8.98) (CD)	BLIND TO REASON
154	141	141	6	CAMPER VAN BEETHOVEN VIRGIN 91289 (9.98) (CD)	KEY LIME PIE
155	143	131	24	SPECIAL ED PROFILE 1280 (8.98) (CD)	YOUNGEST IN CHARGE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	126	114	13	EPMD ● FRESH 92012/SLEEPING BAG (9.98) (CD)	UNFINISHED BUSINESS
157	158	126	17	PAT METHENY GROUP GEFFEN GHS 24245 (9.98) (CD)	LETTER FROM HOME
158	148	128	17	MR. BIG ATLANTIC 81990 (9.98) (CD)	MR. BIG
159	138	118	11	TESTAMENT MEGAFORCE 82009/ATLANTIC (9.98) (CD)	PRACTICE WHAT YOU PREACH
160	162	162	4	DAN REED NETWORK MERCURY 838 868 1/POLYGRAM (CD)	SLAM
161	156	146	68	GUY ▲ UPTOWN 42176/MCA (8.98) (CD)	GUY
162	171	156	10	SHARON BRYANT WING 837 313 1/POLYGRAM (CD)	HERE I AM
163	157	151	11	THE ISLEY BROTHERS FEATURING RONALD ISLEY WARNER BROS. 25940 (9.98) (CD)	SPEND THE NIGHT
164	151	150	36	STEVIE B ● LMR 5531 (8.98) (CD)	IN MY EYES
165	159	142	48	GUNS N' ROSES ▲³ GEFFEN GHS 24198 (8.98) (CD)	G N' R LIES
166	137	115	14	BEASTIE BOYS ● CAPITOL 91743 (9.98) (CD)	PAUL'S BOUTIQUE
167	NEW	▶	1	LIZA MINNELLI EPIC OE 45098/E.P.A. (CD)	RESULTS
168	163	166	91	ORIGINAL LONDON CAST ▲ POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
169	185	165	23	BADLANDS ATLANTIC 81966 (9.98) (CD)	BADLANDS
170	NEW	▶	1	THE GEORGIA SATELLITES ELEKTRA 60887 (9.98) (CD)	IN THE LAND OF SALVATION AND SIN
171	NEW	▶	1	LOU GRAMM ATLANTIC 81915 (9.98) (CD)	LONG HARD LOOK
172	181	179	56	SIR MIX-A-LOT ● NASTYMIX 70123 (8.98) (CD)	SWASS
173	150	122	13	BEE GEES WARNER BROS. 25887 (9.98) (CD)	ONE
174	173	200	56	KENNY G ▲² ARISTA AL 8457 (9.98) (CD)	SILHOUETTE
175	170	152	15	DAVID PEASTON GEFFEN 24228 (9.98) (CD)	INTRODUCING ... DAVID PEASTON
176	176	187	3	IAN HUNTER/MICK RONSON MERCURY 838 973 1/POLYGRAM (CD)	Y U I ORTA
177	NEW	▶	1	ACE FREHLEY MEGAFORCE/WORLDWIDE 82048/ATLANTIC (9.98) (CD)	TROUBLE WALKIN'
178	197	—	2	SHOOTING STAR ENIGMA 73549* (9.98) (CD)	TOUCH ME TONIGHT, BEST OF SHOOTING STAR
179	188	—	15	VARIOUS ARTISTS GEFFEN GHS 24236 (10.98) (CD)	GREENPEACE: RAINBOW WARRIORS
180	180	—	2	7 SECONDS RESTLESS 72344/ (8.98) (CD)	SOULFORCE REVOLUTION
181	153	148	39	STONE LOC ▲² DELICIOUS VINYL DV 3000/ISLAND (8.98) (CD)	LOC-ED AFTER DARK
182	168	161	6	MICHAEL MONROE MERCURY 838 627 1/POLYGRAM (CD)	NOT FAKIN' IT
183	128	105	26	LOVE AND ROCKETS ● BIG TIME 9715-1 R/RCA (9.98) (CD)	LOVE AND ROCKETS
184	RE-ENTRY	35	HANK WILLIAMS, JR. ● WARNER/CURB 25834/WARNER BROS. (9.98) (CD)	GREATEST HITS III	
185	182	180	11	STEVE STEVENS ATOMIC PLAYBOYS WARNER BROS. 25920 (9.98) (CD)	STEVE STEVENS ATOMIC PLAYBOYS
186	186	195	241	ROLLING STONES ● ABKCO 6667-1 (CD)	HOT ROCKS 1964-1971
187	167	171	32	EXTREME A&M SP 5238 (8.98) (CD)	EXTREME
188	NEW	▶	1	PAUL CARRACK CHRYSALIS 21709 (9.98) (CD)	GROOVE APPROVED
189	175	183	3	FAT BOYS TIN PAN APPLE 838 867 1/POLYGRAM (CD)	ON AND ON
190	191	196	17	BILLY SQUIER CAPITOL C1-48748 (9.98) (CD)	HEAR & NOW
191	187	199	6	MAX Q ATLANTIC 82014 (9.98) (CD)	MAX Q
192	169	169	4	STEVE JONES MCA 6298 (9.98) (CD)	FIRE AND GAS
193	166	149	21	PAUL MCCARTNEY ● CAPITOL C1-91653 (9.98) (CD)	FLOWERS IN THE DIRT
194	194	—	2	S.O.S. BAND TABU OZ 44147/E.P.A. (CD)	DIAMONDS IN THE RAW
195	NEW	▶	1	DAVID BENOIT GRP 9595 (9.98) (CD)	WAITING FOR SPRING
196	179	163	9	FATES WARNING METAL BLADE/ENIGMA 73408/ENIGMA (8.98) (CD)	PERFECT SYMMETRY
197	178	159	17	BOOGIE DOWN PRODUCTIONS ● JIVE 1187-1-J/RCA (8.98) (CD)	GHETTO MUSIC: THE BLUEPRINT OF HIP HOP
198	154	145	12	DANNY ELFMAN WARNER BROS. 25977 (9.98) (CD)	BATMAN MOTION PICTURE SCORE
199	193	197	50	JOURNEY ▲² COLUMBIA OC 44493 (CD)	JOURNEY'S GREATEST HITS
200	160	143	6	THE COVER GIRLS CAPITOL 91041 (8.98) (CD)	WE CAN'T GO WRONG

## TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

10,000 Maniacs 81  
The 2 Live Crew 38  
7 Seconds 180  
Paula Abdul 6  
Aerosmith 5  
After 7 142  
The Alarm 75  
The B-52's 12  
Babyface 27  
Bad English 28  
Badlands 169  
Bang Tango 70  
Bardeux 133  
Rob Base & D.J. E-Z Rock 104  
The Beach Boys 78  
Beastie Boys 166  
Jeff Beck 55  
Bee Gees 173  
Regina Belle 64  
David Benoit 195  
Big Audio Dynamite 85  
Clint Black 67  
Michael Bolton 61  
Bon Jovi 69  
Bonham 50  
Boogie Down Productions 197

David Bowie 111  
Bobby Brown 26  
Sharon Bryant 162  
Kate Bush 49  
David Byrne 72  
The Call 141  
Camper Van Beethoven 154  
Belinda Carlisle 52  
Paul Carrack 188  
Tracy Chapman 9  
Cher 16  
Neneh Cherry 129  
Andrew Dice Clay 116  
Joe Cocker 102  
Alice Cooper 21  
The Cover Girls 200  
The Cult 87  
The Cure 24  
D.A.D. 126  
The D.O.C. 45  
Danger Danger 88  
Dangerous Toys 76  
Def Leppard 134  
The Del Fuegos 140  
Dino 62  
Bob Dylan 34

EPMD 156  
Eazy-E 117  
Zuff Nuff 79  
Erasure 107  
Gloria Estefan 31  
Melissa Etheridge 22  
Eurythmics 41  
Expose 60  
Extreme 187  
Faster Pussycat 98  
Fat Boys 189  
Fates Warning 196  
Fine Young Cannibals 17  
Peter Dinklage 152  
Ace Frehley 177  
Kenny G 174  
The Georgia Satellites 170  
Giant 91  
Debbie Gibson 122  
The G.O.C. 45  
Gorky Park 110  
Lou Gramm 171  
Great White 44  
Nanci Griffith 99  
King's X 147  
Kiss 32  
Kix 57

M.C. Hammer 77  
George Harrison 132  
Deborah Harry 123  
The Jeff Healey Band 58  
Heavy D. & The Boyz 56  
Don Henley 23  
Hoodoo Gurus 149  
John Lee Hooker 121  
Grayson Hugh 153  
Ian Hunter/Mick Ronson 176  
Ice-T 37  
Indigo Girls 96  
The Isley Brothers 163  
Janet Jackson 1  
Jethro Tull 65  
Billy Joel 13  
Elton John 29  
Steve Jones 192  
Rickie Lee Jones 42  
Journey 199  
Big Daddy Kane 46  
King Diamond 139  
King's X 147  
Kiss 32  
Kix 57

Kool Moe Dee 144  
L.A. Guns 86  
L.L. Cool J 148  
Patti LaBelle 101  
K.D. Lang & The Reclines 93  
Living Colour 48  
Love And Rockets 183  
M.C. Lyte 89  
Madonna 43  
Yngwie Malmsteen 128  
Biz Markie 66  
Ziggy Marley/Melody Makers 83  
Martika 80  
Richard Marx 14  
Max Q 191  
Maze 59  
Paul McCartney 193  
Reba McEntire 124  
James McMurtry 127  
Metallica 131  
Pat Metheny Group 157  
Milli Vanilli 2  
Stephanie Mills 109  
Liza Minnelli 167  
Michael Monroe 182  
Van Morrison 112

Motley Crue 4  
Mr. Big 158  
N.W.A. 84  
New Kids On The Block 7, 18, 33  
Billy Ocean 100  
Original London Cast/  
Phantom 168  
Kevin Paige 118  
David Peaston 175  
Tom Petty 10  
Poco 40  
Prince 51  
Raging Slab 120  
Bonnie Raitt 105  
Red Hot Chili Peppers 53  
Dan Reed Network 160  
Rolling Stones 186, 103, 3  
Linda Ronstadt (Fea. A. Neville) 20  
Roxette 54  
S.O.S. Band 194  
Seduction 115  
Michelle Shocked 146  
Shooting Star 178

Shotgun Messiah 108  
Simply Red 130  
Sir Mix-A-Lot 172  
Skid Row 15  
Soul II Soul 19  
SOUNDTRACKS  
Batman/Danny Elfman 198  
Beaches 74  
When Harry Met Sally 125  
Special Ed 155  
Squeeze 113  
Billy Squier 190  
Starship 106  
Stevie B 164  
Steve Stevens Atomic 185  
Barbra Streisand 30  
The Sugarbubs 95  
Suicidal Tendencies 150  
Surface 136  
Sybil 94  
Roxette 54  
S.O.S. Band 194  
Seduction 115  
Michelle Shocked 146  
Shooting Star 178  
Texas 114

Thompson Twins 143  
Tone Loc 181  
Too Short 92  
Tora Tora 90  
Tina Turner 35  
Tina Turner 36  
Luther Vandross 47  
VARIOUS ARTISTS  
Greenpeace: Rainbow 179  
Happy Anniv., Charlie Brown 119  
Stevie Ray Vaughan & Double 71  
Warrant 25  
Jody Watley 138  
White Lion 63  
Hank Williams, Jr. 184  
Angela Winbush 151  
Winger 97  
Dwight Yoakam 68  
Neil Young 39  
Young M.C. 11

# House Bill Would Ban 'Black Boxes' Used To Defeat Macrovision

BY EDWARD MORRIS

NASHVILLE A bill to outlaw the manufacture, import, sale, or distribution of the "black boxes" that override anti-copying signals on videocassettes was introduced Nov. 1 in the House of Representatives.

The bill, which had not been as-

signed a number at press time, was introduced by Rep. Howard Berman of California and co-sponsored by Rep. Carlos Moorhead, also of California.

If passed as submitted, the bill would make the manufacture and sale of the black boxes an infringement of copyright and subject to the

penalties established for such infringement.

A spokeswoman for Berman's office says the bill will next be referred to the Judiciary Committee and subsequently to a subcommittee for hearings. She says there is no way of estimating how long it will take the bill to make its way

through congressional channels.

A news release from Berman's office states that Ralph Oman, the Register of Copyrights, endorses the bill and finds it "compatible with U.S. copyright policies." According to the release, "about 80% of newly released videos" are protected by the anti-copying signals.

The spokeswoman reports that Macrovision, which developed the anti-copying process, and members of the movie industry urged the introduction of Berman's bill.

Macrovision president Eugene Eidenberg says he is "very pleased and encouraged that the congressman has taken this step." He says Berman has been interested in the issue for more than a year, but needed first to explore it with the Copyright Office and other industry parties involved.

He says he consulted with the Motion Picture Assn. of America, various MPA members, and other trade groups in Washington, D.C., in pursuing the formulation of a protective bill.

Says Eidenberg: "Copyright law needs to stay apace with technological changes" and that while Macrovision may be the immediate beneficiary of such protective legislation it would apply to all future copyright-guarding technology.

He admits to not knowing the makeup and reach of the black-box business in the U.S., but says "that some of the components used in some of the boxes have been imported. [I believe] the assembly, by and large, takes place in the United States."

The devices, he says, are advertised primarily in videophile magazines and have, he adds, virtually no purpose beyond facilitating copying.

Macrovision, which is located in Mountain View, Calif., introduced its process on an experimental basis in 1985 and went to full application the following year.

According to Eidenberg, his company's process is currently the only one used for protecting prerecorded videocassettes. Eidak, a Cambridge, Mass., company, has a method, he says, for protecting transmitted video signals.

Eidenberg says he estimates that the Macrovision process will have been applied to as many as 250 million videos worldwide by year's end.

## MAJORS TEST NO-FAULT PLANS FOR DAMAGED VIDEOS

(Continued from page 1)

the street Dec. 21. Meanwhile, Media Home Entertainment is conducting a four-month, single-market test covering nine titles in Denver. At press-time, Orion Home Video had scheduled a Nov. 3 press conference, where it was expected to announce a test program of its own.

"Nobody knows how big this problem really is. That's why we're doing this test," Paramount sales VP Jack Kanne says. Paramount's test covers only "Star Trek V" and runs through Feb. 2. Retailers can return a damaged tape to Paramount's duplicator, Rank Video Services, and, for \$10, receive a replacement within one to five days.

Retailers will be responsible for paying the freight both ways. Dealers who want the new cassette returned via UPS will be charged \$2.25 per tape. Overnight delivery is available through Federal Express at a cost of \$7.50 per tape.

"In this particular test, the distributor is not involved," Kanne says. "We're not testing how to administer the program at this point. We're just trying to determine how big the problem is."

Kanne stresses that its test program, like Media's, is concerned only with tapes damaged in the field through consumer use. Paramount, like most other studios, maintains a separate mechanism for replacing legitimate manufacturer defectives in which distributors serve as the conduit for replacement tapes.

Kanne says the \$10 fee is "really a self-liquidating price. It covers our duplication, tape, packaging, and administration. The shipping fees are what they are." Paramount is expect-

ing to ship more than 300,000 units of "Star Trek V," according to Kanne, and will duplicate up to 10% extra to accommodate the returns. "We really don't know how many to expect back at this point," he says.

Media's executive VP Tom Burnett says he "applauds" Paramount's efforts to test a no-fault program, but questions "what you are going to prove with one title. We're looking at four months and nine titles which will have different sales levels. This is not a title-related problem, it's across the board." Media is charging dealers \$9 per replacement cassette. Its test began this month and runs through February.

The moves by Paramount, Media, and Orion represent an acceleration of a trend begun by independent suppliers. Magnum Entertainment was among the first to introduce a no-fault policy, offering retailers a replacement cassette for a fee of \$7. At the Video Software Dealers Assn. convention in August, Shapiro Glickenhau Entertainment introduced a no-fault/no-fee replacement policy.

At that time, many industry observers felt those moves were motivated in part by the need for independent suppliers to offer retailers an additional incentive to buy their product, and that the majors, with their near-monopoly on A titles, would resist adopting such policies.

Indeed, Burnett acknowledges an

interest in helping protect retailers from damaged tapes. "We're concerned about the financial viability of retailers," he says. "Anything we can do to help them remain financially stable so they can continue to buy product is only going to enhance my business... It's tough enough getting dealers to buy B product. We want them to be able to make product acquisitions every month. There is possibly some obligation on the part of the manufacturer to help dealers reach the break-even point."

Despite the reluctance of A-title suppliers to share the costs of damaged tapes, the apparent growth of the problem has kept pressure on the studios to respond. During its convention, the VSDA appointed a committee to investigate the problem and later this month is scheduled to begin its own study to determine the scope of the problem. The survey will track specific titles through selected retail outlets. The titles have not yet been announced. Results of the study are expected in February.

In the meantime, suppliers continue to address the program individually.

"We're continuing to do our own research," says MGM/UA senior VP Herb Fischer. "We're seriously looking at it and may do something before the end of the year. Even though VSDA has been looking into it, we want to take our own measure of the

## But Web's New Stores Jack Up Revenue Wall To Wall Posts \$941,000 Loss

NEW YORK Burdened with high interest payments on debt incurred for expanding its retail chain, Wall To Wall Sound & Video Inc. has reported another huge loss—\$941,000 in the second quarter.

In the same period last year, the retailer of records, videocassettes, and consumer electronics lost \$210,000.

Revenues for the quarter ended Aug. 31 rose to \$37 million, a 17.2% increase over the prior-year period. The increase was due to the addition of new stores.

For six months, the Cinnaminson, N.J.-based company lost \$1.76 million on \$70.3 million in revenue. In the same period last year, Wall To Wall lost \$497,000 on \$60.3 million in sales.

In a statement, chairman Jerry Shulman said: "These results were not unexpected, given the continued sluggishness in the consumer electronics industry combined with the impact of the company's recently completed expansion program."

The retailer operates 106 stores in six mid-Atlantic states under the names Wall To Wall Sound & Video and Listening Booth. Twenty of the outlets are oversized superstores.

The addition of new stores during the past year increased interest expense to \$938,000 in the quarter from \$363,000 last year. The expansion also swelled general and administra-

tive expenses to \$12.4 million, or 33.7% of sales, compared with 31.4% in the same quarter last year.

Shulman said the increase in the SG&A expenses was "due to disappointing sales results and the recent opening of larger stores where expenses are more significant."

Sales at stores open at least one year declined 4% in the quarter and 2.1% for the six-month period.

But the company points to some bright spots on the horizon.

Charles Dowbrowski, chief financial officer, says that operating cash flow was positive for the first half this year. Last year it was negative.

Also, the company's gross profit margin rose to 35% in the quarter, from 34% last year, because revenues went up 17.2% while cost of goods sold rose only 15.5%.

And, Wall To Wall, like other retailers, looks forward to a strong fourth quarter buoyed by Christmas sales. Last year the company lost money for the first three quarters but reported a yearly profit from gains in the last quarter.

One Wall Street observer says that the company's Listening Booth outlets, which are mall stores that sell records only, are making money, but that the superstores, which specialize in consumer electronics, are having trouble.

DON JEFFREY

## PPT Co. Buoyed By New Customers Rentrak's Losses Are Down

NEW YORK Rentrak Corp. says that its pay-per-transaction video-rental operations are on the right track with the addition of new retailers and suppliers to the system and a decline in net loss.

For the second quarter, which ended Sept. 30, Portland, Ore.-based Rentrak says its loss from continuing operations (and net loss) was \$447,310, compared with a \$808,444 debit for the prior-year period.

Rentrak's net loss for last year's second quarter—\$388,484—was less than the loss from continuing operations because the company made gains on the sale of its franchised video chain.

Revenues in the quarter increased 49%, year-to-year, to \$3.76 million.

In a statement, president Ron Berger said the company signed up six additional movie studios and 215 retailers during the quarter. He says 45 studios now have commitments to provide Rentrak

with prerecorded videocassettes. The number of retailers "actively ordering product" from Rentrak, he said, is now 791, up 50% from the prior quarter and 134% from the second quarter of 1988.

Berger said he expects the company to be profitable next year.

In pay-per-transaction, Rentrak acts as middleman between movie studios and video retailers. It leases videocassettes from the suppliers and then rents them to the retailers, who compensate Rentrak with a percentage of rental fees paid by consumers.

But critics of PPT say major retail chains have shown no interest in the concept.

Kim Cox, Rentrak's chief financial officer, says smaller chains are the system's biggest customers. "We don't have the mom-and-pops. The little guy can't afford it," says Cox, adding, "nor do we have the biggest chains."

DON JEFFREY

## '90 U.K. BENEFIT

(Continued from page 8)

tour may run into next year with Australian and Japanese shows, and Dire Straits, about to start recording a new album.

Other candidates include Eric Clapton, David Bowie, Queen, Elton John, Genesis, and George Michael.

The show will run 11 hours, and each act will play a 45-minute set. The 120,000 tickets were to go on sale Nov. 4 at London agencies and through TicketMaster in New York and Los Angeles, and are expected to sell out within days. Tickets are priced at 30 pounds in the U.K. and \$60 in the U.S. (including a \$12 service charge).

BBC's Radio One will broadcast the show live, and Radio Vision International will distribute the telecast, which is expected to air in two installments of two hours each over two days. Radio Vision anticipates syndicating the show to some 95 countries.

Hugh Fielder is the London-based U.K. music editor for Music & Media.

## LYRICS CONTROVERSY HEATS UP, CHALLENGING LABELS

(Continued from page 1)

ter of Washington, D.C., a group actively involved in lyrics-related issues, has indicated it will support a move toward labeling product that could be considered racist or offensive. In a letter to the Washington Post published Oct. 21 that answered a Post columnist's complaint that bigoted lyrics were not being addressed as strongly as explicit language, PMRC head Tipper Gore noted that her organization is moving to "educate" the public on lyrics addressing violence toward women, homophobia, racism, bigotry, and suicide. The letter called for "self-restraint" from the record industry, "which uses [censorship] as a smokescreen for targeted messages of hatred. Now it is up to all of us to follow [the columnist's] lead and make a vocal response to the industry."

A further indication of the rising tide against issues apart from sexually explicit language is evident in the recently released newsletter "Rock Rating Report—The Parent's Guide To Today's Popular Music And Videos," issued by Madison Publishing of Pennel, Pa.

The newsletter attempts to rate eight video and/or audio recordings in ten areas, including appearance/presentation ("the extent to which clothing, appearance, and demeanor diverge from traditional standards") and philosophy and approach to life ("the extent to which the recording promotes negative, irreverent, materialistic, or overly commercialized attitudes about life"). The newsletter claims no affiliation with any organization or movement in opposition to popular music.

Charles Ruttenberg, the legal counsel for the National Assn. of Recording Merchandisers and the Video Software Dealers Assn., told delegates at last month's NARM Wholesalers Conference in Phoenix that "we're seeing signs that there's an effort to restrict bigoted and racist statements and the like. The expansion of these issues to these areas would raise serious First Amend-

ment questions."

Asked after the convention about the comments, Ruttenberg noted how the restrictions on written words were largely abandoned at the end of the 1950s and '60s. He adds that the Meese Commission on Pornography recommended that spoken words not be challenged for obscenity.

"Now, in 1990, it looks like we're coming around again to words, certainly music lyrics, and I'm not sure why you challenge music lyrics and why you don't challenge books unless you say the young don't read books," Ruttenberg says.

In an agreement between the PMRC and the members of the Recording Industry Assn. of America a few years ago, RIAA member labels agreed to sticker albums that contained references to suicide, violence, drugs, sex, and alcohol.

One legal source, who asked not to be named, said, "now they're talking about Satanism, bigotry—we're wandering into left field."

Record companies have been increasingly trying to control controversial material for some time. In most cases, labels say they have yet to overtly censor an artist beyond placing a warning sticker on the product.

However, many concede that asking an artist to change controversial lyrics is not out of the question.

In one such case, CBS Records has asked Public Enemy to change several words in "Welcome To The Terrordome," the first single from its forthcoming album, "Fear Of A Black Planet." The controversial band was accused of anti-Semitism after a flap involving group associate Richard Griffin, aka Professor Griff (Billboard, July 1).

Eric Vietnam Sadler, producer/songwriter on the album, says the lines, "I told the rab to get off the rag" and "from a hand of a nig that pulled the trig" were cited by CBS as ones that "may be offensive" to certain people.

Sadler says the "rab" line refers to

a rabbi; the "trigger" line concerns the shooting death of Huey Newton, the Black Panther activist.

"If we fight it and don't change, who knows what will happen," Sadler says. "They might not put it out." Reporting that group leader and chief songwriter Chuck D. was "not very happy" with the request, Sadler adds, "I don't know if we're definitely going to make the changes. It depends on how Chuck feels. He's easy to work with, so he may turn a word sideways here or there. If I could have my way, I'd say no—don't even put it out if you can't get the whole point across and it will dilute some of the lyrics."

Chuck D. could not be reached for comment. However, a spokesperson for Public Enemy's management company, Rush Productions, says that the songwriter has no plans to change lyrics "as far as we know."

CBS Records' Ruben Rodriguez, senior VP of black music and jazz promotion, declined comment on the matter.

At MCA Records, there have been no problems with lyrics that go beyond explicit language or sexual innuendo, according to Luke Lewis, VP of field marketing. However, Lewis says the company would not hesitate to sticker controversial product should the need arise.

"I think the position we have right now is if it's borderline, we would put the explicit sticker on it," he says. "There's some people who say, 'go back to the artists and affect what they're doing,' but there's no inclination on our part for that. We have no qualms about sticking. Our concern is that one sticker covers all these different items, so then you dilute the effect of the sticker. It's on one album with racism and Satanism, then on another with foul language.

"A lot of labels you'd talk to would say, 'artistically, we don't want to put it on anything,'" Lewis adds. "That's not MCA's position; if we have a record like that, we'll put the sticker on and suffer the consequences."

Next Plateau president Ed O'Loughlin says he has asked some of his artists to change lyrics he felt were "anti-woman" or racist because "I feel that the recording artists have such power and influence over young people in this country that they absolutely have a responsibility in how and what they communicate."

O'Loughlin admits that "the artist reaction is that I'm an older guy and don't know what I'm talking about." He says some lyrics have been changed as a result of his requests to artists, but recognizes that he "can't dictate to them: There are First Amendment rights to tell it like it is."

Cory Robbins, president of Profile

Records, says he can't recall asking artists to change lyrics, but says, "I can see myself doing it, or not putting out the record. There are some things I would not put out."

"I can't say I would never refuse to put out a record if I were that offended by it, but I'm not here to tell my artists what to write or think," Robbins says. Profile has voluntarily stickered some albums, and Robbins notes, "I feel a moral obligation to warn the consumer when objectionable lyrics are on an album."

Assistance in preparing this article was provided by Melinda Newman.

## Bill Would Warn Of Sex, Drugs, Violence Pa. Targets Explicit Lyrics

BY MAURIE H. ORODENKER

PHILADELPHIA A committee of the Pennsylvania House of Representatives skated around the delicate issue of explicit song lyrics rather than vote on a bill that would require warning labels on recordings of songs entrenched in sex, drugs, violence, and Satanism.

In a unanimous vote, the House Judiciary Committee sent the legislation to its subcommittee on Crime and Corrections. Subcommittee chairman Rep. Kevin Baum will hold hearings on the controversial measure.

Under the legislation sponsored by Rep. Ron Gamble, retail stores would not be permitted to sell recordings or tapes with lyrics "descriptive of advocating or encouraging suicide, sodomy, incest, bestiality, sadomasochism, adultery, or other forms of sexual activity in a violent context, or advocating or encouraging murder, morbid violence, or the use of illegal drugs or alcohol, without fluorescent yel-

low labels warning of the contents."

The full committee decided Oct. 11 to postpone action on the legislation after several legislators expressed reservations. Rep. Gerard A. Kosinski said he was concerned that a literal translation of the bill would mean that certain polkas, such as "Who Stole The Kishke" and "In Heaven There Is No Beer," might need warning labels. The first song deals with stealing, and the latter promotes drinking.

Rep. David W. Heckler would strike the word "adultery" from the list of lyrics requiring warning labels, claiming it would knock out all country music. Another proposed amendment would reduce the penalty for violators of the labeling act from a misdemeanor to a summary offense.

Rep. Gamble, who already has more than 40 co-sponsors for his legislation, said he was not upset over the delay in public hearings. But he said he would not rule out other legislators trying to amend his bill. He said that while the House of Representatives is now voting on tough drug laws, "we let the music industry sing songs promoting drugs and sing songs that promote suicide as an alternative."

Gamble said the intent of his bill is not to censor any song lyrics but to label them, "just as we do for corn flakes and pesticides and many other things." Heckler said he expects a more moderate bill to emerge from the committee, possibly one that would set up a record-labeling system similar to movie ratings.

## CONGRESSIONAL STUDY ON TAPING RAISES QUESTIONS ON BAN, LEVY

(Continued from page 1)

facturers in the decade-long dispute.

"Of course, it does," replies Trish Heimers, Recording Industry Assn. of America spokesperson. "The survey asks consumers what they want, and of course they don't think they're wrong to home-tape, of course they don't want royalties."

Gary Shapiro, VP of government relations for EIA/CEG, sees it differently. "It totally, absolutely, irreversibly sinks the subject of [compensatory] royalties. This survey is to royalties what the [National Bureau of Standards] study was to the CBS Copycode system. It kills it."

But there are unanswered questions that the OTA survey leaves for the Congress to determine. Most importantly, it concludes that the legal status of audio home-taping private use is "ambiguous."

It also looks at the copyright law notion of "private use" that would allow consumers to tape at home for their own use. A survey within the OTA study shows that the idea is "consistent with public opinion." But OTA then states that the entire notion of home copying is still legally ambiguous.

Part of the survey data, OTA says, agrees with the RIAA position that

"home taping displaced some sales of prerecorded product." But OTA adds that the data also indicates that home taping has "a stimulative effect on sales. That is, home copying helps advertise songs and performers."

### RECOGNIZING THE DIGITAL THREAT

The report, as the RIAA points out, does recognize the serious threat to the music industry by digital recording technology. But it stops short of firmly suggesting a legislative remedy, particularly of a royalty plan.

In fact, the study presents Congress with a set of what-ifs and maybes in policy choice options—such as whether or not an option of a short-term ban on home taping would or wouldn't be beneficial to the recording industry or consumers.

A short-term ban "might be positive or negative," says OTA, which adds that the effect of a long-term ban "appears unclear."

"Just what the Congress wants to hear," grumbled one Hill insider. Although the document is now available to copyright issue lawmakers and their staffs, few have had the chance to do more than glance at the 34-page summary.

"We haven't had a chance to plow

all the way through it. We've been busy with important issues like flag burning," another source quipped.

### NEW CHAPTER IN ROYALTY DEBATE

The OTA study's seventh chapter on "economic perspectives" is bound to be one that dims industry hopes for a royalty, although no one wants to speak about it. OTA contractor Fred Mannering, an economist at the Univ. of Washington, suggests in his survey that there should be a concept of consumer economic harm in the home-taping controversy. He also suggests that perhaps harm to consumers, if a taping ban or royalty plan on blank tape is introduced, "resulting in a net loss of benefits to society," outweighs music industry claims of more than \$1 billion a year in displaced or lost revenue due to home taping.

Mannering's financial data tables also contradict and lower RIAA yearly home-taping loss claims. His survey also sidesteps the legal question of the constitutionality of home taping.

CEG's Shapiro also suggests that since the RIAA, "like us, has had a draft of the survey since the spring," that perhaps "they took these results

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# Yetnikoff Says Ross Tried To Block CBS Sale To Sony

BY CHRIS MORRIS

LOS ANGELES Warner Communications Inc. chairman/CEO Steven Ross tried to dissuade CBS Records Inc. president/CEO Walter Yetnikoff from allowing Sony Corp. to buy the label in 1987, according to a Yetnikoff declaration filed in Superior Court here in the tug-of-war between Sony and Warner Bros. over the services of producers Peter Guber and Jon Peters.

Yetnikoff's statement, filed Oct. 30 as part of Sony's response to

## GUBER-PETERS

(Continued from page 6)

ent," and named Yetnikoff as a co-defendant, saying in the complaint that he "induced Guber and Peters to break their agreement with Warner and join Columbia so that he could achieve his own personal ambition to operate a movie studio."

Sony has named Yetnikoff chairman of an entertainment committee that will oversee Sony's movie operations as well as its music interests. Guber and Peters would also be on this committee if they join Columbia.

In its countersuit, Sony charged Warner with interference in its acquisition of Columbia and sought damages of at least \$100 million.

At press time, the only statement either party would issue was that both sides had asked the court to postpone a hearing scheduled for Nov. 2.

But industry sources continue to assert that the dispute has been settled.

Another concession, according to published reports, is a swap of movie lots between the two companies. Sony would vacate the 150-acre Burbank studios and take over Warner's less-valuable 44-acre MGM/Lorimar lot in Culver City, these reports claim.

Guber and Peters, as the top men at Columbia, could easily become the highest-paid executives in Hollywood. Their deal with Sony includes minimum salaries of \$2.7 million each a year, deferred compensation of about \$50 million, up to a 10% share in Columbia's cash flow, and an 8% share of the future appreciation of Columbia's market value.

Sony is also buying the producers' Guber-Peters Entertainment Co., of which they own a 27% stake, for \$200 million.

Warner's request for a preliminary injunction, also details his role in recruiting Guber and Peters as the top executives at Columbia Pictures Entertainment Co., which Sony has purchased.

Sony acquired CBS Records for \$2 billion in January 1988.

Warner and Sony are believed to have settled their differences over Guber and Peters out of court, clearing the way for the producers to take the reins at Columbia (see story, page 6).

Yetnikoff was a co-defendant in the Warner suit, which sought to block Guber and Peters' move to Columbia.

His recounting of his dealings with Ross, who is now co-chairman of Time Warner Inc., is used to depict what the document calls Ross' "anti-Japanese, anti-Sony bias."

Yetnikoff says that when he was approached by Ross in 1987, Ross "told me, in a very agitated tone of voice, that I should not under any circumstances allow CBS Records Inc. to be sold to a Japanese company, particularly Sony. He even offered to act as my personal adviser to help construct a deal that would avoid a sale to Sony, and in fact attempted to do so."

In his chronology of events, the CBS executive says he became involved in Sony's talent search for Columbia's chief executives after leaving what he describes as "resident treatment at a health facility in Minnesota" on Sept. 10.

"Since CBS Records Inc. . . . was Sony's only operating company engaged in the entertainment industry, it was natural for Sony to seek my assistance in connection with the search," Yetnikoff says.

Yetnikoff says he decided to call Guber, whom he has known for 10 years and considered a "close friend" for six or seven years. He also says he has been friends with Peters "for approximately 15 years, having been introduced by Barbra Streisand, a mutual friend and CBS recording artist."

The declaration continues: "Accordingly, on Sept. 14, 1989, I called Guber and suggested, without mentioning any names, that we talk about the possibility of his fulfilling his dream of running a major entertainment company. On Sept. 17, 1989, we met in New York and discussed the possibility of Sony acquiring Columbia, and of Guber and Peters becoming the senior executives of the company."



gross revenue growth from \$350,000 in 1986 to \$2 million this year up to the third quarter. Helping it all happen are such writer/performers as Edie Brickell & New Bohemians, Brenda Russell, and Marc Jordan, as well as such staff writers as Dennis Matkowsky, Sharon Robinson, and Matthew Wilder. Vance also made a deal with Broadway's Stephen Sondheim, bringing to Geffen his score for "Into The Woods" and songs he's written for the upcoming Madonna/Warren Beatty film for Disney, "Dick Tracy."

**UNI CYCLED:** Track hears that Uni Records is breathing its last: At press time, sources said that label head David Simone was no longer physically at MCA headquarters, or attending meetings, and that several remaining Uni employees, including A&R staffers, would likely be shuttled over to MCA proper. Likewise, most of Uni's acts, including Eric B. & Rakim and Steve Earle, among others, are expected to release their next efforts on MCA. Simone, reached by Billboard, had no comment on the matter, nor did MCA executive VP/GM Richard Palmese. Sources also indicate that Paul Atkinson will soon be moving over from RCA to head up MCA's A&R team.

**BMG** wants to start a third, West Coast-based label to complement its New York-based RCA and Arista imprints, according to newspaper reports. BMG co-chairman Michael Dornemann was quoted as saying that "we need more depth in our creative staff if we are to compete with Warner, the giant of the industry." Dornemann was unavailable for comment at press time.

**COMING JAN. 1,** The Nashville Network will effectively double its music video programming. In a letter from Joe Hostettler, producer of TNN's music video programming, the country music network informed record companies that "VideoMorning," a live three-hour series hosted by WSM radio personalities Al Wyntor and Katie Haas, will present music videos (including world premieres) and interviews with the stars. Also on Jan. 1, the currently half-hour "Video Country" clip show hosted by Shelley Mangrum will expand to its original one-hour format.

**IT'S PUBLIC:** The Private Music label continues its BMG Distribution links in North America with a new three-year deal.

**SHAWNEE PRESS,** the choral and instrumental print/music publishing firm formed 50 years ago by the late choral master Fred Waring, has been sold to Music Sales/G. Schirmer, where it will operate as an independent subsidiary.

**BACK ON THE U.S. DANCE FLOOR:** Cooltempo Records, the U.K. dance offshoot of Chrysalis Records, has a U.S. relaunch early in 1990 via Capitol. First project is the debut album of America's Adeva, currently a U.K. hit with "I Thank You," one of five Chrysalis releases in the U.K. top 40, a showing that has given the company its best monthly revenue to date: \$6.8 million.

**CD PLANTS FOR SALE:** Maxwell Communications, which has a controlling interest in Nimbus Records, is selling the company's CD plants in Charlottesville, Va., and Monmouth, U.K., according to informed sources. Interested suitors include Fujisankei Communications Group, which recently purchased 25% of Virgin Music Group (Billboard, Oct. 14), and EMI. The move is part of

(Continued from page 106)

Maxwell's plans to divest itself of all of its nonpublishing-related businesses since its purchase, last month, of MacMillan Publishing in the U.S.

**ASSAULT CHARGES** have been lodged against nine security guards working at New Jersey's Meadowlands Arena during Grateful Dead concerts Oct. 11, 14, and 15. They stem from incidents in which five patrons were injured.

**DOWN MEMORY LANE:** "Eh Compare," the song that launched the Cadence label and the recording career of Julius LaRosa in 1953, has been acquired by Larry Spier's Memory Lane Music in New York. The song was penned by LaRosa and the late Archie Bleyer, founder of Cadence, and published through their Rosarch Music.

**HOT WRITER/PRODUCER** Michael Jay's first signing (and label deal) for his new Los Angeles-based Captain Hook Productions is Anna Marie, who, Track hears, was signed to MCA Records with label chief Al Teller himself giving her high talent marks. Jay is currently working on five albums, including a just-completed duet with New Kids On The Block and Japanese superstar Seiko Matsuda.

**EXITS:** Patti Conte has left her post as VP of publicity at EMI Records. Conte, on the job for the past two years, didn't announce future plans, nor has anyone been named yet to replace her . . . Suzan Crane has left her post as director of publicity at Virgin Records. She can be reached at 213-874-5943.

**A DIZZY-ING PACE:** Dizzy Gillespie, who turned 73 on Oct. 21, is keeping pace with the youngest of musicians. The great trumpeter has just kicked off a 50-city tour in Los Angeles with Billy Eckstine and The Count Basie Band. Dizzy got in some licks from his new ProJazz album, "The Symphony Sessions," when he appeared on the "Arsenio Hall" TV show Oct. 27.

**AIRTIME:** The Rolling Stones PPV special will air Dec. 19 from Atlantic City's Convention Center, according to informed sources. Showtime Event Television is the sponsor. Also rumored to be appearing on the bill are Stevie Wonder and Tina Turner. A press conference will be held in New York soon to officially announce details.

**FROM PR TO LA:** Bob Rolontz, veteran trade journalist and onetime PR director for Warner Communications Inc., has formed a literary agency in New York. He's set a two-book deal with William Morrow & Co. for authors Nancy Andrews and Linda Lane. Their first book, "Malibu 90265," hits the stands next spring.

**WRITERS** Sheldon Harnick, Rupert Holmes, and Warner-Chappell senior VP Frank Military tackle the issue of the future of musical theater Nov. 6 at the monthly meeting of the music unit of B'nai B'rith at New York's Sutton Place Synagogue, starting at 6 p.m. Moderator is Billboard's Irv Lichtman.

**R&C & PR:** Rogers & Cowan International has beefed up its European presence by bringing in U.K.'s Alan Edwards' Modern Publicity into the company fold. David Bowie, Alice Cooper, Luther Vandross, among others, are now in the R&C fold in the U.K.

## RACKJOBBERS PLEAD TO STEM DECLINE OF MUSIC PRODUCT IN MASS-MERCHANDISE STORES

(Continued from page 1)

dent of Handleman Corp., the largest U.S. rackjobber, said, "The mass merchant will not stay in the music business unless he can make money selling music. The pricing structure in this industry ignores the function that the rackjobber performs in keeping products on the mass merchant's shelves."

Hennessey added that "programs need to be specifically created for racked accounts. They must fully recognize the function performed by the rackjobber and make it financially attractive for both the rackjobber and his customer to participate."

Later in his speech, Hennessey

called for the labels to announce "a significant reduction" in CD pricing, reinstatement of functional discounts for the racks, and "key market development funds" for rackjobbers.

He concluded by noting, "Our customers are experiencing greater growth in sales and profits with video products than they are with music products. Since space in the mass merchant outlets is limited, decisions are being made in terms of product allocation."

Other rackjobbers contacted by Billboard support Hennessey's remarks. "The music business has become flat—it's stagnated—because

we are not being helped to move in the direction that video is allowing us to move now," says Bill Hall Sr., head of Sight & Sound Distributors and chairman of this year's rack meeting in Phoenix.

"We can open new doors with video," says Don Weiss, president of Arrow Distributing. "For the past year and a half, we haven't been able to get mass merchandisers to talk to us about music. We mention video, and they tell us to come on in. With so much of the video product, its release amounts to an event the mass merchandisers can promote around—that's not been the case with music."

Norm Anderson, president of Entertainment Distributing, points out that "there's such a limitation on space [in racked departments]. The mass merchandiser accounts are finding their margins on video are better, they don't have to discount the top 10 down to a dollar above cost, so they are looking more skeptically at music."

While Hennessey specifically mentioned the functional discount, other rackers indicate they do not want to get stuck on this often vague and controversial term and speak of alternatives.

"We're not even saying that's what

we want," says Hall of the wholesaler discount. "What we're looking for is monies in any form, key city money, market development funds, but the kind of support that has allowed video to grow like a bonfire, that allows us to get into multiple locations financially and operationally."

### NO MORE MARGIN TO GIVE

Label executives will not discuss restoration of the functional discount, but Pete Jones, president of BMG Distribution, notes, "The racks can't be healthy at our expense, and vice versa . . . We don't have the margin."  
(Continued on next page)

## AZOFF, WARNER SET DEAL FOR NEW LABEL

(Continued from page 1)

Plans call for releases on Azoff's as-yet-unnamed label to be manufactured and distributed by Warner Bros. domestically and by WEA International elsewhere.

It was not disclosed how much funding is being provided by Warner Bros. and its parent, Warner Communications Inc., for the new label. Earlier reports held that Azoff was looking for an amount between \$75 million and \$150 million.

Apparently the offer MCA had made to fund Azoff's new label—an offer Azoff called “very generous” in September—was not generous enough.

“When it became clear that I was not going to make the deal at MCA,” Azoff says, “Warner was always the first preference. And although these things take time, and everyone negotiates, shall we say, *fiercely*, they wanted it and I wanted it and we both did what we had to do to get it done.”

Among the reasons Azoff cites for going with Warner Bros. were his “close personal relationships” with its executives and WEA's overall success rate with independent labels.

“If you look at the independent labels launched in the '80s,” says Azoff, “the successful ones were through WEA. If you look at Geffen, Asylum, Sire, Island, Virgin—those are all WEA.”

Azoff also notes that his relationship with Warner Bros. chairman Mo Ostin and president Lenny Waronker has been longstanding, since his days with Front Line Management and Full Moon Records. In addition, Azoff says he has friendships with such WCI family VIPs as Atlantic

Records chairman Ahmet Ertegun, Atlantic president Doug Morris, Elektra Entertainment chairman Bob Krasnow, WEA president Henry Droz, and Warner Bros. senior VP of A&R Michael Ostin. “That, added to when you just take a look at the fact that it's a great American company... made it almost foolish to look anywhere else.”

Of the new label, Mo Ostin says that Azoff has been “an incredibly successful executive since he's been around.

“As far as I can recall, I don't think there's been anything Irving's ever been involved in that he hasn't done well and incredibly successfully,” says Ostin. “I think he's a winner in every regard, whether it was in the management area or when he finally went over to MCA. It's my feeling that he took a company that had a very, very negative kind of profile and was not doing well and turned it around completely. In fact, he put them on the map and gave them great credibility.”

Citing a “tremendous dearth of great executives” in the industry, Ostin adds that Azoff's talent “will in itself enable him to attract artists and help build the label, which could be a great addition to what Warner already has. It's my feeling that he'll be able to do a comparable job to the job he did at MCA and give us the opportunity to grow in another way than just internally.”

Azoff says his first priority for the new label will be staffing. Initially, he says, Warner Bros. will “help spoon-feed us until we're grown and can grow our own full staff.” Another

major concern, he says, will be the implementation of “a full A&R staff in the black music area, as well as rock'n'roll and contemporary.”

No artists have yet been signed to the new label; “It's tough—everybody's under contract,” says Azoff. “We've got to go out in the marketplace and start scratching. But you've got to get a staff before you do that.”

Nonetheless, he adds, he intends the new label to compete head-to-head with the other majors from its

inception.

“I think we can do everything anybody can do *tomorrow*,” says Azoff. “I think that rock'n'roll, being the rebellious art form that it is, people [would] rather be in business with an individual or an independent rather than a multinational, and I think we can be competitive from day one.”

Azoff says he is looking at various options for office space. Additionally, the new joint music publishing company “is as yet self-standing,” he says. “It has no administration deal

anywhere.”

Azoff has in the past expressed interest in—and participated in—other areas of the entertainment industry, including film. This new venture, he says, is a “separate venture” for records and music publishing.

“Right now I've got to get that staffed and open,” says Azoff. “But I don't rule out going into those other areas. You've just got to take it a day at a time.”

## RACKERS PLEAD TO STEM DECLINE OF MUSIC IN DEPT. STORES

(Continued from preceding page)

gins to give them, and they don't either, and neither of us can't be unhealthy for this to work.”

While asking not to be identified, a source at another major distributor says he has asked rackjobbers whether another point of margin would help them; they told him they would need five to ten points. “But there isn't five to ten points to give them,” he notes.

Jim Caparro, senior VP of sales and branch distribution at PolyGram, senses an urgency in Hennessey's speech that should sound an alarm to the music business. Observing that such products as computer software and nonmusic video are increasingly replacing some music inventory in mass-merchandise outlets, Caparro notes that “nonmusic product is coming into their stores because of the margin they can make. Compared to five years ago, the amount of footage

devoted in stores [to music] is far less, and it's going to nonmusic product, and that's scary. I want us to be able to expose new and developing artists there, and not just the top 25 titles.”

Asked whether he would restore the racks' functional discount, he replies, “A number of things could be done that are opportunities for both sides to increase participation [of mass merchants]. We're looking at how to best do that.”

Among the suggestions of Caparro and other distribution executives are advertising other titles besides hits, trying to develop more visibility for developing artists, and emphasizing higher-margin catalog and budget product at racked accounts.

Henry Droz, president of WEA Corp., also agrees with Hennessey's remarks about the crisis in music racking. While he declines to comment on pricing, he notes WEA is directing two Christmas promotions at racked accounts: One involves its Supersavers midline and the other is a Kenny Rogers promotion at K mart stores.

“If we can do more, I'd certainly like to do them, if they are compatible with their outlets and our objectives,” says Droz.

Russ Bach, president of CEMA, cautiously remarks, “We are evaluating the rack business. We realize the rackjobber has to be able to exist and the rack customer has to be able to exist in order to keep music in those locations.”

Paul Smith, president of CBS Records Distribution, merely comments that “we continually review our policy in regard to each type of customer

we service and try to devise policies and programs to meet the needs of each, and we'll continue to do so.”

### CREATING A NEW ENVIRONMENT

BMG's Jones, on the other hand, has more specific ideas about how to address this situation. “What I'd like to see is an increasing move to stores-within-stores,” he says, explaining that putting all entertainment products together in a specialty retail-like environment within a mass-merchandise store could improve sales and reduce security problems. In such an environment, he opines, it might be possible to achieve the margins the mass merchants seek.

He also advocates carrying more midline and catalog product. Nevertheless, he admits that most department and discount stores don't have the space to stock the breadth of inventory found in a typical record store.

“It's a tough question,” he admits. “We want to keep that channel and keep music important to mass merchants. We want to find ways to do that. It doesn't necessarily mean a price decrease. There are lots of ways to do programs that are more directed to racks.”

Not every label executive, however, has the same degree of concern about the racks. One distribution source points out that as racked accounts shed music product, record retailers will pick up much of that business. Moreover, he says, many mass-merchandise stores are a poor environment for music product. “You tend not to want to give extra margin just to remain in those stores,” he says.

## BETTE MIDLER WINS CASE OVER SOUND-ALIKE AD

(Continued from page 106)

F. Fernandez, the original judge in the case, ruled early in 1989 that punitive damages would not be allowed. The singer's attorneys had asked the jury to award Midler \$2.5 million, based on her “fair market value” in 1985.

Despite the reduced award, the jury's decision, which came after a day of deliberations, could prove to be an important legal precedent, since at least two suits involving ads featuring sound-alike recordings may pass through the courts within the next year.

A formal statement from Midler lauded the jury's decision: “I am delighted to have received a verdict in my favor,” it said. “The verdict reaffirms my position that advertisers may not impersonate the distinct voice of a performer and act in such a manner as to falsely convey to the general public the impression that a performer is endorsing a product or service.”

The statement continued, “In view of the fact that the trial court has stated that the defendants acted as ‘average thieves,’ I am discussing the possibility with my attorneys of appealing the verdict on the question of punitive damages.”

During the course of four days of proceedings that began Oct. 24, Midler appeared on her own behalf. In her sometimes barbed testimony, she maintained that she does not do commercial endorsements, called the Ford ad “a ripoff,” and assailed the company's cars as “cheap.”

Midler's lawyers used as the primary tenet of their attack the June 1988 appellate court decision that

overturned Fernandez's initial ruling that Midler had no legal right to sue over the ad (Billboard, July 9, 1988).

Midler's attorney, Peter Laird, told the jury in his closing argument that the vocalist was entitled to damages if it found, as the 9th U.S. Circuit Court of Appeals did, that “when a distinctive voice of a professional singer is widely known and is deliberately imitated in order to sell a product,” the company utilizing the imitator was legally liable.

Robert Callagy, attorney for Young & Rubicam, attempted as his principal defense to draw a distinction between an imitation of Midler's recording of “Do You Want To Dance?” and an imitation of her voice.

Laird, calling Callagy's argument “a red herring,” noted in his rebuttal that Ula Hedwig—a former member of Midler's backup group the Harlettes who performed Ford's sound-alike version after Midler rebuffed an offer from the company—said in a deposition that she thought the voice and the recording “meant the same thing.”

But the jury apparently agreed to some extent with Young & Rubicam's lawyer that Midler was not entitled to damages in the millions, based on her somewhat cold track record on the charts in 1985.

Asked if he was satisfied with the award, Laird said, “I'm satisfied to the extent that the jury had the difficult job of coming up with fair market value, which was an impossible job.”

Regarding the possibility of an appeal on Young & Rubicam's part, Callagy said, “We're going to look at it.”

Callagy, who argued at trial that Midler's damages should have been no more than \$50,000, added, “[The award] was in the nature of a punishment, because I think that's beyond what she should have gotten in May of 1985.”

The Midler decision may come into play in another court as early as next March, when Tom Waits' suit against Frito-Lay Inc. and its ad agency is set to reach trial in Los Angeles. In November 1988, Waits charged that an ad for Frito-Lay's Salsa Rio Doritos “painstakingly, deliberately imitated” his voice and singing style (Billboard, Nov. 19, 1988).

Waits and his attorney were present in the court as spectators during the closing arguments in the Midler trial.

The estate of Bobby Darin has filed a similar action against McDonald's, charging that the fast food chain's “Mac Tonight” campaign is a knock-off of Darin's 1959 No. 1 recording of “Mack The Knife.”

Laird said he believes that the decision in Midler's favor will “absolutely” set a precedent for future lawsuits involving sound-alike performances.

“I was told that the whole advertising community was watching this decision,” Laird said. “The fact that the jury came down hard on Young & Rubicam is going to have an impact.”

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**K**

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**C**

**RYUICHI SAKAMOTO**  
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**A**

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**INSIDE  
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*Edited by Irv Lichtman*

**'END OF THE LINE':** Saying that Salvatore Pisello had "reached the end of the line," U.S. District Court judge William J. Rea ordered Pisello to surrender to U.S. marshals in Los Angeles on Oct. 31, to begin serving his four-year sentence for federal income tax evasion. Pisello, who has been identified in court documents as a member of the New York mob, was convicted in April 1988 and sentenced the following month for evading taxes on more than \$300,000 made in various music business deals with MCA Records in 1984-85. Meanwhile, CBS-TV's Sunday news magazine "60 Minutes" is wrapping up work on a report investigating the still-volatile question of whether MCA Records has ties with organized crime, with a focus on Pisello's 1988 tax trial. A production crew was in Los Angeles the week of Oct. 30, conducting interviews and reviewing documents related to the Pisello affair. The segment is tentatively scheduled to air in mid-November. MCA has persistently denied allegations of mob ties.

**SEE SNAKE SUIT SETTLED:** Geffen Records is likely to settle its lawsuit against Santa Barbara, Calif., radio station KHTY and its owners, Pinnacle Communications, filed on Oct. 26, after the station aired Whitesnake's "Slip Of The Tongue," prior to the authorized release date (Billboard, Nov. 4). Geffen general counsel Norman Beil says the settlement includes a court order prohibiting KHTY from playing all Geffen and Warner Bros. music releases prior to the official release date, an agreement that Pinnacle will pay Geffen's legal fees, and an agreement that KHTY employees will provide sworn legal testimony in an effort to track down the source of the leak.

**LISTENING WITH THEIR HEARTS:** EMI Records and West Coast Tower Records have agreed to donate a portion of future proceeds from Roxette's No. 1 single, "Listen To Your Heart," to aid victims of the recent San Francisco earthquake. Donations go directly to the American Red Cross Earthquake Relief Fund. The Swedish group, by the way, is the first to get to the top spot on the singles chart with a cassette-single-only release.

**THE BIGGEST:** Walt Disney Records is supporting

the release of "The Little Mermaid," which contains the songs of the new animated feature that opens in 1,000 theaters starting Nov. 17, with the largest promo ever for one of its soundtrack releases. For one thing, the label is making its biggest unit shipment ever, with more than 500,000 on the way, 90% of which are on cassettes and 10% CDs (no LPs). Backing includes a "Mermaid" digital water-watch offer advertised in-store, and 50,000 inserts in target publications, among other approaches. Score is by Howard Ashman and Alan Menken, writers of the hit Off-Broadway and Hollywood musical, "Little Shop Of Horrors."

**THE SALABLE PROMO:** Originally intended for promo distribution only, a special CD "passport" packaging version of Tina Turner's Capitol album, "Foreign Affair," has had a run of 22,000 on a one-time basis only for sale at retail. The equivalent list for the CD is about \$5 over the regular CD price. The first 500 of the promo passport CDs, an idea of Bill Burks, VP of artist and product development, were sequentially numbered. Capitol parent EMI companies in Germany, France, Austria, Finland, Holland, and Norway have also made the special CDs available for retail use.

**MORE THAN A FULL DECK:** Arista Records has marketed a limited-edition package for the new Grateful Dead album, "Built To Last." With a playing-card theme, CD and cassette versions of the album are housed in an oversized deck of cards box that contains a full deck of cards, a fold-out booklet, and, with the CD release, the group's first picture disk. Arista is making the album the subject of an extensive marketing promo. Cassette version carries a \$19.98 list price, while the CD package goes for \$24.98.

**AFTER HE OPENS** a second Record Hunter unit in New York—hopefully by Thanksgiving—owner Jay Sonin will embark on a total renovation of the venerable unit between 42nd and 43rd streets on Fifth Ave. And down the line is an Upper West Side store. As for the second, it's housed at 893 Broadway in 6,400 square feet of space. Sonin is happy to note that Loew's is opening a six-screen theater across the street.

**ALL NATIONS MUSIC** chief BILLY MESHEL has acquired Bobby O Music (ASCAP) and Or-Bob Music (ASCAP), containing music that Bobby Orlando produced for Devine, the Flirts and many dance rock acts, including several copyrights by the Pet Shop Boys.

**IN TWO YEARS** under the leadership of president Ronny Vance, Geffen Music Publishing has shown  
*(Continued on page 104)*

## Levy Conviction Upheld By Court

BY BRUCE HARING

**NEW YORK** The U.S. Court of Appeals for the Third Circuit in Philadelphia ruled Nov. 1 to uphold the conviction of former Roulette Records/Strawberries Records & Tapes owner Morris Levy on two federal conspiracy-to-extort charges.

Levy, convicted last year along with reputed organized crime figure Domenick Canterino for conspiracy to extort from Pennsylvania record distributor John LaMonte in a soured \$1.2 million cutout deal, was sentenced last year by U.S. District Court Judge Stanley Brotman in Camden, N.J., to 10 years in prison and a \$200,000 fine (Billboard, Nov. 5, 1988). Canterino was sentenced to 12 years in prison and fined \$50,000.

Levy was freed pending appeal on \$3 million bail secured by his \$17 million horse farm in upstate New York. Canterino, whose appeal was rejected along with Levy's, was also free on bail secured by the Levy property.

The government will seek an early surrender date for the two men to begin serving their terms, according to Bruce Repetto, assistant U.S. attor-

ney and chief prosecutor in the case.

Both Levy and Canterino can petition the U.S. Supreme Court for a further review of their case, but "the likelihood for success is remote," Repetto says. "The Third Circuit order is a judgment order without opinion, basically saying, 'after consideration of the issues raised, we affirm the [original judgment in U.S. District Court]. That doesn't leave a whole lot hanging out.'"

Levy could not be reached for com-

ment. He is believed to be seriously ill. Repetto could not confirm that information.

Noting that he and assistant U.S. attorney Donald Davidson had originally requested that Levy and Canterino immediately begin their sentences—a motion denied by Brotman—Repetto says Levy's reputed illness "may matter to the judge. The court has the power to set the surrender day."

## Midler Wins Case Over Sound-Alike Ad

BY CHRIS MORRIS

**LOS ANGELES** Finding that a 1985 TV ad for the Ford Motor Co.'s Mercury Sable unlawfully appropriated Bette Midler's vocal style, a jury of five men and one woman awarded the singer \$400,000 in damages in U.S. District Court here Oct. 30.

Midler's victory in the suit, which revolved around a yuppie-oriented campaign utilizing a sound-alike re-

cording of Midler's 1972 top 20 hit "Do You Want To Dance?," was a qualified one.

Presiding judge A. Wallace Tashima ruled Oct. 27 that there was insufficient evidence to charge Ford with any wrongdoing in the case; the auto maker's ad agency and co-defendant, Young & Rubicam Inc., was the sole party charged with damages in the case.

U.S. District Court Judge Ferdinand  
*(Continued on page 105)*

**STREET-SMART AT  
50,000 WATTS.**

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Randy Jackson breaks loose with *Randy & The Gypsies*, the first album focusing on his vast talents as producer, songwriter and arranger. Featuring the first single "Perpetrators," already burning up the airwaves across the country.

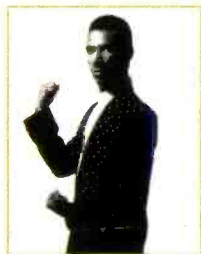
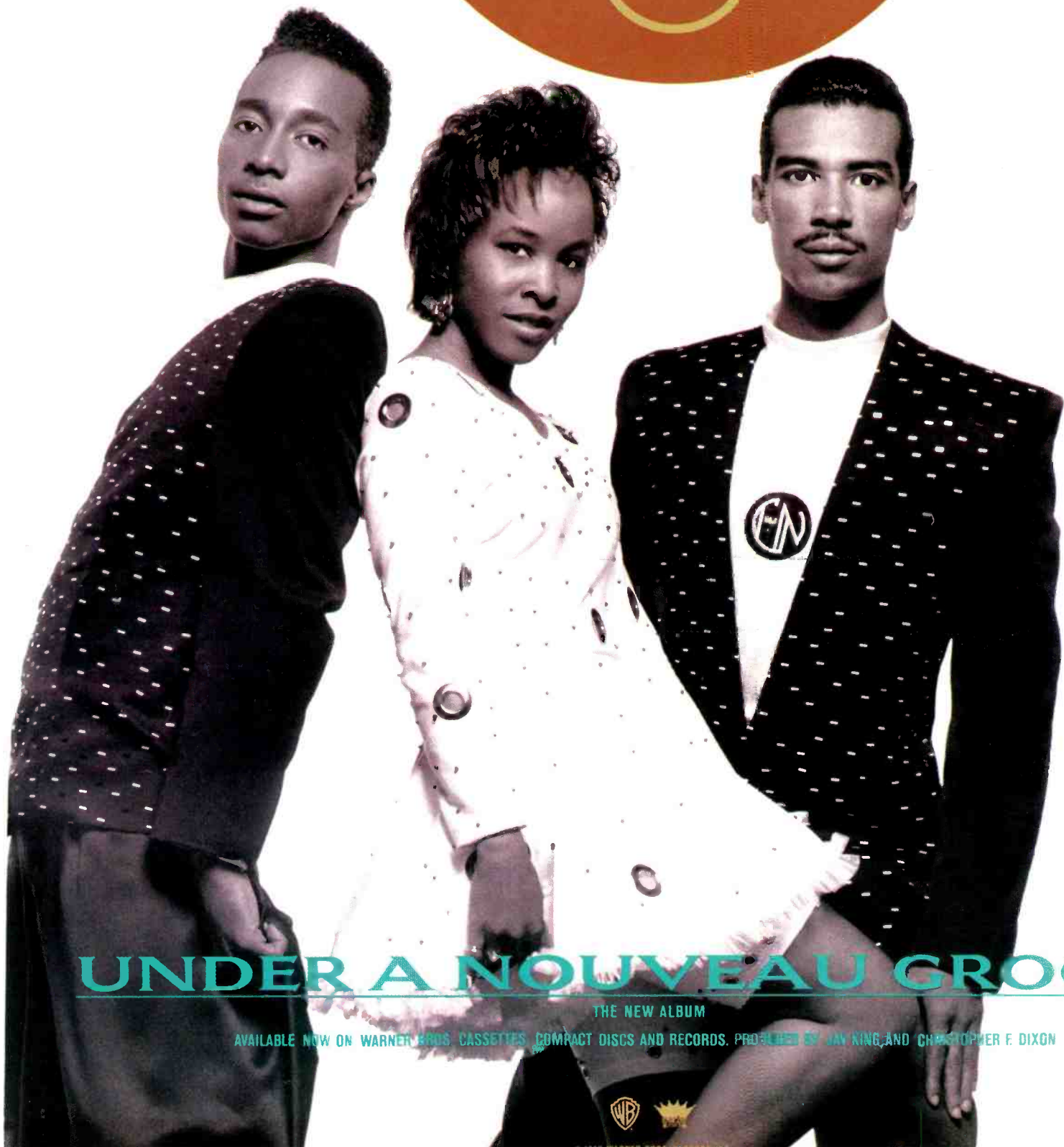
*Randy & The Gypsies* is 1992's The devastating debut album. Featuring the first single and video, "Perpetrators."

Produced by Randy Jackson  
Executive Producer: John McGinn Co-Producers: Phil Kellow for Phil Kellow Productions,  
Bryan Loren for Left Handed Productions "Gypsy" Produced by Biggie Jones

Management: Linkin Arnold Management



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